



ESSENTIAL EXPRESSIONS IN BHARATHANATYAM - ADB 02

Associate Degree Program

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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 Shabdham (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 Shabdham.

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.

ASSOCIATE DEGREE IN BHARATHANATYAM - PART II

INTRODUCTION

The Natyashastra depicts in great detail ancient dramatic conventions for costume and poetry. That these still resonate in modern times is borne by the fact that many of the rules and conventions set out by Bharatha are still followed for dramatic impact by modern Bharathanatyam practitioners.

Starting with a discussion of the more intricate movements of the feet, including positions of the sole of the foot, the ankle and the heel, this book will cover the fundamental charis as propounded by Bharatha.

Charis or movements that includes the various angas are best described as specific movements of body parts including the foot which have been marked out as important for the dancer. Charis are of two types

1. **Akasi or aerial charis** : These include movements of the foot or the body in air, such as jumping, pivoting in mid-air etc.
2. **Bhaumi or earthly charis** : These are movements that are made primarily while the body stays balanced on the ground.

Sthanakas and Mandalas are important components of Bharathanatyam. Both are body postures, however Sthanakas are specific to the type of character portrayed and are divided into male and female positions while Mandalas are more appropriately described as nritta positions. Similarly, Gatis or manner of walking

constitute an important part of dramatic representation and are used frequently to mimic movements of animals. The Natyashastra discusses 10 gathis that are still in practice today.

Our sources for the understanding of Bharathanatyam lie not only in the Natyashastra but also in temples and temple architecture which frequently depict charis and other important concepts of the Natyashastra. Our discussion of the temples illuminates further the historical importance and modern relevance of this ancient dance form.

Moving on to the **technical aspects of dramatic representation** as originally conceived by Bharatha, the student is introduced to the stage, décor, orchestra, light and sound, orchestra and its components, and finally the dancers' costumes and make-up. All of these have undergone enormous changes over the centuries and the modern form of these elements of Bharathanatyam, while drawing from ancient treatises also make use of technological developments and other changes that have affected drama practice.

Language was an important consideration for ancient Indian drama and Bharatha takes painstaking efforts to define what constitutes appropriate diction in various contexts. Whatever is recited on stage is called Pathya and is of two kinds:

Sanskṛta and Prakṛta : They originate from Sanskrit or from local dialects. The Natyashastra deals not only with language and dialects, but also with the forms of verse and meter and syllable clusters that are most appropriate for drama. Bharatha identifies 10 different virtues and defects in dramatic composition based on its poetic qualities.

CONTENT

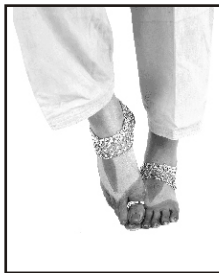
Chapter 1

According to the Bharatha practicing the Charis should take up simultaneous movements of feet, shanks, thighs, & the minute details in describing the movements of the toes, ankles, heels & movements of the sole.

All dances from India are based on the six Padabhedas. Indian Dancing is based on Sama, Anchita and Agrathala Padha, whereas western dancing is based on toe. i.e. Agrathala sanchara. The Pada bedhas are normally used by various classical dance forms according to the regional practices, e.g Kunchita bhramari and Akasabhramari are very prominent in Manipuri. Alagotplavanam is very commonly used in Bharatha natyam for “Dhalangu”. Chakrabramari and Ekapadabhramari are common features in Kathak. KunchitaPada with Mandala sthana is a basic pose of Kathakali. Thus Indian Dance is based on variety of Padhabedhas given by our ancient preceptors.

I. Movements of the Gulfa (Ankle) :

There are five ankle movements they are:



1. Angusthasamslistam :

When the ankle is joined to the big toe



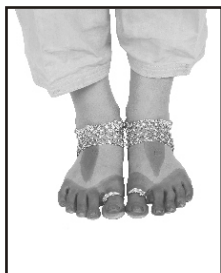
2. Antaryatam :

When the ankle is bent inside.

3. Bahiryatam :

When the ankle is bent outside.



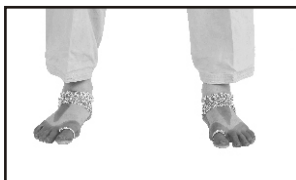


4. Mithoyuktam :

When the ankles are joined together.

5. Viyuktam :

When the ankles are separated from each other.

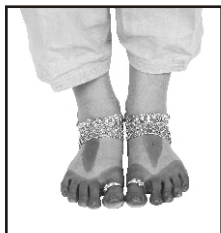


II. Movements of the Parsni (Heels) :

There are eight positions of the heel, seen in the Charis & sthanas of the foot.

1. Utkshiptam :

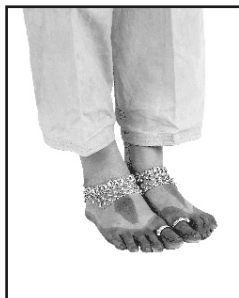
When the heels are raised.



2. Patitam : When the heels are fallen

3. Utksiptapatitam :

When the heels are raised & fallen.



4. Antargatam :

When the heels are bent inside.



5. Bahirgatam :

When the heels are bent outside.



6. Mithayuktam :

When the heels are joined together.

7. Viyuktam :

When the heels are separated.

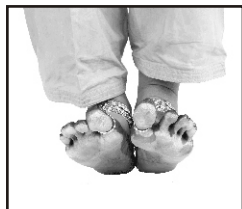
8. Angulisamyutam :

When the heels are joined to the toes.

III. Movements of the Carananguli (Toes) :

1. Adhahksiptam :

This movement occurs when the toes constantly fall down. It is used in affected indifference & in suggesting anger.

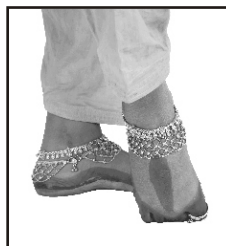


2. Utkshiptam :

The gesture occurs when the toes are bent upwards. It is used in suggesting bashfulness.

3. Kunchitam :

It occurs when the toes are bent down. It is used in suggesting cold, swoon & fear.

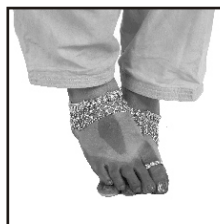


4. Prasaritham :

This movement occurs when the toes are extended. It is used in suggesting paralysis, sleep & in relaxing the limbs.

5. Samlagnam :

This movement occurs when the big toe is joined with other toes & separated repeatedly. It is used in dragging something.



In the instances of situations given earlier, the suggestion of anger, shame, swoon, fear, paralysis etc, the actors concerned may also use these toes movements.

IV. Movements of the Caranatala (Sole of the foot) :

There are six movements of the sole, they are:

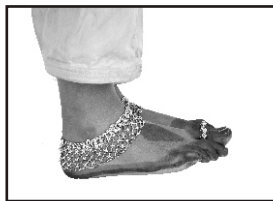
1. Uddhrtam :

When the sole is held up.



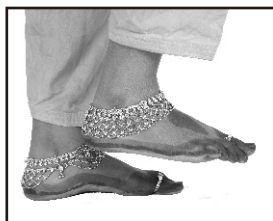
2. Patitagram :

When the forepart of the sole is fallen



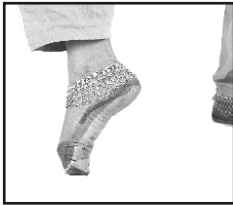
3. Uddhutagram :

When the forepart of the sole is raised.



4. Bhumilagnakam :

When the sole is touching the ground.



5. Kuncanmadhyam :

When the middle part of the sole is bent.

6. Tirascinam :

When the sole is slanting.



Angika Abhinaya is expressed through the face through the body and through the action i.e movement.

The action is of two kinds :

1. Gatipracara or expressive movement

2 Nritya or rhythmic movement

Movement is again sub-divided into two types :

- Sthitis or postures - Standing, sitting, lying down
- Gati or physical movement - State of mind, emotion and rasa

When one foot is involved in a movement it is a Chari. These movements are of two types

1. Bhaumi
2. Akasi

They are further divided into :

Margi	Desi
Path or tradition	Provincial mode or regional impact

The word Margi and Desi are two broad divisions of Nritya and Nritya. Margi is the classical dance style described in the Natyasastra, which does not recognize desi dance. Later however desi developed so well that it was recognized as an independent style of serious dance. Margi is that dance which has different reason in different regions and which is taught by the ladies , in keeping with the traditions and which assumes a different status altogether.

There are six types of Tala Margi :

1. Citra
2. Citratara
3. Citratama
4. Vartika
5. Daksina
6. Aticitratama.

It is the Natya shastra work which discusses the tradition that has universally acceptable as the bed-rock tradition. This bedrock tradition forms the very basis of the later textual codification. The

tradition maintained by the Bharata is significantly known as the Margi Tradition. The discussion on the Desi style, the term Desa literally means a region or an area. The Desi actually denotes the folk dance according to the person proficient in dancing. Desi Nrithya is conditioned by the geographical unit, and this kind of dance is particularly meant for the entertainment of the common people. Desi Nrithya is prepared as per the order with the local customs, so it has the quality of entertaining the persons of those particular regions. Here it should be remembered that the tradition maintained by one region may not necessarily become appealing to the taste of the people of other regions

Standing poses are subdivided into 2 types mainly margi (as prescribed by Bharatha) and desi (those added to the provincial tastes. The marga poses one of two kind purusha sthanakas (for male characters) and sthree sthanakas (for female characters). There are all together 51 poses out of which 13 are standing poses in margi sthanakas which are subdivided into 6 for males and 7 for females. The 23 standing desi sthanakas are mentioned further without distinguishing them for man and women. Other 9 sitting poses and 6 reclining poses are added to the 51 poses.

According to the natya shasthra sangraha 2 types of charis mainly

Margi	Desi
Bhaumicharis (Movements on the floor) 16	Bhaumi 38
Akashicharis (Movements of the floor) 16	Akashaki 19

Desi bhaumiki charis

Apart from these there are additional charis for bhaumi and ariel charis.

Matantare Desi chari are always in the pleasant mood and these chari should be used to evoke Rasa and Bhava

Sthanakas and Mandalas

It is a common knowledge that Bharath's Natya shasthra is the most ancient text on bharatha natyam. It is regarded as the authoritative text on the present topic that is Sthanakas and Mandalas also. The knowledge of Angas, Upangas, Prathyangas, Angaharas, Karanas, Charis and Jathis is a pre requisite if one wishes to delve into the profundity of the study and discussion on Angika abinaya as described on the Natya shasthra.

The word Stanakas and Mandalas are almost synonymous yet their connotations differ from each other considerably. The Natya shastra enumerates 9 sthanakas 6 male and 3 female. These sthanakas are used to depict some feeling or to represent some deity

Mandalas are more often used in the nritya form of dance they are not meant to convey any stories hence they are more or less ornamental. Besides the sthanakas and the mandalas the natya shasthra enlists certain asanas which are sitting postures there are 6 such asanas they relate to reclining position.

- 1. Satpum stanakan** : Vaishnavam Samapadham
Vaishakam Mandalam Alidham
Prethyalidham.
- 2. Sthree Sthanakani** : Ayathasthana Avahithasthana
Ashvakranthesthana.
- 3. Akashi mandalini** : Athikrantha Vichithram Lalitha
sancharam Soochividham
Dhandapatham Vihrtanalathakam
Vamavidhyam Lalitham Krantham.
- 4. Bhaumamandalani** : Bhaumamandalani bramaram
askantitham avartham
samostharitham elaka kridam
atitham sakatasyam adhyarthikam
pista kuttam chasyakathir.
- 5. Asana vidhi** : sayane (to sleep), saciatya (in deep
thought), vyadhi (illness), nidradisu
(sleep)
- 6. Sayana karma nisat** : akunchitham samam prasaritham
vivarthitham udhvahitham natham.

Desi sthanakas :

These sthanakas are very often used in the Indian classical dance

- (i) swasthika sthana - this is used in adavus in bharatha natyam
- (ii) samhatha sthana - is similar to the samapadha sthana
- (iii) ekapadha is normally used in showing rishi, tapa, japa etc...
- (iv) prstottanatala used in nadai or walking in bharatha natyam
- (v) vaishnavadesi sthana is used to show lord Krishna
- (vi) garuda sthana & vrisabhasana used in all the Indian classical dance styles

The sculpturesque quality of Indian dance does not need emphasis, but it must be understood that the pose or stance in the dance is all important. Indian dance is in fact, a stringing together of a number of highly stylized and symbolic poses. The Nritta technique encompasses not only the technique of rendering (tala) through movements which do not have meaning, but also the important feature of projecting specific poses within a given rhythmic cycle.

Indian Dancing seeks to depict the perfect point or movement of balance along the vertical median (brahmasutra) so much so that all movements emerge from the returns to the sama or point of perfect balance akin to the samabhangas of sculpture. Indian dance concerns itself with the movement of the human form in direct relation to the pull of gravity. Such a conception accounts for the absence of leaps and gliding movements in the air, so characteristic of the Western ballet. In the latter a movement in space where the human form is free from

gravity is emphasized. Western ballet strives thus to eliminate space by covering as much as place as possible, whether air space or floor space. It cuts space into chunks of movements, leaps and floor choreography. These are woven into the most intricate patterns. The western dancer is reaching out into space vertically and horizontally in order to arrest a movement perfect dynamic movement. The Indian dancer's pre-occupation is not so much with space as with time. The dancer constantly tries to achieve the perfect pose to convey the sense of timelessness.

Except for certain aspects of kathakali and chhau forms none of the Indian dances style use large leaps and little or no discussion of them appear in the treatises on Indian dance. Bharatha has not analysed or discussed the possibilities of movement in space where both hands and feet lose contact with the ground in any one of the 108 karanas or the 32 angaharas. The entire system of "movement" composition has thus to be understood from western classical consumption.

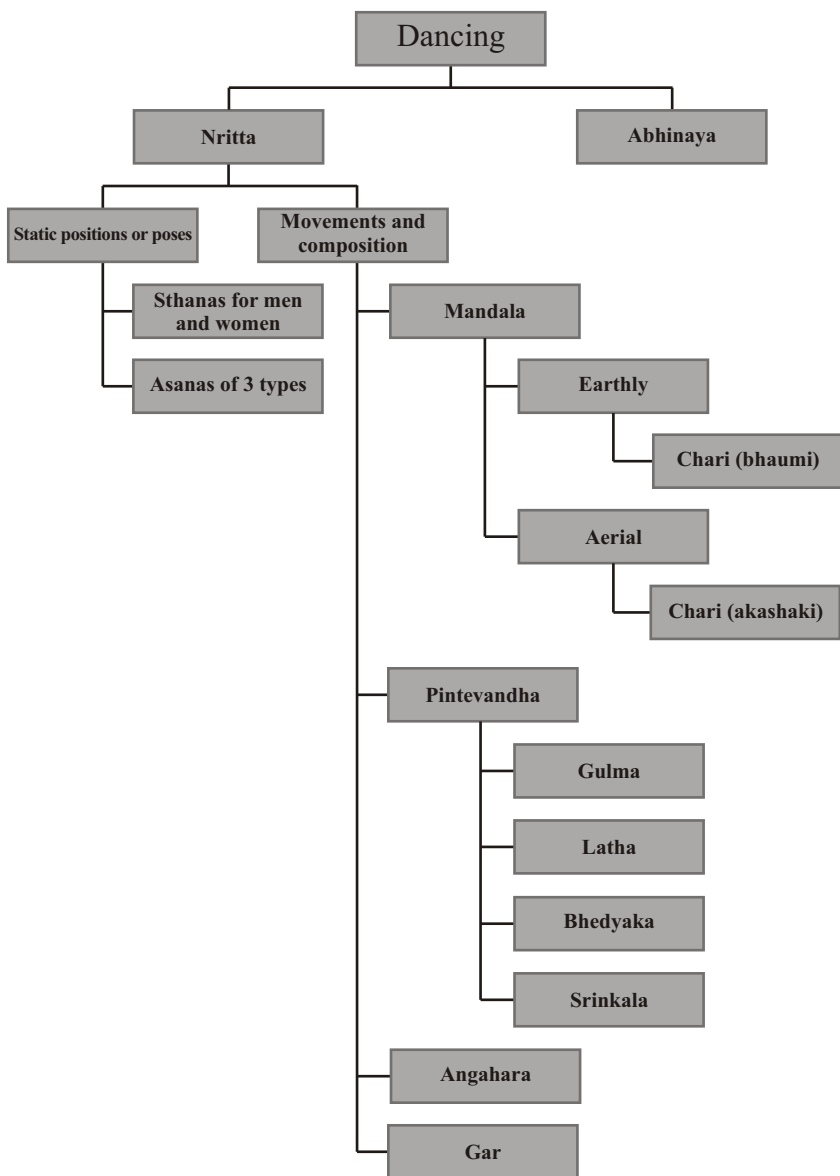
The Indian dancer is not concerned with the musculature of the human form but rather like the sculpture, takes the joints and fundamental anatomical bone structure of the human form as its basis since the muscles cannot suggest absolute form and create abstract geometrical pattern easily. The different parts of the body have been analysed from this point of view it is from the key joint of knee, hip and shoulder the movement emerges in both the lower and the upper limbs. The neck joint is the pivot for the movement of the head and the space.

Bharatha discusses and analyses each part of the human body and its possibility of movement, there after he indicates the basic postures which are the initial movements of the beginning movement. He groups positions called sthanas for men and women separately however in actual practice these are not insulated categories but are infact a whole series of basic positions in space. The first among these is the standing position with feet together and no bending of the knees very much like the first position of ballet with an important difference that the toes face in front. In Indian terminology this is the samasthana. The second most important position is the outturned knees and bent legs the heel touch each other and the toes of either foot face right and left respectively this is analogous to the demi-plie of classical western ballet this is the vaishnavasthana of Indian terminology. The third is the same out turned thighs and calf outturned knees but with distance between the two heels this is equivalent to the position commonly recognized in western ballet as the grand plie, this is the mandala sthana of indian terminology. An intermediary position called the vaishaka sthana is important in some styles. Here one toe faces sideways with the out turned knee and the other foot is obliquely placed with the toe and knee pointing front. There is then the position with one leg bent and the other extended out this is alidha. The opposite of this is prethyalidha. When the weight of the body is on the foot of the bent leg and the other leg is extended diagonally on one side. Chari is the beginning of the initial static position moving as if in sections along the parameter of a circle and completing the circle in a series of movements.

The karanas is the most important primary unit of the movement, that is why the natyashashtra takes pain to describe the 108 primary

cadences of movement which constitutes abstract dance. Each of these cadences comprises the separate movement of calf, thigh, knee, waist, chest, neck, arms and hands and those capable of combining with other movements. Longer sequences of movement are like garlands and are thus called angahara. The charies or the karanas on the completion along a circular path called the mandalas, similarly the whole body can neither cover a circular path nor take quick turns or can jump leap execute elevations each of these possibility is taken into account by the use of technical terms called the rechika.

The natyashasthra also takes into account the choreographical patterns of group composition these are called the pindibandha .The most important sphere of dance compositions found in it are of 4 varieties gulma, srinkhala, lathabhandha, bhedyaka. A composition where a closed cluster would be made by the dancers the second type a chain formation is suggested the partners holding hands. Creeper (latabandha) where the dancers put their arms around each other the bhedyaka is a solo dance.



These basic techniques are uniformly applicable to all the classical styles of India.

CHARI MOVEMENT

Definitions :

1. Moving thus simultaneously feet, shanks & the hip is Chari.
2. As the Chari prescribed by rules and connected with limbs related to one another they constitute a system.
3. The movement with a single foot at time is called a Chari.
4. Two foot moving together is called Karana.
5. A combination of three karanas is called the Khanda.
6. Three or four Khandas combine to make up the Mandala.

Uses of the Chari :

1. From the Charis proceed dance as well as movements and release of missiles, and fighting should be made with Charis.
2. Histrionic Representation is included in Charis and no part of it can take place without the same.
3. Rules of the Charis which are to be used in dance, ordinary movements & fights on the stage.

We have already dealt with the movements of the waist, the thigh, the Shank, and the foot, have been explained separately. In earthly (bhaumi) Chari the feet are on the ground completely while in Akasiki, one foot or both are raised. The Bhaumi Chari are mostly virile movements of foot-work and are used in rhythmic movements while the Akasiki Charis are mostly delicate movements of the foot-work.

The Charis should be used in the preliminary of the place. In the Purvaranga Vidhi (Which is first performed in the beginning , on the stage) Bharatha gives a long list of the items of preliminary to be performed behind the curtain. They are Pratyahara, Avatarana, Arambha, Asravana, Vaktrapani, Parighattana, Samghotana, Margasarita & Asarita. Then after removing the curtain, dances & recitals are to be performed with the playing of all the musical instruments. Some song of the Madhura class is to be sung or one of the Vardhamanaka class along with the Thandava should be applied. Then the following should take place during the preliminaries. Utthapana, Walking round, Benediction, Suskapakrsta, Rangadvara, Chari, Mahachari, Three Men's talk and Laudation. Charis in this Chapter are explained as consisting movements depicting the Erotic Sentiments and Maha Chari occur movements delineating the furious sentiments.

The earthly Charis are normally used in a personal combat as well as in Karanas whereas the Aerial Charis are to be applied in the use of weapons like the bow and the thunderbolt.

Foot -work is necessarily associated with hand gestures and their movements. Depending on the situation and property, the movement of the hands either lead, lag behind or follow the movements of the feet. It may also be mentioned here that the movement of the hands and feet must be correlated with the movements of the eye-brows, eyes etc. It cannot be categorically stated that the movements of the hands are always accompanied by movements of the feet, but whenever there is expression through the hand gestures , the trunk always moves synchronously. Just as the feet come to rest on the

ground at the end of a Chari movement, the hands take their position on the waist after the movements of the hands are completed.

Regarding the description of the Charis, Bharatha laid down very important rules for the dancer which says where the foot moves the hand should follow & where the hand moves there the entire body follows. Hence after taking a step, all the minor limbs should be made use of. In all the cases, the two hands should move accordingly to the circumstances. They either precede, go simultaneously with or follow the feet.

Natyasastra describes 16 Bhaumi and 16 Akasi ki Charis, but the Abhinaya Darpana describes only 8 Charis without any divisions. They constitute only one class by themselves. The two works have no common names in their Charis and Mandalas.

They totally differ from each other. Thus this is one more proof of having another different tradition in ancient India.

The hand or the foot movement, whichever is important in that context, should be employed first and then only the other. When both are equal in importance, they may be used simultaneously.

In accordance with the foot the hand must move, and according to the hand the hips must move. The major and minor limbs, Angas and Upangas are declared by the learned to follow the foot movements. In the Chari the foot moves again and again then comes to rest on the ground, so also in the case of hand movements the hand makes various movements and rests on the waist.

In Natya the hand must rest on the waist in their Ardhachandra pose, in Nritya The hand on the waist must be either paksavancitaka, or Pakshapadyotaka.

The Earthly Charis :

- 1. Samapada** : When the feet are close together, the nails of the toes meeting and standing on the spot after walking is called Samapada.
- 2. Sthitavarta** : One Agrathalasancara foot drawn up crosses to the remaining foot and this movement repeated with the another foot , after separating the two.
- 3. Sakatasya** : The body held upright, one Agrathalasanchara foot is stretch outward and the chest being Udvahita is called Sakatasya.
- 4. Adhyardhika** : The left foot at the back. i.e. heel of the right foot, the latter to be drawn away (a tala and half a part) is called Adhyardhika.

5. **Chasagati** : The right foot is put forward and then drawn back and at the same time the left foot drawn back and put forward afterwards is called Chasagati.
6. **Vicyava** : Separating the feet from the Samapada position and striking the ground with their fore part.
7. **Edakakridita** : Jumping up and down with the Talasanchara feet is called Edakakridita.
8. **Baddha** : The side ways movement of the thighs when the two shanks to be slightly bent and the thigh turned up.
9. **Urudvrtta** : The heel of a Talasanchara foot placed outwards, one of the shanks to be slightly bent and the thigh turned up.
10. **Addita** : One Agratalasanchara foot rubbing against the fore part or the back of another foot.

- 11. Utsyandita** : The two feet to move gradually sideways (Literally in & out) in the manner of Rechaka.
- 12. Janita** : A musti hand held at the breast and another hand moved round, and the feet to be Talasanchara.
- 13. Syandita** : One foot put forward five Talas away from the other.
- 14. Apasyandita** : The reverse of the Syandita Chari i.e., another foot being put forward five talas away from the other.
- 15. Samotsaritamatali** : Going back with a circular movement and the feet being of the Talasanchara kind. Crossing the Shanks.
- 16. Mattali** : Going back with a circular movement and the hands being Udvesthita and motionless.

The entire sole touches the ground, the legs cross in swastikas at the shanks and they are slightly oblique. Then with circular movement , they either come together or move away from each other.

The Aerial Charis :

- 1. Atikranta** : A Kunchita foot thrown up , put forward and caused to fall on the ground.
- 2. Apakranta** : The valana posture of the two thighs , a kunchita foot raised and thrown down sideways.
- 3. Parsvakranta** : One foot in Kunchita and another thrown up and brought near the sides.
- 4. Urdhvajanu** : Throwing up a kunchita foot and it's knee brought up to the level of the breast, and the remaining knee without movement and then this second foot thrown up in the manner of the first, and the first foot kept motionless.
- 5. Suchi** : A Kunchita foot thrown up and brought above the knee of the remaining foot and then to let it fall on it's fore part.
- 6. Nupurapadika** : One Anchita foot raised up and taken behind another foot and then quickly caused to fall on the ground.
- 7. Dolapada** : One Kunchita foot thrown up & moved from side to side and then caused to fall on the ground as an Anchita foot.

- 8. Akshipta** : One Kunchita foot thrown up and then placing it quickly on an Anchita foot by crossing the Shank of the remaining leg.
- 9. Aviddha** : One Kunchita foot from the Svastika position stretching and falling on the ground quickly as an Anchita foot.
- 10. Udvrtta** : The Kunchita foot of the Aviddha Chari taken round (the thigh of the remaining leg) and thrown up and then caused to fall on the ground is called Udvrtta
- 11. Vidyudbhranta** : One foot turned to the back and after touching its top part to be stretched and the head moved in a circle.
- 12. Alata** : One foot stretched backwards and then put in and afterwards caused to fall in its heel.
- 13. Bhujangatrasita** : One Kunchita foot thrown up and the waist and the knee being turned round and the thigh of the remaining foot to be turned round too.
- 14. Harinapluta** : The foot in the Atikranta Chari to be caused to fall on the ground after a jump

and the shank of an Anchita foot to be put in the Ksipta posture.

15. Dandapada : The foot in the Nupura Padika Chari to be stretched and quickly to turn.

16. Bhramari : The foot in the Atikranta Chari to be thrown up and the entire body turned round and then the second foot to be moved on to its sole.

Gait

Gait is to be prescribed with a view to the person, sentiment, situation place and occasion.

A character should enter the stage to the accompaniment, to the sound of musical instruments and beating of drums in the appropriate laya or tempo. Characters are divided into three types Uttama , like a king, Madhyama (Middling) & Nica i.e of low status .

According to Bharatha the characters of Superior & middling types should assume the Vaisnava Sthana. The step superior Character should take are in four kalas, those of the middling in two kalas and those of inferior type in one kala only.

The gait of the superior characters should be slow ,that of the middling character should have the medium tempo & the inferior characters should be quick and copious. Thus the three tempos should be applied according to the spirit of the different characters.

In the natural gait, the superior character is to raise his knee up to the height of the waist. Bharatha says, when a character is walking along with the equals, the basis of the tempo of his gait will be according to his own rank of four or two kalas or one kala and when accompanied by persons of middling and inferior type the tempo will be two kalas and one kala.

Bharatha gives the gait for the king, divine, semi-divine and others. He also gives the gait of 3 types of people in special conditions like attack of fever, fatigue, panic, surprise, uneasiness, love, sorrow etc.

The Sastra gives gaits for eight sentiments along with the Charis, foot position, tala, and tempo. Gait in Erotic Sentiment, Terrible sentiment, Odious, Heroic, Marvelous, Comic, Pathetic, and Terrible sentiment is elaborated.

In the gaits Bharatha also gives standing, sitting and reclining posture according to the rule which says : A Stanakas consists in rest and a Chari or Gait is motion. We move from rest and come back to rest after motion. The two are thus inseparably connected.

Uttama Character should enter the stage, assuming Vaishnava Sthana. They will walk with paces, four talas apart, covering four kalas, four complete avarthanas or rounds of determined group of matras or time beats and laya or tempo which is slow. In the case of Madhyama characters the paces should be two talas apart, covering two kalas with medium tempo. Nica Characters and women should walk with paces one tala apart to cover one kala with fast tempo.

Bharatha further classifies the gait of young women, passionate women , aged women, half women, children ,tribal women, etc.

Different Kinds of stepping :

The different kinds of stepping with their definitions will be told gradually. There are ten in number: Goose step, Peacock step, Deer step, Elephant step, Horse step, Lion-step, Snake-step, Frog step, Heroic step and Human-step.

GATHI BEDHA :

There are 10 unique ways of Gathi bedha (Gait). They are

- 1. Hamseegathi** : Walk while keeping one foot in front of the other and sway with each step, hold kapitha hastha in both hands. (Walk like a swan)
- 2. Mayooreegathi** : Stand on the tip of toes, hold kapitha in both hands and fold up the legs for each step. (Walk like a Peacock)
- 3. Mrugeegathi** : Hold tripataka in both hands and run around like a Deer.
- 4. Gajagathi** : Hold pataka hastha near the ears, walk very slowly with Samapaada.

- 5. Turangineegathi :** Lift the right leg, hold shikhara in left hand and pataka in right hand and jump with the left leg (Like a Horse).
- 6. Simheegathi :** Hold shikhara hastha in both hands, jump on the toes and move forward. (Like a Lion).
- 7. Bhujangeegathi :** Hold tripataka in both hands & walk as explained in simheegathi. (Like a Snake).
- 8. Mandookeegathi :** Like simheegathi.
- 9. Veeragathi :** Hold shikhara hastha in left hand, pataka in right and walk as though coming from far.
- 10. Maanaveegathi :** Keep the left hand on the waist, katakamukha in right and walk while turning around for each step.

Mandalas, Uthplavanas , Bhramaris Charis, Gaits according to their relation to one another are endless in number and variety. User of these in dance and drama are to be learnt from the Sastras.

Gaits in various Rasas:

1. In Sringara

- : The gait in ordinary love-making should be graceful. The lover is to enter the stage with a female messenger showing the way. He is to act by means of Suchi, i.e. conveying the meaning of the sentence by gestures and bhavas first and then by words. He should walk in Atikranta Chari in proper laya and tala. And the movement of the hands should follow the movement of the feet.

2. In Raudra

- : A person should stand with the feet four talas apart and take steps four talas wide.

3. In Bhibhatsa

- : A person should walk with the feet in Edakakridita chari i.e.(jumping up and down on the toes) falling in succession, sometimes close to and sometimes wide apart from each other and the hands should follow the steps.

- 4. In Veera** : A person should walk with swift steps making use of the various Charis.
- 5. In Adhbutha and Hasya** : The madhyama and Nica patras should take swift and short steps in all direction.
- 6. In Karuna** : The gait should be slow tempo, eyes full of tears, the limbs drooping, arms thrown up and down.
- 7. In Bhayanaka** : The person should walk with quick steps, a trembling body and faltering gait.

Chapter 2

STUDY OF INDIAN TEMPLES

It is not an exaggeration to say that sculpture and dance are the twins of the mother art. In India, they embrace one another in the shadow of religion. The various ancient dance postures engraved in sculpture have been taken as the grammar of dance.

India has maintained cultural continuity for more than two thousand years and the continuity which remained deeply rooted in its origins despite changes are nowhere more clearly demonstrated than in the uninterrupted evolution of the art of sculpture in stone. Sculpture held a place of distinction from the time of the Kushan rule of the second century through the reign of the Guptas and continued to do so until at least the twelfth century. Throughout history, sculpture has played an important role in Indian society.

The contribution of sculpture to architecture like-wise is found in rock-cut cave temples, and dwellings of those attached to them, cave temples and monasteries like those found at Elephanta, Ajanta and Ellora. But the Kailasha Temple of Ellora, hewn completely from the stone cliff, stands out as the culminating achievement of sculptors that were also architects.

From about the eight century, temples in stone began to be built in increasing numbers everywhere. In them images were installed for worship. But sculpture was also used for decoration, within the temple or only on the exterior as prescribed by local custom. In later periods, such temples as those of Khajuraho of the eleventh century, Somanathpur and Konark of the thirteenth century had exteriors richly decorated with the dancers, musicians, elephants and other animals in procession and human figures in every conceivable occupation and pose. The earliest group of shrines and monks there was Buddhist dating from about AD 400 through the seventh century; those dating from ninth and tenth centuries are ascribed to Jainism. In between the seventh and the ninth century there was more sculpture and temple architecture under the Chalukyas and the Rashtrakutas. At the end of Gupta period Buddhism was no longer dominant.

The proportions of the Hindu images and their attributes and poses were strictly prescribed by the sacred texts. The sculptor's creation of an image was an act of worship, prepared for and accompanied by ritual. The most striking are the colossal monolithic statues at several sites in South India. The most ancient and the tallest of these are the Bahubali statues.

To depict dance postures in sculpture, it was important for an artist to know them. We can see the beauty today in the dance postures engraved by the artists who learned about them. Throughout India, there are thousands of dance sculptures in various temples.

Tamil Nadu is known as the 'land of temples'. There are more than 30,000 temples in Tamil Nadu built by various dynasties. Tamil Nadu reflects early Dravidian art and culture, characterized by ornamented temples with soaring towers known as Gopuras.

Many great scholars and exponents have written books on Bharathanatyam based on their study of these sculptures. The sculptures not only help in research and studies but are also valuable ancient treasures of the temples.

The temples were not just a place of worship and were a place for social gathering, education and celebration. The temples also acted as the storehouses for emergencies and many a temple also maintained hospitals. Art and craft flourished and was encouraged in the temples. Art was performed in all the forms, i.e., music, dance, drama and handicrafts.

Dance festivals in temples are becoming prevalent in present times. Thus the artists acquire the opportunity to worship and present their homage to God by way of these festivals.

SOUTH INDIAN TEMPLES

Nataraja Temple, Chidambaram



Chidambaram is popular as the 'City of the Cosmic Dancer'. The Nataraja temple is an example of the Chola Architecture. The temple is a

dedicated to the Dancing Form of Shiva in the form of the Lord Nataraja. and is a tribute to the art of Bharatnatyam.

The idol of Nataraja is separated by a veil which is removed only on specified occasions of worship; behind the veil is revealed mere space out of which the blissful Nataraja is said to have emerged. Chidambaram is famous for its simplicity of its objects of worship that consists of Akasa (ethereal space) and rahasya or a chakra on the wall. Shiva is said to have danced while blessing two devotees, Pathanjali and Vyagrapada. The five steps leading to the hall are covered with silver plates and signify the five sacred letters of the Panchakshara manthara.

The Chit Sabha of the temple is located within it in the position of the heart in human body with the head toward the south. The hall serves the position of the sanctum in other temples. The temple is longer from north to south unlike the most temples which measure longer from east to west.

In the Chidambaram Temple, there are four gopurams (temple towers crowning entrances) which seem to touch the sky. At the entrance of these gopurams, the 108 Karanas are depicted in the form of a lady dancing. For each of the female dancing forms, two line references from Natyasastra are engraved. The first Karana, from the 108 Karanas, has reference to this. Thus all 108 Karanas are carved from the top to the bottom of these pillars.

The presiding deity of the temple is represented by the vacuum space, which is one of the five elements (Pancha Bootham) of the universe, the others being wind, water, fire and earth. It is known as the Akasa Lingam. The temple has the statue of Nataraja made in bronze that is famous all over the world.

The Natyanjali festival is dedicated to Lord Shiva and is celebrated every year during the months of February-March. The festival continues for five days within the temple premises. The dance festival begins on the auspicious day of the Maha Shivaratri. People from around the globe wait eagerly for this occasion as it serves as both an educational and entertaining opportunity. Many artists both from India and abroad partake in the festival that exhibits a multitude of talents.

The Chidambaram Natyanjali Festival is an inspiration to many young people and a divine glory for its spectators.

Brigadeeswara Temple, Thanjavur

The Brigadeeswara Temple at Thanjavur is within a huge compound with walls rising above 15m. The temple is made over a 29 m square base and has a soaring vimana and a stunted gopuram. The inner sanctum and the gopuram were constructed over a period of 12 years. It was constructed from a single piece of granite weighing around 80 tonns. The dome was hauled into place along a 4-km earthwork ramp in a manner similar to the Egyptian pyramids.

When building the **Tanjore Bragadeeswara Temple** in the 11th Century, the great Chola King, *Raja Raja Chola*, intended to engrave the full 108 *Karanas* (dance postures) by Lord Shiva in the first floor of the temple's *Gopura Vimanam* (temple tower crowning entrance). As the king went on a war journey, only 81 of the 108 *Karanas* are in the finished state. In recent times, at Sathara all the 108 *Karanas* are depicted. This shrine is called Uthara Chidambaram.

The great Bharathanatyam exponent, Dr. Padma Subrahmanyam has done research based on these 108 *Karanas* which are acclaimed by maestros of the field.

The dance festival in the temple's premises witnesses a vibrant cadre of artists, both dancers and musicians from in and around India and abroad.



Mahabalipuram



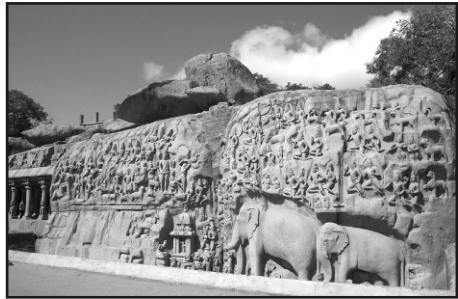
This place of great architectural importance known also as Mamallapuram, is also known as the seven Pagodas. This name was probably given by the European sailors account of the seven stupis or pinnacles of the Hindu temple. In the other caves natural and artificial refined beautiful sculptural representation of the various puranic scenes are found. Most of these

sculptures here attest to the art of sculpturing having been carried to perfection by the ancient Hindus.

The famous Vaishnava Bhoodattalvar is said to have been incarnated at this place. On that account also it has an importance of its own. With the exception of the shore temple all the other existing monolithic building are hewn out of the rocks that rise abruptly above the surrounding sandy plain. The Vaishnava saint Thirumangaialvar mentions that the God Shiva lives here with Vishnu and so we find the shrines of both these Gods situated close to each other in this temple. The ancient town of Mahabalipuram was a flourishing seaport during the days of Periplus (1st century A.D.) and Ptolemy (140 A.D.).

Mahabalipuram include 14 rock cut cave-temples called mandapas, 9 monolithic shrines called rathas, 4 sculptured relief rock panels and the famous Shore Temple.

These structures were built by three successive Pallava Kings who developed the Dravidian style of temple architecture within the short span of a hundred years.



Mahabalipuram was a renowned center of arts and culture during the Pallavas. The Mahabalipuram Dance festival attracts a lot of people both for its performers and the beautiful backdrop where the performances take place. Artists from around the world take part in this festival and the festival exhibits a variety of both Classical and Folk dances.

The Dance festival starts on Christmas day every year and is conducted on all Saturdays and Government holidays right up to the first week of February.

Triplicane, Chennai

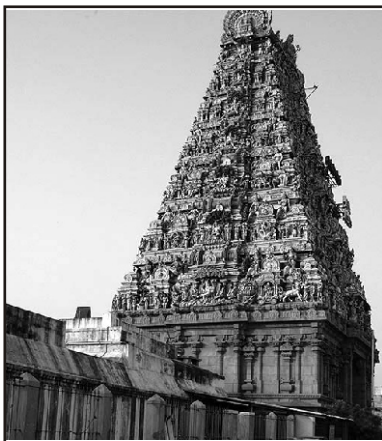
Among the shrines of the city of Chennai the most important is the temple of Parthasarathi, the charioteer of Arjuna, the great Pandava chief. The Sri Parthasarathi Temple in Triplicane contains some particularly fine carvings and images



among the most notable of which is the figure of Parthasarathi scarred by the arrow wounds he received in the epic battle of the Mahabharata. This is molded of some dark metal.

Kapaleshwarar temple, Mylapore, Chennai

Hardly less important than that of Triplicane is the great temple of Mylapore. It takes its name from the puranic legend regarding the Goddess Parvathi, who during her incarnation as a peacock (Mayura) worshipped the lingam to obtain deliverance from that incarnation. The legend is commemorated in a beautiful sculpture in the north Parka (court yard of the temple) In Vaishnavite, Saivite, and Jain religious manuscripts, the place is called Thirumayilai while the early Portuguese settlers called it Santhome de meliapore.



The Kapaleshwarar Temple was built in 8th century AD but it has a contemporary structure. The construction of the temple is based on the descriptions in the Puranas and the Tevarams. The temple is dedicated to the Lord Shiva. The Dance and Music season of December sees a lot of artists performing in the temple's premises.

Parvati or Karpakambal is said to have worshipped Shiva here in the form of a peacock, Mayil. This story is also depicted in Bharathanatyam, relating it by way of Padams and Varnams.

Thiruvarakulam

A Chola bronze of Shiva cast at the height of the aesthetic achievement (10th to the 12th century) of the Cholas is famous. In this conception of Natiraja, the Lord has four arms: the right hand holds the damru the small hand drum marking the rhythm of the dance and the left holds the flame symbolizing both destruction and creation. Another left arm crosses the body at ease or in order to point to the raised left foot. The right hand makes the gesture of protection or reassurance.

Viruthapurishwarar temple at Virudhachalam

In the four gopuras of Viruthapurishwarar temple at Virudhachalam we can see the 108 karana sculptures. But these are not found in the finished form. Other than this, in the temples of Kumbakonam, Tharasuram and Thiruvannamalai, dance sculptures are engraved. All these bring fame not only to our country India but also to the Natyasastras forever as a treasure that cannot be destroyed by time.

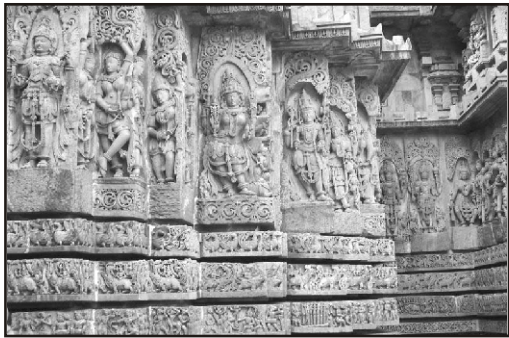
Garuda at Kerala

The vehicle of Vishnu, a winged figure, is represented in a variety of ways at different periods and places, often with a human body and a bird's head, or a human head, with a beak. Traditionally it is supposed to be the enemy of snakes and captures and kills them.

This polychrome wooden ornament from a Kerala temple presents an effective and decorative interpretation of the mythical creature in a folk style.

Halebid

The old palace is said to have stood to the east of the present town where now stands a small hill called Bennegudda. One characteristic feature is the fine



execution in charmingly proportionate Kannada characters drawn out here and there and fantastic floral devices so as to decorate the margins of the granite slab pillar or other material on which they are engraved.

NORTH INDIAN TEMPLES

Sun Temple of Konark

The temple with its sanctuary and the lofty tower above it was erected by king Narasimha Deva of the Ganga dynasty. Larger than life size female musicians in graceful dance poses decorate the terraces of the porch. An examination of the wheel of the chariot of surya and a section of the platform against which it is placed provides a good idea of how adroitly smaller scale decorative ornamentation was applied.

The grandest and best known of all Sun temples in India is the Konark temple in Orissa. The word Konark means 'corner sun'. This dates back to the 13th century and it represent the highest point in Orissa temple architecture.

The black pagoda at Konark is a grand and magnificent temple in the form of the sun's chariot drawn by seven horses marking the 7 days of the week. The 24 huge wheels, magnificently carved and decorated, mark the hours of the day.



The image of surya, distinguished in quality, sensitive in modeling and in the treatment of surface detail, assured in design, despite the complexity of its symbolism of many figures is believed not to belong to the main sun temple but to the small ruined temples to the west southwest discovered when clearing the sight from sand and debris.

Konark city is well known for a dance festival every year in the month of December namely, the Konark Dance Festival. The Konark dance festival is held in an open-air theater, which is close to the Sun Temple with performances by the eminent classical dancers of India. The dance festival is a virtual feast to the lovers of the classical and music and attracts tourists from across the globe. The various dance forms like Odissi, Bharatnatyam, Manipuri and Kathak are performed

at the same stage. The art and culture of India comes through during the festival.

1. The Dakshinaarka Temple at Gaya, Bihar, India
2. The Bhramanya Dev Temple, Madhya Pradesh, India
3. Sun Temple at Surya Pahar, Assam, India
4. Suryanaar Temple near Kumbhakonam in Tamilnadu, India
5. Suryanarayanawamy Temple at Arasavilli, Andhra Pradesh, India
6. The Sun Temple at Modhera, Gujarat, India

Sarnath

This was built because of the Mauryan emperor Ashoka's patronage and demand for narrative and decorative sculptures for stupas and their railings and gates during the sangha period of the 2nd century B.C. Thus sculpture



developed without interruption and the carved stone capitals of the pillars inscribed with the edicts of the Mauryan emperor Ashoka represents the earliest works of monumental sculpture in the sub continent. The four lions back to back found at Sarnath near Varanasi has been adopted by the Republic of India as its national emblem.

TEMPLES OF NORTH-WEST INDIA

Simhachalam



The shrine is built on the hills about 800 feet above the sea and gateways are observed enroute to the shrine. The foundation of the temple is attributed to the Hiranyakushubu who furious at his son Prahaladha's devotion to Vishnu threw him into the sea and placed this hill on his head. Narasimha went to his rescue and stood by the side of the hill and tilted it up so that the boy might escape from the weight of the hill. Later on, the pious Prahaladha is stated to have found the shrine. One of the pillars in the muka mandapam is named as "the tribute pillar" and this attracts a large number of crowds on account of its power of curing cattle diseases and granting children to barren women. There is also a stone carved with wheels and horses.

Kandariya Mahadeo

This is the largest and most typical Khajuraho temple. There are about 900 statues. Dedicated to Lord Shiva, it soars very high. The sanctum enshrines a lingam, while the main shrine is elaborately carved and depicts various gods, goddesses, and heavenly maidens in detail. The entrance arch, the



huge pillars and ceilings are decorated with beautiful carvings that leave the visitor spellbound. The ceilings are particularly noteworthy and the pillars supporting them have intricately carved capitals.

Mount Govardhana, Orissa

A favourite scene, often portrayed in miniature paintings is Krishna holding aloft Mount Govardhana as a sort of umbrella to shelter the people at Vrindavan. This wood carving in high relief presents the miracle effectively. Only traces of the paint which must have made the carving a colourful decoration still remains.

Matangeshwara Temple

This temple, which happens to be outside the precincts of the western group, is dedicated to Lord Shiva. It boasts of an eight feet high lingam. It is still a place of worship. South of this temple is the open air Archaeological Museum, which has a beautiful displayed collection of statues collected from the area.

EASTERN GROUP

Duladeo Temple

Dedicated to Lord Shiva, the highlights of this temple are the sensuous images of the heavenly maidens, and other beautiful sculptures.

TEMPLES OF NORTH EAST INDIA

Ajanta and Ellora

North-east of Bombay, near Aurangabad are two astonishing series of temples carved out of living rock over the course of fourteen centuries. During the 4th century AD in a remote valley, work began on the Ajanta caves to create a complex of Buddhist monasteries and prayer halls. As centuries passed, numerous Buddhist monks and artisans excavated a set of twenty-nine caves, some cells, monasteries and Buddhist temples. All of these were carved from the rock cliff at Ajanta. These caves are adorned with elaborate sculptures and paintings that have withstood the ravages of time.

The sculptures are finely wrought images of animals, guards and deities while the paintings tell ancient tales of courtly life and depict hundreds of Buddhist legends. Amid the beautiful images and paintings are sculptures of Buddha, calm and serene in contemplation.

Work started on the Ellora caves in the seventh century AD where another set of caves was created from living rock. Buddhism, Jainism and Hinduism inspired these sculptors to create these elaborate rock carvings. The Buddhist and Jain caves here are ornately carved yet seem quiet and meditative whereas the Hindu caves are filled with a divine energy and power.

The most impressive and majestic creation at Ellora is the Kailasa Temple, a full-sized freestanding temple flanked by elephants carved

out of solid rock. The legend portrait in this sculpture has various versions differing slightly from one another in details but agreeing in referring to the anger of Ravana the demon king of Lanka which he expressed by trying to shake and overturn mount Kailasa . He appears below with his 10 hands and multiple arms while Shiva, Parvathi and various attendants are stand by. Shiva is not worried but presses down on Ravana with his toe and defeats his efforts and makes him captive beneath the mountain. Pillars, podiums, spires and towers combine to produce an awe-inspiring representation of Shiva's Himalayan abode.

Sanchi, MadhyaPradesh

The great Stupa at Sanchi is of particular significance as it typifies the early stupa form of North India. The stone of the stupa was covered with plaster and painted at its top. It has a square railing from which rises a triple umbrella. The stupa is an indispensable symbol of devotion to the Buddhism, the religion that spread throughout Asia .

Khajuraho

The tranquil town of Khajuraho, in the central state of Madhya Pradesh boasts of its erotic sculptures. These glorious temples are the state's most famous attraction.

Vishnu as the preserver of order in the universe assumed human or animal forms (avatars) when necessary. The boar incarnation is the third form taken by Vishnu following those of the fish and tortoise. This was for the purpose of rescuing the earth from the ocean in

which she had been submerged and seemed likely to be washed away and lost forever. Here the great boar is carved in high relief.

The sculptures include statues of gods and goddesses, warriors, celestial dancers and animals, besides those of couples in erotic poses. The Hindu philosophy of Yoga and Bhoga (physical pleasure), the two paths leading to final liberation, seems to be the underlying theme of these sculptures. These temples celebrate a Hindu faith exuberant in its love for the divine. All life is seen as an expression of divinity, including human love. The union between man and woman is viewed as the culmination of devotion, symbolic of the union of the devotee with god and divinity. The other sculptures in these temples depict the daily lives of the people in the 10th and 11th centuries AD.



The temples of Khajuraho display a wealth of sculptural beauty, evoking the splendor of the snow-capped Himalayas as well as the earthly pleasures of life.

The statues of attractive young women engaged in various familiar actions represent the skill of the Khajuraho sculptors in depicting the human form in a diversity of postures. A favorite example often made

even more appealing to the spectator by the romantic suggestions that it evokes is a love letter which the girl is engaged in writing. This detail of the sculpture illustrates well how the twist in the body to provide a good view of the girl's action appear quite a natural pose though it requires keen observation and consummate skill from the sculptor.

Elephanta Caves

The most profound aspect of the mighty Shiva is in evidence at the Shiva Temple in the Elephanta caves. Situated near Bombay in India, these caves present an introduction to some most exquisitely carved temples. One can witness a symphony in stone in praise of Lord Shiva, created by India's expert stone carvers of the early seventh century.

Vandals damaged most of the sculptures soon after the discovery of the temple by Europeans. Trimurthi of Mahadeva, or the three faced image of the great god to whom the temple is dedicated has fortunately suffered little injury.

The Trimurthi represents three aspects of Shiva: the central image of the head and the shoulders is as if it is withdrawn from the world but benign, the eyes are closed and the high crown is textured by ornaments in low relief. The head is framed by earrings and a broad necklace rests at the base of the throat.

The Mahayogi posture symbolizes the meditative aspect of the God and here Shiva is shown in his most quiet and serene form. Other sculptures in these caves depict Shiva's cosmic dance of primordial creation and destruction and his marriage to Parvati and Shiva as half man/half-woman. The Elephanta sculptures meaningfully convey the oneness of the human and the divine and the images transcend the scope of human imagination to achieve a grandeur that remains undiminished by time.

Glimpse

South Indian Temples

Name of the temple	Place	Deity	Significance
Nataraja Temple	Chidambaram	Lord Nataraja	<ul style="list-style-type: none"> Akasha Linga 108 Karanas are carved at the entrance of the Gopuram
Brigadeeswara Temple	Tanjore	Lord Shiva	<ul style="list-style-type: none"> Vimana constructed from a single granite weighing 80 tonns Similar to Egyptian Pyramid
Uttara Chidambaram	Sathara	Lord Shiva	<ul style="list-style-type: none"> Each Karana depict the duo of Lord Shiva and Goddess Parvathi
Mahabalipuram	Chennai (50 KM away)	Lord Shiva & Lord Vishnu	Five rathas & shore temple
Sri Parthasarathi Temple	Triplicane, Chennai	Lord Krishna	<ul style="list-style-type: none"> Wounded Parathasarathi (Lord Krishna) after the battle of the epic Mahabharatam.
Kapaleshwarar temple	Chennai	Lord Shiva	<ul style="list-style-type: none"> Goddess Parvathi incarnation as a Peacock. Construction of the temple is based on Thevarams and Puranas.

Thiruvaramkulam	Thiruvaramkulam	Lord Nataraja	• Bronze idol of 12th century
Viruthapurieshwarar temple	Virudhachalam	Lord Nataraja	• 108 Karanas based on NatyaSastra are seen here
Halebid	Karnataka	Lord Shiva	• Decorative granite slab pillars
Garuda	Kerala	Lord Vishnu	• Polychrome wooden ornament with the mythical creature in a folk style
North Indian Temples Sun temple	Konark, Orrisa	Lord Surya	• 24 hugewheels, magnificently carved and decorated in the form of the sun's chariot.
NORTH-EAST INDIA			
Simhachalam	Andhra Pradesh	Lord Narasimha	• Pillars in the muka mandapam is called "the tribute pillar"
Kandariya Mahadeo	Madhya Pradesh	Lord Shiva	• 900 carved statues • Decorated huge pillars and ceilings.
Mount Govardhana	Orrisa	Lord Krishna	• Miniature paintings of Lord Krishna
Matangeshwara Temple		Lord Shiva	• An eight feet high lingam

North-West India

Ajanta and Ellora	Aurangabad, Bombay	Shiva & Parvathi	<ul style="list-style-type: none">• Sculptures and paintings• Decorated pillars, podiums, spires and towers
Khajuraho	Madhya Pradesh	Vishnu	<ul style="list-style-type: none">• Sculptures of gods and goddesses, warriors, celestial dancers and animals, in erotic poses

QUESTIONS

Multiple Choice question

1. Panchakshara manthra has
 - a) 6 letters
 - b) 5 letters
 - c) 4 letters
 - d) 7 letters
2. The Famous Sarangapani temple is situated at .
 - a) Chidambaram
 - b) Kumbakonam
 - c) Kancheepuram
 - d) Thanjavore.
3. This place was a flourishing sea-port:
 - a) Kandariya
 - b) Ajanta
 - c) Mahabalipuram
 - d) Mylapore
4. The construction of the temple is based on the Tevaram
 - a) Kapaleshwarar
 - b) Chidambaram
 - c) Konark
 - d) Khajuraho

One word Answer:

1. _____ is the vehicle of Lord Vishnu.
2. The famous Viruthapurieshwarar temple is at _____
3. The Brigadeeswara Temple was constructed from a single piece of granite weighing_____.
4. The Chidambaram temple is dedicated to the Lord_____

Match the following :

- | | |
|-----------------------|--------------------|
| 1. Uttara Chidambaram | a) Kathak |
| 2. Manipuri | b) Elephanta Caves |
| 3. Northern India | c) Sathara |
| 4. Mahayogi | d) Manipur |

Short Answers :

1. Write a short note on the significance of Kapaleeswarar temple at Mylapore.
2. Describe the Nataraja of Thiruvalluvar Temple.
3. Brief about the puranic story of Simhachalam.

Question :

1. Tamilnadu is the 'land of Temples' Explain.
2. Significance of Sculptures found at Thanjavore Temple.
3. Briefly describe about the North Eastern Temples.

ELEMENTS OF AHARYA ABHINAYA

In this course, we will study the fundamentals of the stage set-up and the dancer's costume. The Natyasastra describes these under “Aharya Abhinaya” or the expression that is achieved through ornamentation of the stage and of the dancer.

The Playhouse :

Three types of playhouse are identified in Bharatha's treatise depending on the shape:

1. Vikrsta or rectangular
2. Caturasra or square
3. Tryasra or triangular

The sizes of the playhouse can vary from very large or 108 hastas, medium or 64 hastas and small or 32 hastas. The width of the playhouse may vary depending on the size. The small one should not be more than 64 hastas in length and 32 hastas in width.

There are reasons pertaining to aesthetic experience as to why a stage should not be bigger. Bigger stages are not as expressive and passages recited on larger stages lose their effectiveness. Similarly facial expressions may not be visible, and Bhava and Rasa may be lost as a result. So the Natyasastra recommends the medium sized playhouse for effective expressiveness. The playhouse should resemble a cave with very small latticed windows so that too much wind does not come in. This will enhance the acoustic quality of the music and the verses uttered by the actors. The stage is made of two floors at different levels. Pillars are to be constructed to support the roof and brickwork should be done in order to support the stage. The floor which is flat is inlaid with precious stones as follows: diamond in the east, lapis lazuli in the south, crystals in the west and coral in the north. The central part or the plinth is laid in gold. Ornamental work and wood work decoration such as images of animals and wooden statues should be fixed in different parts of the floor.

The galleries for the audience are also to be constructed to accommodate the audience comfortably. The rows of seats are laid such that each successive row is one hasta higher than the previous one. The lowest row is one hasta higher than the ground.

The units by which a playhouse is measured are as follows:

1. 24 Angulas make one hasta (each angula is 2 cms)
2. Four hastas make one Danda
3. Eight Yavas make one Angula
4. Eight Yukas make one Yava
5. Eight Liksas make one Yuka
6. Eight Balas make one Liksa

7. Eight Rajas make one Bala
8. Eight Anus make one Raja.

The Mattavarni or the side room

The side rooms of a rectangular stage are on either side of the stage and they can be as long as the stage. Both the siderooms and the rangamandala or the main stage are raised to the height of one and a half hastas. The stage and the Mattavarni are constructed by leveling the soil, plaster work, whitewashing and painting.

The square playhouse

The square playhouse or the playhouse of the Caturasra type. The Rangapitha shall be eight hastas in length and width. The mattavarni can be laid as they would be in a rectangular playhouse.

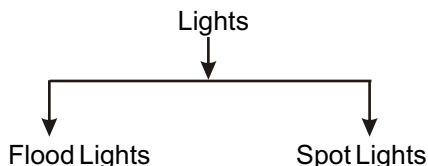
The triangular playhouse

This playhouse is constructed with three corners. The stage is also triangular. One of the doors is in a corner of the playhouse and the other at the back of the stage.

Light and sound :

In 20th century also in our country various dance concerts was performed by using lamps lit by oil, though electric lamp was available also in Kerala Kathakali is performed by lighting huge lamps made of brass, the lighting of lamps is to create an atmosphere of spirituality.

In the kings court also there used to be lighted lamp torches which was used to see the dance concerts. When electricity started coming up the various stages in western countries used more of techniques in order that stage was litted with aesthetic sense.



There are two different types of light one is flood light the other one is spot light. Flood light will be spread evenly spot light will be usually at particular spot. Spot light if it is added in at the appropriate places it will definitely add beauty to the dance recital. Any light should not fall straight on top of the head if it happens the shade of nose will fall on the lips similarly shade will fall on the forehead and the eyes will look like sunken. Lights should fall exactly in front of the dancer. In olden days foot-light was kept in line in the front the advantage of using such lights was the dancers foot was not able to be viewed by the audience and it used to disturb the eyes.

Now the technology has developed so much that very huge stages also is balanced very well with good lightings.

Certain points to be remembered while setting for a dance recital.

1. Foot lights should be avoided
2. Lights should not fall directly on the screen,if it so happens the dancers figure will not look bright
3. Spot lights should be held well above and from the sides.
4. If flood lights are tighed up avoid it straight over the head but it should be tighed in one angle in front of the centre spot.

In Dramas also light setting is very important the term choreography does not mean setting a dance alone it includes scenes, stage décor, light & sound, make-up, costumes, all combined together and presented in the best manner that person is the Choreographer.

Sound

Earlier days the artists had to sing loudly then only it was reaching to the audience that was the reason the stages used to be very small, that was how the Greeks had their theatres semi-circle and it was known as amphi-theatres because the sound has to be spread naturally. To know about the course of sound is known as Acoustics. The stages should be set in such a way it should not have an echo. When constructing a stage the sound engineers' suggestions should be taken into consideration.

Mikes are of many varieties for singing, it's another for instruments it's different. Usually in Bharathanatyam only the vocalist and the nattuvanars will have mike for the other accompaniments it was not there it's a wrong practice all the instruments should have mikes and connected to the amplifier need to be balanced. For music it should be higher but for the instruments the volume should be lesser. Through speakers only the sound reaches our ears.

Make Up

Make up is very simple in Bharathanatyam there is no much heavy work as that in Kathakali. Olden days when Sadir concert used to be the dancers use turmeric paste on their face after which eye and eyebrows are done they use beetle leaves & nuts to make their lips red in colour. But now we have various types of make-up which can stay for a longer period while sweating also.

1. Base :

This is an oil-based crème which is applied evenly on to the face, it should not be made patchy. Various shades are available depending on the skin tone this should be used.

2. Shades :

On the cheeks and below the eyebrows shades could be used, remember it should blend with the base. If the dancer is having a long face the cheeks area should be highlighted and then the face will look round, if the face is round you can make it slightly longer by applying the shades just below the cheeks, the nose could be highlighted if it is flat by applying the shade on either side of the nose.

3. Powder :

Apply powder (puff) it should be applied lightly if it is used hardly the base will be removed.

4. Pancake :

Pancake should be applied with the sponge, this is also available in various skin tone, sponge should be soaked in the water dip it in the pancake and apply evenly if all these three steps are done properly then the make- up will stand for a longer time.

5. Pencil :

The eye should be done with the eyebrow pencil and also the brows preferably black, the eyes could be done wider or smaller.

6. Lipstick :

With the help of the brush you can make the lips smaller or broader, the colours preferably red or maroon.

7. Thilakam (bindi) :

In between the eyebrows a bindi should be placed the colour should be black or red because these two colours only will be very bright on the stage.

The pancake should be applied on the hands, neck and legs and it should blend with the face. On the feet and palms either mehendi or apply the red colour which is known as alta.

Kathakali Make - up



Make-up is a special art this has to be done with experts only, but dancers has to know the basic concepts of make-up.

In make-up there are many varieties out of which the most difficult make-up is for Kathakali very intricate work has to be done, the make up will start say about 8 hrs before performance, the artist will lie down and the make-up is done by experts. The colour of the face, beard varies for each character if it's green the character is good black for tribals or hunters, red for demons, white beard for good characters light brown beard for negative characters at the tip of the nose they will have a lemon size ball fixed, very complicated work for the Hanuman (a character which comes in Ramayana). For ladies they gain for a natural skin tone colour.

Revelation through costume and make-up :

There are various ways in which a mood, sentiment or character is depicted through costume and ornamentation:

1. Pusta or model work :

The Pusta used in dance are of three types :

- a) Those made by normal people out of mat or hide cloth are called Sandhima.
- b) Objects made through mechanical devices are known as Vyajimas.
- c) Those produced by wrapping are called Vestima. Examples of pusta or model work are hills, vehicles, chariots, shields, armors, flagstaffs, trees constructed for use in a dramatic production.

2. Alamkara or ornamentation :

These are embellishments that the dancer uses on his or herself.

These are of various types :

a) Malya or garland :

Garlands used by the dancer are of five types: Vestima or encircling, Vitata or spread out, Sanghatya or grouped together, Granthima or tied up and Pralambita or suspended down.

b) Abharana or jewellery :

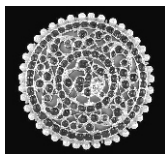
Abharana or jewellery used in dramatic performance are of four kinds: Avedhya or ornaments that pierce the body or limbs such as earrings, Bandhaniya or ornaments that are tied up such as girdles and arm bands, Praksepya or ornaments that are worn over such as anklets worn over the dress and Aropya or those that are put around such as chains, necklaces etc.

Ornaments for women :

From ancient times jewellery has changed in usage according to various periods, we can see the changes in the jewellery through the ancient sculpture and painting, there have been changes in the pattern and in the names of various jewellery. The jewels that were used for Bharatanatyam for more than 200 yrs ago still have the same name.

The jewels that which is used for Bharatanatyam from head to foot will be listed down.

1. Head : Siknapasa-Sikhajala, Pindipatra, Cudamani, Makarika, Muktajala or pearl net, Gavaksa and Sirsajala or hair net are head ornaments for women.



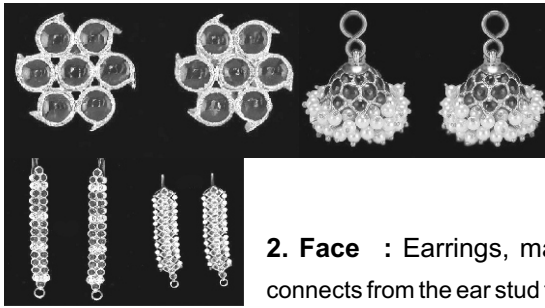
Rakudi (the center ornament behind the head)

Thalaisaman(the head set which aligns the forehead, sun and moon Ornament at either side of the head)



Jadai nagam (ornament which covers the long plait)

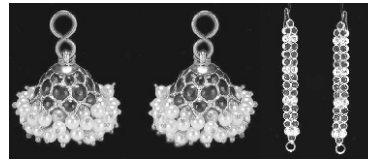
•**Kunjalam** (accessories which is worn at the end of the long plait)



2. Face : Earrings, mattal (an ornament that connects from the ear stud to the hair)

3. Nose : On the nose Nose ring and bullock (an ornament which is worn between the nostrils)

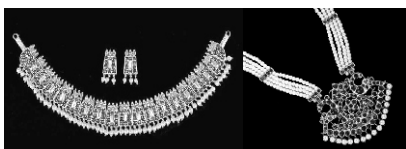
4. Ear : Kandaka, Kundala or earrings, Sikhapatra, Khadgapatra, Veniguccha or braid of hair, Karnavalaya, Patrakarnika, Karnamudra, Kanotkilaka or ear tops and different types of Dantapatras set in gems and Karnapura are ornaments for the ears.



5. Cheeks : The tilaka and Patralekha are ornaments for the cheeks.

6. Neck :

Attigai (the necklace which is closer to the neck) Haram-(long chains either made of pearls, or any pendant chains, or Kasimala (chain which are made of golden coins). The pearl necklace, Vyalapankti or snake group, Manjuri, Ratnamalika or jewel string, Ratnavali and Sutraka are neck ornaments. The Dvisara or two string, Trisara or



three stringed and Catussara or four stringed necklaces and gold chain are also neck ornaments.

7. Hands : Vanki (that which is worn on the arms) bangles and finger rings.

8. Hip : Ottiyanam (an ornament which is worn around the hip) Megala (like a belt). The kanci with a net of pearls, Mekhala or eight stringed strand and the kalapa or twenty five stringed strand are ornaments for the hip.

9. Ankles : Nupura, Kinkini, Rajnajala or jewel net are jewels for the anklet.

10. Legs : Salangai, (it is made of leather where the bells are stitched on it) Kolusu (anklets). The padapatra are jewels for the shanks, the toe rings for the toes and tilaka for the big toes are jewels for the feet.

11. Tilaka : Tilaka applied on the forehead in various designs and Guccha applied over the eyebrows are also ornamentation for female dancers.

12. Breast : The jeweled net is the ornament for both the back and the breast.

13. Upper arm : Angada and valaya are ornaments for the upper arm.

14. Fore arm : Varjura Kharjuraks and Svecchitika Socchitika are for the forearm.

All these jewels which has been described can be in gold or gold plated these jewels will be studded with green or red semi or precious

stones. In south India the jewels are in golden colour but towards North the jewels are either made of silver or in any other white metal.

For dance dramas according to the characters the jewels should be worn for e.g if the character is gypsy then the jewels should be worn in beads ,or shells.For divine characters like Lord Shiva crescent moon should there on his head, if the character is Lord Krishna then a peacock feather should there on his crown ,if the character is king then he should be having a crown.

In Kathakali (classical dance of kerala) Yakshagana (dance of Karnataka state) heavy crowns are there for them to be worn, and they have the particular sizes that which has to be followed.

Ornaments for Men :

1. Head Ornaments : Head ornaments used by dancers are Cudamani or crest jewels and crown or mukuta.

2. Ear Ornaments : Ear ornaments are many and include kundala or earring, mocaka or pendants and kila or ear drops.

3. Neck Ornaments : These are Mukta vali or pearl necklace, Harsaka or serpent shaped ornaments, Sutraka or gold thread.

4. Finger ornaments : The Vetika or bangle shaped ring and Angulimudra or ring are ornaments for the fingers.

5. Forearm : Hastali and Valaya (bangles) are ornaments of the forearm.

6. Wrist : Rucika or bracelet and Uccitika are ornaments of the wrist.

7. Ornaments over the elbows are: Keyura or armlet, and Angada or armband.

8. Ornaments of the chest are : Trisara or three stringed necklace and Hara or chain.

9. Waist bands : Waist Bands are Tarala and Sutraka.

Ornaments for the whole body are the hanging down pearl necklace and the flower garland.

Costume : The costumes for Bharathanatyam has changed for centuries. In dance dramas the costumes should be co-ordinating with the character which the artist will be doing.

The costume should go along with the language, state, age, period for (e.g) whether the character is king, demon, God, or man.

Bharathanatyam was initially known as Sadir the costume then used to be full pyjama, sleeve of the blouse will be till the elbow then a 9 yard saree would be worn around the end of the pallu would be brought in the front and tugged in . But now we have the dress stitched with fan in the center in such a way when the dancer sits in aramandi the fan opens out beautifully, and the costume is stitched in such a way the dancer feels comfortable while dancing and to be presentable.

While a Bharathanatyam costume is selected the height, colour, and the weight should be taken into consideration, very fair dancers could wear dark colour costumes ,darker people could wear selected colours which will suit their complexion, dancers who are into combination skin tone can wear dark or lighter both will suit them If the dancer is very tall she can wear costume with horizontal lines, who are very short can wear costume which has vertical lines. The dancer while performing on the stage has to take care of the costume because the costume when it is suited well for the dancer it gives an added beauty and charm to the dancer. The common colour which looks good on stage are red, yellow, green, and blue.

Women :

Costumes should distinguish various categories of women on stage. The Vidyadharas should be in white and their hair tied up in a top knot decorated with strings of pearls.

The dress of the Yaksis and celestial ladies should have jewels. The Yaksis alone should wear a simple Sikha or hair knot.

The Naga women should have hoods embellished with pearls and jewels. Their ornaments are similar to those worn by celestial women. Young maidens of sages should be dressed simply with little ornaments and their hair should be in a single braid or veni.

Siddha young women should be dressed in yellow with emerald and pearls as ornaments.

Gandharvis are dressed in saffron with rubies as ornaments. They should hold the vina in their hands.

Rakshasis have sapphire ornaments and are clad in black. They have white curved teeth.

To depict actual women, regional variation is allowed. So Avanti women shall have wavy hair and Sikhapasa and Veni. Abhira ladies shall have two-plaited tresses with a ribbon going around the head. Their garments are blue in color. Women of the north-east have rising Sikhandas while southern women will have tattoo marks and the circular mark on the forehead.

Men :

Painting of limbs is very important for male characters. There are four natural colors; white, blue, yellow and red. Painting the body is called Angavartana and this may be done using these colors or mixing them. These derived colors are called Upavarnas or secondary or derivative colors. By mixing white and yellow, we get the color called Pandu. White and blue yields Kaarandava color. When white is mixed with red, we get the color Padma (Lotus). By mixing blue and yellow we get Harita or green. Blue and red together yields Kasaya or dark red. Gaura or pale red is produced when red and yellow are mixed.

The rules of painting the body pertain to Natyadharmi or conventional practice. Devas and Yaksas are depicted as pale red. Rudra Arka or the sun and Skanda have a golden lustre. The moon, Brihaspati, Sukra, Varuna, the stars and ocean, Himalayas, Ganga and Balarama are white in complexion. Mars is depicted in red. Buddha and fire are yellow. Narayana, Nara and the serpent Vasuki are dark in color. Daityas, Daanavas, Raksasas, Guhayakas, Pisacas, deities

of the mountains, water and sky are dark blue in color. Yaksas, Gandharvas, Bhutas, Pannagas, Vidyadharas and monkeys are of various colors.

Human beings who dwell in the Sapta Dvipas should be depicted in molten gold. In Jambudvipa, men are of diverse colors. Excluding the northern Kurus, all should be golden complexioned.

Men of Bhadrasha should be white those of Ketumala blue and those of Varsas, rose complexioned.

Bhutas and Vamanas are of various colors and wear hideous faces like those of boars, sheep, buffaloes and deer.

Kings are to be depicted as rose complexioned or as dark. Those who are easy-going and benevolent are rose colored while those who are evil, or are afflicted by malignant planets should be painted in dark color.

Sages should be in plum color while those engaged in penance should be in dark complexioned.

Regional variations are accommodated amongst human beings. Kiratas, Barbaras, Andhras, Dravidas, Kasis, Pulindas and other inhabitants of the south are depicted in brownish color. Sakas, Yavanas, Pahlavas and Vahlikas and others who dwell in the north should be depicted in rose color. The Pancalas, Surasenas, Odhras, Magadhas, Angas, Vangas and Kalingas should be in dark blue.

Brahmins and Kshatriyas should be in rose complexion. Vaisyas and Sudras should be in dark blue complexion.

Beard and moustache :

Beard and moustache are of four types according to the state of the character :

- Religious mendicants, ministers, priests and those averse to sensual delights should be clean shaven.
- Divine male characters like Siddhas and Vidyadharas, Kings and princes should have a smartly trimmed moustache.
- Dark colored moustache is given for those who have been afflicted by calamities.
- Bushy moustache and beards are assigned to sages, ascetics and persons with long standing

Costumes are of three kinds: White, red and variegated.

While visiting temples of deities, at the time of some auspicious event, men and women shall wear white costumes.

Costumes of gods, Danavas and Yaksas, Gandharvas and Nagas, Rakshasas and kings should wear vicitra vesa or variegated costume. Brahmins, Sresthis, ministers, priests shall wear suddha or pure dress.

Costumes of lunatics, inebriated persons, travellers and people in adversity shall be of the malina or impure type.

Barks of trees and animal hides are to be assigned to sages.

Variegated costumes are to be given to people of very noble birth.

To people guarding the harem, armor and cloth of Kasaya or red color should be given.

Costumes of females in special position should be the same as warriors with weapons, armors, quivers and bows.

Crowns are of three kinds : Parsvagata or side head gear, Mastaki or forehead coronet and Kiriti or crown. Parsvagata is worn by Gandharvas, Yaksas, Pannagas and Rakshasas. The superior gods are given the Kiriti while lower gods are given the Mastaki. Vidyaadharas, Siddhas and Caranas are given the Granthimatkesa-Mukuta or crowns made of locks of hair. Masks of ministers, Kancukins, leaders of merchant guilds should be furnished with a turban. Masks for army captains and the crowned prince should have an ardhamukuta or half coronet. The heads of boys should be embellished with a Sikhandha or tuft of hair. Sages should have jata mukuta or crowns made of matted hair. Rakshasas, Danavas and Yaksas should be provided with brown hair and tawny beards. Pisacas, Bhutas, lunatics, aspiring ascetics should have long hair. The head in the masks of Buddhist monks, Srotriyas, wandering sages should be clean shaven.

Stage props:

Weapons : Weapons should be proportionate. The Bhindi or javelin should be twelve Talas or 144 angulas, the Kunta or spear should be ten Talas, the Sataghni or hundred killer, Sula or trident shall measure eight talas. The bow measures eight talas in length and two hastas in width, arrows, clubs and thunderbolt should be four talas each. The sword should be forty angulas long and the discus should be twelve angulas. The spike shall be six angulas and the baton or Danda shall be twenty angulas. The shield should be sixteen angulas in width and two hastas in length. The Khetaka or rider's shield shall be thirty angulas in width.

Ornaments for Men :

Head	Cudamai
Face	Earing
Neck	Harsaka, Pearl Necklace, Sutraka
Hands	Bangle shaped ring, Valaya
Elbows	Armlet & Armband

Ornaments for Women :

Head	Rakudi Thalaisaman Jadainagam Kunjalam
Face	Earrings, Mattal, Nosing and Bullock
Cheeks	Tilaka & Patralekha
Neck	Attigai, Halam or Kasimala Pearl Necklace, Manuri
Hands	Ottiyanam, Megala, Mekhala
Ankles	Nupura, Kinkini, Rajnajala
Legs	Sadangai

QUESTIONS

One word answers :

1. Natyashastra describes _____ sized play house for effective expressions.
2. The other name for square play house is _____.
3. The colour used for devas and yakshas are _____.
4. _____ is a dance style which is performed in front of huge lighted lamps until today.
5. The Greek theatres were known as _____.

Match the following :

- | | |
|--------------------------|------------------|
| 1. Square play house | a) Jewellery |
| 2. Triangular play house | b) Model- work |
| 3. 24 angulas | c) Tryasra |
| 4. Pusta | d) Ornamentation |
| 5. Alamkara | e) Garland |
| 6. Malya | f) One hasta |
| 7. Abharana | g) Chaturasra |

State Whether True or False :

1. Head ornaments used by dancers are Kundala.
2. The crown is also known as Sutraka.
3. In North India the jewellery for classical dance is gold plated .
4. Yakshagana is a dance form of Karnataka.
5. Ottiyana is the ornament which is worn around the hip.

Write Short Answers :

1. Enlist some of the major jewellery worn for Bharathanatyam concert.
2. Rules of painting the body pertain to Natyadharmi. Explain
3. Costumes are of three kinds ? Comment.

Question and Answer :

1. Briefly explain the effect of light and sound on a classical concert?
2. Make-up is a special art, explain about the procedure for Bharathanatyam ?

Fundamental Components of Dramatic Presentation

Drama :

The fundamental component of dramatic presentation is “Vag” or verbal articulation. Depending on the theme and metric composition of the dramatic poem, dramatic representations have been classified into ten types Let us briefly see their types :

Ten types of Drama :

- 1. Nataka** : Here the story is a well-known one. The hero is a celebrated person of high character. His exploits are described in the play. His conduct and actions, his Bhavas and their effect on his life and the lives of those around him are described.
- 2. Prakarna** : Here the dramatic plot may revolve around stories that are not connected with the epics. Prakarnas can also be a story of Brahmins, ministers, priests. The hero is not an exalted person.

- 3. Anka** : A single part of the play where the meaning is fully expressed without abandoning the fundamental point or Bija of the play is called Anka. At the end of each Anka, all the characters go out of the stage. Each Anka is restricted by a time and space frame that will make the representation realistic. In other words, an act should typically cover events of a single day in a single place. There should not be too many events in an act and there should not be too many acts in a play.
- 4. Vyayoga** : This is a short play covering incidents occurring in a single day with only one Anka. The hero is a well-known personality. Composed mainly of male characters, it presents fights and conflicts.
- 5. Bhana** : The Bhana has a single personality who recounts his or her own activities or those of another. When the exploits of another are depicted, the dramatic person may be depicted as having imagined conversations with another through Akaasa Bhasita or unembodied aerial speech with appropriate body movements. A cheat or lecher should present the play.
- 6. Samavakara** : The exploits of the Devas and Asuras constitute the plot of Samavakara. A well-known and noble person is the hero. There are typically

three Ankas and twelve characters. The duration of the play is set out as eighteen Nadikas or nine Muhurtas (each Nadika lasts 24 minutes, each Muhurta is 48 minutes). The first Anka of a Samavakara lasts twelve Nadikas or four hours and 48 minutes. The second lasts for four Nadikas and the last for two Nadikas. The themes of a Samavakara include three Vidravas or excitements involving war or floods or similar natural calamity. Deception is also a suitable theme and can be due to a devised plan, an accident or through political strategy.

- 7. Vithi** : This one act play can have one or two characters of either the superior or inferior type and any rasa can be displayed. It can also include any of the thirteen Angas.
- 8. Prahasana** : Prahasana is of two kinds: Suddha or pure and Sankirna or mixed. In Suddha Prahasana, a comic portrayal of conflict between saints and Brahmins is found. In Sankirna Prahasana, characters include harlots, eunuchs, and other lowly personages enact popular topics and scandals.
- 9. Dima** : This is a play of four Ankas, displaying six rasas. The hero is a well-known character of exalted bearing. All rasas excluding Hasya and

Sringara can be portrayed in this. Portrayal of natural and social dramatic events like thunder, earthquake, wrestling and conflict is an integral part of Dima.

- 10. Thamrga** : Male heroes of divine origin are the protagonists in Ihamrga and the plot revolves around love for a celestial woman. The love plot leads to dissension, discord, abduction and war. Devas, Asuras, Raksasas and Yaksas predominate.

Other Dramatic Elements:

- Viskambha** : Explanatory scene. Like the Pravesaka, the Viskambha can occur either before an Anka or between two Ankas. However, the language used is Samskrita and the characters in the scene are of mixed type.

- Bija** : This is the fundamental theme of the play which is suggested in the first sandhi and which comes to fruition in the end.

- Bindu** : Turning point of a play. This is the fulcrum around which a dramatic plot unfolds itself. Each Anka

should be mindful of this central point.

Pataka : Incidents introduced as subsidiary to the main plot but which are treated like the main plot is called Pataka.

Prakari : When a subsidiary event is presented in order to advance the main plot, it is called Prakari.

Karya : These are dramatic elements that directly advance the main plot.

Patakasthana : Episode indication. Here there the plot development happens through a suggestion or indication. A similar situation or ploy as the one to be unfolded later in the play is enacted in order to indicate the path of the plot in later acts. This is of four types:

Prathama Patakasthana : Here there is a sudden development of an idea through suggestion.

Dvithiya Patakasthana : This is a play on words in the vritti or dramatic poem. Through this

double entendre, further developments in the main plot are suggestively brought out.

Trithiya Patakasthana : Here, the subject matter is referred to in an indirect manner through dialogue that ostensibly is about something else.

Caturtha Patakasthana : This is the utterance of words with double meaning in well-structured verse

Sandhi : The dramatic story or plot is classified into five junctures or Sandhis in classical drama. The main plot of a dramatic presentation is called Adhikarika and the minor plot is called Prasangika. The Prasangika is an incident that is mentioned in order to help the progress of the main plot.

The five junctures that divide a dramatic plot are

1. Prarambha
2. Prayatna
3. Praptisambhava
4. Niyata Phalaprapatti
5. Phalayoga

1. Prarambha or the beginning :

In this, the objective for the hero's subsequent actions is laid out as the hero's aspirations or goal.

2. Prayatna or effort :

Here, although the objective is not yet attained, the hero strives towards it.

3. Praptisambhava or the possibility of attainment :

Here, the possibility of attaining the objective of the hero's action is suggested.

4. Niyata Phalaprapti or certainty of attainment :

Here, the conviction of the hero that his objective will be reached is delineated.

5. Phalayoga or attainment of goal :

The objective of the protagonist's efforts is finally reached here. The objective and its fulfillment is directly related to Dharma (right), Kama (love) or Artha (truth).

Strict rules govern the sandhis. If any sandhi is to be omitted, it should be the fourth or the Niyata Phalaprapti. If two sandhis are to be dropped, then the third and fourth may be removed. If three sandhis are to be omitted, then the second, third and fourth may be removed.

Nataka	about the Hero
Prakarna	about Brahmins, Ministers etc.,
Anka	single part of the play where the meaning is fully expressed
Vyayoga	short play
Bhana	single personality
Samavakara	Exploits of the Devas and Asuras
Vithi	One act play
Prahasana	about suddha or pure sankirna or mixed
Dima	Explains four Ankas and 6 rasas
Ihamrga	About male heroes of divine origin

QUESTIONS

1. Multiple Choice question :

- The dramatic representations have been classified into ;
a) 5 types b) 6 types
c) 10 types d) 8 types
- Bhana has how many personality.
a) Single b) Triple
c) Dual d) None of the above.
- A Comic portrayal of conflict between saints and Brahmins are found in.
a) Vithi b) Suddha
c) Sankirna d) Bhana

One word Answer :

- A play of four Angas displaying six ragas_____.
- This dramatic plot revolve around stories and not connected with epics_____.
- The exploit of Devas and Asuras constitute the plot of _____.
- Prahasana is of two kinds _____ and _____.

Write short notes :

- | | |
|-----------|---------------|
| 1. Sandhi | 2. Samavakara |
| 3. Anka | 4. Nataka |

Question :

- Brief about the five junctures that divide a dramatic plot.

Chapter 5

DANCER'S ACCOMPANIST

ORCHESTRA



The role of an orchestra in a dance recital is significant.

Around 65 years age, the dancer's accompanists used to stand on the stage behind the dancer. But, today they sit on the stage to the right of the dancer. Bharathanatyam follows the carnatic music system of music of South India. The musicians who accompany the dancers are:

NATTUVANAR

Nattuvanar plays the major role in the dance concerts. He is the conductor of the dance recital. He leads the entire orchestra and



controls the rhythm resulting in complete harmony between the dancer and the orchestra.

The **Nattuvanar** plays the nattuvangam (talam). Talam is a small metallic cymbal. He plays rhythmical beats on the talam to synchronise with the dancer's footwork. He recites the "theermanams" / "sollukattus" the drum syllables for the nritta sequences. Some **Nattuvanars** also give vocal support. Generally the guru does the

nattuvangam. Laya or the sense of rhythm is an indispensable aspect of dance which makes or mars the performance of the dancer. While some dancers have an inherent sense of laya, others imbibe it and develop it further by understanding concepts like talam, shollu, shollukattu, karvai and eduppu. The art of nattuvangam plays a major role in imparting the knowledge of these concepts. It is often said that an ideal dancer is one who is in perfectly harmony with the nattuvangam of the nattuvanar.



MRIDANGAM

The mridangam is one of the most ancient percussion instruments of south India. It is made of teak wood, red sandal or Indian kino. Animal hide covers the two open ends of the hollow



wooden barrel. They are joined together by leather straps which can be tightened to suit the pitch. On the right hand is a permanent black paste made of iron fillings, glue, soot etc. The black paste is applied to the animal skin to allow for the melody of the sound. The left face is not loaded with black paste like the right face but at the commencement of the concert a paste of soojee and boiled rice mixed with water and ashes is temporarily fixed on to the center of right head. The quantity of this paste is so adjusted that note given by the left head is exactly an octave or a fourth below the note tuned at the right side.

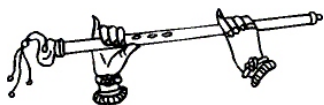
The diameter of the left head is greater than that of the right head by about half an inch. The right head diameter varies from 6 and half inches to 7 and half inches. The right head is turned to the tone note of the main performer.

On the 2 hoops of the instrument there are 16 interspaces for the leather braces of buffalo skin to pass through

Prior to playing a paste of dough is applied to it. Good toned mridangams are powerful aids in maintaining shruti suddha.

The mridangist places the instrument on his lap before playing. In a dance concert, the mridangam is the principal rhythmic accompaniment. He enhances the dancer's footwork to a great extent and sticks to steadiness in laya (tempo) not straying away from it.

Flute



The flute is a wind instrument made of bamboo. It involves elaborate finger and blowing techniques. Mellifluous music is produced by adjustments in the strength of blowing and by partially opening and closing of the finger holes. The purity of its sound and mellow quality of its tone has a haunting beauty of its own. Flute is also a solo instrument played for a concert.

From the Rigvedha to the Adharavedha and in later vedic literature, i.e. Brahmanas, Upanishads, Shiksha and Puranas, we find continuous reference to wind instruments along with veena. Among the wind varieties, vansh or venu have been assigned the highest place. It is believed that because of the facility to get a fixed note from the bansuri, it was used to provide the basic note, and with its help other instruments like the veena etc were tuned.

In Bharatha's Natyasastra, we get the first and systematic description of vansh or venu. Though this description is rather brief, it still shows that the instrument and its techniques were quite developed and systematized even two thousand years ago.

Veena

The Veena from South India is also called as “Sarawathi Veena”. It is made of wood. The variety of wood found in the southern regions is ideal for good quality of sound.



Rudra Veena

It is a plucked string instrument. The musician uses a plectrum (a small triangular piece worn on the fingers of the right hand) to pluck the strings. The main resonator is placed on the ground and the instrument is held lightly across the left arm while played for a concert.



In the hierarchy of divinities, the veena enjoys a special place. It is the instrument which symbolizes the Indian ethos throughout the country. The instrument has sociological and cultural connotation and dimensions. Saraswathi the goddess of learning is visualized as holding a veena in her hands and is always called Veenapani or Veenpustaka Dharini.

In the Ramayana and Mahabharatha, we find references to various types of veenas, used by the kings, Brahmins and samagas. In the, Lav and Kush are said to have performed in the court of Rama the story of the Ramayana with the accompaniment of veena; also Ravana is described as a great scholar and a great veena player.

Violin

The violin is a stringed instrument designed out of hollow wood. It is used both as a solo instrument and as an accompaniment for vocal music. It is a non- fretted inverted bowed instrument which has four wires running across a thin bridge. The strings are usually of steel which can be tuned.

The instrument is held at an angle resting on the left shoulder and the musician sits on the floor while playing. The bow is held in the right hand and the finger tips of the left hand are used for playing.



Veena, flute and violin accompany the singer, thereby giving richness to the singer's voice.

The classical shape of the violin was not its final form. At the end of the eighteenth century, when the music and the musicians strove for more brilliancy and power, the bridge was raised and more highly arched, thinner strings were used, and the bassbar became heavier.

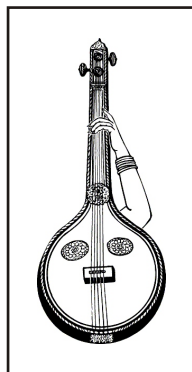
An ancient Indian instrument known as Ravanastra or Ravana hasta was played with the bow. It is associated with Ravana, a character in the Ramayana. The form in which it survives is that of half a coconut shell hollowed within and covered with the dried skin of a lizard and perforated below. It is played with a bow, a stick to which a string of horse hair is attached. This instrument is still prevalent in Rajasthan and Gujarat and is considered the predecessor of the violin owing to similar sound production techniques.

Tampura:

The Tampura (drone) is a string instrument used for sounding the key note (shruti or pitch). Of the shruti - vaadyas, it is best designed to give the basic shadjam, panchmam and the high shadjam in higher

octave, in addition to rich harmonics. It is played throughout the concert.

It creates a most pleasing background and greatly enriches the effect. The singer usually enjoys the freedom to select a pitch suited to his voice. He tunes the tampura to match his pitch. The other members of the orchestra adjust their respective instruments to blend with the pitch of the tampura giving rise to harmonic and melodious music. During the concert the tampura is played by another artiste. Present times for convenience electronic tampura are used.



The Tampuras are decorated with fine inlay work and wooden leaf patterns to give it a much better appearance. There are four metal strings, three are made of steel and the fourth and the lowest one is of brass.

Carnatic tampuras usually have wooden bodies. The most preferred wood to make the body is jack wood. In appearance the tampura is like the southern veena without the second gourd. The bowl is usually large one, from ten to eighteen inches wide. The overall length of the instrument varies from three and a half feet to five feet. The body is usually slightly convex. The bridge is made of ivory or wood. Tanjore tamburas are beautifully covered and ornamented with ivory. Thiruvananthapuram, Mysore, Vijayanagaram are some of the centres of South India where carnatic tamburas are manufactured.

QUESTIONS

One word answers :

1. _____ plays the nattuvangam
2. The rhythmic accompaniment in classical concert _____.
3. The Veena from south India is called as _____.

Match the following :

- | | | |
|-----------------|---|-----------------|
| 1. Flute | : | Animal hide |
| 2. Violin | : | Veena |
| 3. Luv and Kush | : | Wind instrument |
| 4. Mridangam | : | Ravanastra |

Questions :

1. Write a short note on nattuvangam
2. Brief the role of an orchestra

Chapter - 6

VACHIKA ABHINAYA **(Verbal Aspect)**

Vachika Abhinaya:

Vachika Abhinaya deals with verbal representation in dance-drama. The rules that have been laid down by Bharatha regarding verbal representation on stage clearly indicate that dramatic poetry was a very important part of Bharathanatyam. Some of these rules regarding prosody, language and meter are still in practice today.

Whatever is recited on stage is called Pathya and is of two kinds: Sanskrita and Prakṛta.

Based on Panini's Sanskrit grammar, Bharatha explains that two types of words (or padas) are to be found in dramatic presentations:

Nibaddha bandhas or verses and Curnas or prose. Curna pada or prose is a group of words that are not metrically arranged and the syllables are not regulated. This group of words is only governed by the meaning that needs to be conveyed. Nibaddha pada however is regulated verse where words are set to specific metre and the number of such metric repetitions is stipulated.

A Canda is a meter composed of four feet or four divisions. This is the most common form of Nibaddha Bandha. Candas are of 26 types depending on the number of letters in each foot. These may be even division (Sama), semi-even (Ardhasama) or uneven (Visama).

Twenty six types of Candas:

Number of syllables per foot Name

- | | |
|------------------------|-------------------------|
| 1. One Ukta | 14. Fourteen Sakvari |
| 2. Two Atyukta | 15. Fifteen Atisakvari |
| 3. Three Madhya | 16. Sixteen Asti |
| 4. Four Pratishtha | 17. Seventeen Atyasti |
| 5. Five Supratistha | 18. Eighteen Dhrti |
| 6. Six Gayatri | 19. Nineteen Atidhrti |
| 7. Seven Usnik | 20. Twenty Krti |
| 8. Eight Anustup | 21. Twenty one Prakrti |
| 9. Nine Brhati | 22. Twenty two Akrti |
| 10. Ten Panki | 23. Twenty three Vikrti |
| 11. Eleven Trstup | 24. Twenty four Sankrti |
| 12. Twelve Jagati | 25. Twenty five Atikrti |
| 13. Thirteen Atijagati | 26. Twenty six Utkrti |

A Canda with more syllables per foot is called Malavrtta. Possible combinations of various candas are innumerable. Hence the numbers of Sama, Ardhasama and Visama Vrttas or Candas are infinite.

Ganas: (Syllable)

In each tri-syllabic Vrtta, the syllables may be long or short. These syllables occurring in a Trikas or tri-syllabic unit are called Ganas.

1. When the first syllable is long, it is called the Bha-Gana.
2. The Ma-Gana has three long syllables.
3. The Ja-Gana has the second as along syllable.
4. The Sa-Gana has a long syllable in the end.
5. The Ra-Gana has a short syllable in the middle.
6. The Ta-Gana has a short last syllable.
7. The Ya-Gana has a short syllable as the first.
8. The Na-Gana has all short syllables.

These eight Ganas are supposed to originate in Brahma.

Yati : (Caesura)

The regular stop or cessation of a letter in metric composition is called Yati.

Sampat : (Regular couplet)

If the number of syllables coincides exactly with the metric requirement, it is called Sampat or a complete verse unit.

Nivrt : (Incomplete verse)

When a syllable is short of the metric requirement, we call the verse Nivrt.

Bhuruk: (Incomplete verse)

When a syllable is in excess of the metric requirement, we call the verse Bhuruk.

Svarat: (Incomplete verse)

When the verse has two syllables in excess of the metric requirement, it is called Svarat.

Virat: (Incomplete verse)

When the verse has two syllables short of the metric requirement, it is called Virat.

Virama: (Stop)

When the verse ends because the meaning ends, it is called Virama.

Pada: (Foot)

Derived from the Sanskrit root “pad” or foot, it means a metric foot or part of verse.

Aksara: (Syllable)

Aksara is a complete and distinct syllable. This is of three kinds: Hrasva, Dirgha and Pluta.

Svara: (Musical pitch or accent).

Svara is a musical note and is either Tara (high), Madhya (middle) or Mandra (low).

Metric compositions are differentiated depending on the syllable clusters or different types of Chandas, the stress on syllables and the number of feet in a couplet. Vrittas are of three types depending on the evenness of the metric foot:

1. Samavrittis or even feet :

Here each foot has the same metric composition.

2. Visama or uneven :

If a verse consists of different feet with different metres, then the vritta is Visama or uneven.

3. Ardhavisama or semi-even :

Here two feet are similar and two dissimilar.

In the Natyasastra, the verses explaining the characteristics of each vritta themselves serve as examples of those vrittas.

The Samavrittis are as follows:

1. Tanumadhya :

In this Gayatri Chanda, the first two and last two syllables are long.

2. Makaraka Sirsa :

Here there are four Laghu or short syllables in the beginning and two Guru or long syllables in the end.

3. Malati :

In this Vritta or poem, the second and fifth syllables are short and the rest are long.

4. Malani :

In Malani, the second syllable in every foot has only one Matra or short syllable.

5. Uddhata :

Here each foot is of seven syllables and the second, fourth and fifth are short.

6. Bhramaramalika :

Each seven syllable foot has two long syllables in the beginning and end with the rest being short syllables.

7. Simhalekha :

This has eight syllables and the first, third, fifth, seventh and eighth are long.

8. Mattacastita :

In this eight syllabic foot, the second, fourth, sixth and eighth are long.

9. Vidyulekha :

Here all the eight syllables are long.

10. Cittavilasita :

The fifth, seventh and eighth syllables of this eight-syllabic foot are long.

11. Madhukari :

In each foot of nine syllables, the last three are long in Madhukari.

12. Uutpala Mala :

This is a ten-syllabic foot and the three in the beginning and three in the end are long.

13. Mayurasarini :

The second, fourth, sixth and eighth syllables of this ten-syllabic foot are short.

14. Dodhaka :

This foot has eleven syllables and the first, fourth, seventh, tenth and eleventh are long.

15. Motaka :

The first, second, fifth, eight and eleventh are long in this Traistuba Chanda of eleven syllables.

16. Indra Vajra :

In this Traistubha Chanda, the third, sixth, seventh and ninth are short.

17. Upendravajra :

In this eleven-syllabic feet, the first, third, sixth, seventh and ninth are short.

18. Svagata :

Here the first, third, seventh and last are long out of eleven syllables in each foot.

19. Rathoddhata :

In this eleven-syllabic foot, the first, third, seventh, ninth and last are long.

20. Saini :

In this eleven-syllabic foot, the sixth and ninth are short.

21. Totaka :

In this foot of twelve syllables, the third, sixth, ninth and last are long.

22. Kumudanibha :

In this twelve-syllabic foot, the first four, eight and tenth are short.

23. Candralekha :

In this Vritta of twelve syllables, the seventh and tenth are short.

There is a pause after the fifth syllable.

24. Pramitaksara :

In this twelve syllabic foot, the fifth, ninth and last are long.

25. Vamsastha :

In this twelve syllabic foot, the second, fourth, fifth, eighth, tenth and last are long.

26. Harina Pluta :

In this twelve-syllabic foot, the fourth, seventh, tenth and last are long.

27. Kamadatta :

In this twelve-syllabic foot, the seventh, ninth, eleventh and twelfth are long.

28. Aprameya :

In this foot of twelve syllables, the first, fourth, seventh and tenth are short.

29. Padmini :

In this Jagati Chanda, the second, fifth, eighth and eleventh syllables are short.

30. Putavrta :

In this foot of twelve syllables, the first six and the tenth are long.

31. Prabhavati :

Here the syllables are thirteen and second, fourth, ninth, eleventh and the last are long.

32. Praharsini :

In this Atijagati Chanda, the first three syllables, eighth, tenth and last two are long and there is Yati at the end of three syllables.

33. Mattamayura :

In this Atijagati Chanda, the sixth, seventh, tenth and eleventh syllables are short.

34. Vasantatilaka :

This comprises of fourteen syllables of which the first two, the fourth, eighth, eleventh and final two syllables are long.

35. Asambadha :

In this Sakvari Chanda or fourteen syllabic verse, the first five and last three are long and there is Yati at the end of the fifth syllable.

36. Sarabha :

Here the first four syllables, the tenth, eleventh and last two syllables of Sakvari Chanda are long.

37. Nandimukhi :

This is an Atisakvari Chanda or fifteen syllabic verse wherein the first six syllables, the tenth and the thirteenth are short.

38. Gajavilasita :

This foot has sixteen syllables and the first, fourth, sixth and last are long.

39. Pravara Lalita :

In this sixteen syllabic verse, the second, third, fourth, fifth, sixth, the twelfth, thirteenth, fifteenth and sixteenth are long.

40. Sikharini :

This seventeen syllabic verse has many long syllables: the second, third, fourth, fifth, sixth, twelfth, thirteenth and the seventeenth syllables are long.

41. Vrsabha Cestita :

The five initial syllables, the eleventh, thirteenth, fourteenth and sixteenth are long in this verse of seventeen syllables.

42. Sridhara :

In Sridhara which is a foot of seventeen syllables, the first four syllables, the tenth, eleventh, thirteenth, fourteenth and the seventeenth are long.

43. Vamsapatra Patita :

In this seventeen syllabic foot, the first, fourth, sixth, tenth and seventeenth are long. The Yati falls on the tenth and the seventh in every ensuing foot.

44. Vilambitagati :

In this foot of seventeen syllables, the second, sixth, eighth, twelfth, fourteenth and seventeenth are long.

45. Citralekha :

Here each foot has eighteen syllables and the first five, eleventh, twelfth, fourteenth, fifteenth and seventeenth and eighteenth syllables are long.

46. Sardulavikridita :

In this foot of nineteen syllables, the first three, sixth, eighth, twelfth, thirteenth, fourteenth, sixteenth, seventeenth and nineteenth are long.

47. Suvadana :

This foot has twenty syllables and the first four, sixth, seventh, fourteenth, fifteenth, sixteenth and twentieth are long.

48. Sragdhara :

In this foot of twenty one syllables, the first four, sixth, seventh, fourteenth, fifteenth, seventeenth, eighteenth, twentieth and twenty-first are long.

49. Madraka :

In this foot of twenty one syllables, the first, fourth, sixth, tenth, twelfth, sixteenth, eighteenth and twenty-first are long.

50. Asvalalita :

Each foot has twenty three syllables and the seventeenth, nineteenth and twenty-third are long.

51. Meghamala :

Here each foot has twenty four syllables and the first six, eight, eleventh, fourteenth, seventeenth, twentieth and twenty-third are short.

52. Kraunca Padi :

This has twenty five syllables and the first, fourth, sixth, ninth, tenth and last are long.

53. Bhujanga Vijrmbhita :

In this foot of twenty six syllables, the first eight, nineteenth, twenty-first, twenty-fourth and twenty sixth are long.

Of the Visama vrittas, a few types are prominent:

1. Pathya :

In every foot of eight syllables, the first syllables contains two "Sa" Gannas and two long syllables and the second foot contains one 'sa" Ganna, one "Ra" Ganna, one short and one long syllable.

2. Sarvavisamapathya :

The first foot contains "Ma" Ganna and "Ra" Ganna and two long syllables. The second foot contains "Ya". "Sa" short and long; the third foot contains Ra, Bha, short and long and the fourth Ja, Sa, short and long.

3. Capala :

In the first and third feet, there are three short syllables after the fourth syllable.

4. Vipula :

If the seventh syllable is short in the second and fourth feet, it is called Vipula.

5. Vanavasika :

Each foot has sixteen matras divided into four sections.

6. Ketumati :

The first and third feet have Ganas "Sa", "Ja", "Sa" and a long syllable and the second and fourth feet have Ganas "Bha", "Ra", "na" and a long syllable.

7. Aparavaktra :

The first and third feet have two "Na" Ganas, "Ra" Gana and a short

and long syllable and the second and fourth feet have "Na" Gana, two "Ja" Ganas, one "R" Gana and a long syllable.

8. Udgata :

The first foot contains "Sa", "Ja", "Sa" and a short syllable and the second foot has "Na", "Sa", "Ja" and a long syllable; the third foot has "Bha", "Na", "Ja" and a short and long syllable and the fourth has "Sa", "Ja" and a long syllable.

Arya Metre :

In the Arya metre, the Ganas have four matras. The even feet are called Yuks and the odd feet are called Ayuks. The odd Gana should not have "Ja". The Yati may occur when the second short syllable after the first Gana has been completed or after the first syllable or after the fifth Gana. The Arya Metre has been classified into five types

a. Pathya : Here the Yati occurs after three Ganas.

b. Vipula : Here there is no Yati.

c. Capala : The second and fourth Ganas have a long syllable in the middle in both halves of the vritta.

d. Mukha Capala : The first half of the verse has the characteristics of Capala.

e. Jaghana Capala : The second half of the verse has the characteristics of Capala.

Kavyalakshana (Characteristics and ornamentation of dramatic poetry) :

There are thirty six characteristics of dramatic composition. These are

1. Bhusana or ornateness :

This comprises of many figures of speech and gunas that indirectly project meanings.

2. AksaraSanghata or compactness :

Here meaning is conveyed in a succinct manner through double entendre or puns. The literal meaning of AksaraSanghata is a cluster of syllables.

3. Sobha or brilliance :

An object not well-known is compared with a well-known object. This method of evoking meaning is Sobha.

4. Udaharana or parallelism :

Here words denoting similar circumstances are used to suggest something else.

5. Hetu or causation :

Pleasing words are used in order to suggest the required meaning.

6. Samsaya or hesitation :

Here a sentence is brought to a close even before the complete meaning has been suggested.

7. Drstanta or precedent :

Here reasoning by use of previous example or precedent is used to present a case.

8. Prapti or attainment :

Here the complete meaning is inferred through various dramatic methods. This is the aim of every drama.

9. Abhipriya or fancy :

A new object or subject is conceived through resemblance.

10. Nidarsana or unfavorable precedent :

Here a well-known example is used to reject an idea or suggestion.

11. Nirukta or explanation :

Here a suggestion is strengthened through convincing explanations.

12. Siddhi or successful achievement :

Names of important persons are used for the purpose of adding conviction.

13. Visesana or distinction :

A distinguishing attribute is mentioned in order to strengthen a case.

14. Gunatipata or opposition to virtue :

Virtues are enumerated in order to convey the opposite impression.

15. Atisaya or excellence :

A quality that makes the subject excellent is mentioned.

16. Tulya Tarka or different :

Here there is a use of metaphors or similar to bring out a different idea.

17. Padoccaya or multiple predication :

Here various groups of words are brought together to convey an idea.

18. Dista or description :

When an object is described in harmony with time, place and form it is called Dista.

19. Upadista or utterance :

The statement made on the basis of the Sastras in order to convince learned people is Upadista.

20. Vicara or deliberation :

The statement establishing something not perceived but which is in harmony with the meaning expressed is Vicara.

21. Viprayaya or inversion : Due to doubt the course of action is changed.

22. Bhramsa or lapse : This is a deviation from the intended words.

23. Anunya or imploration :

Here pleasing words are used to placate two people with different points of view.

24. Mala or garland :

When many deeds are glorified by learned men, it is called Mala.

25. Daksinya or clever manners. :

When another person's suggestion is acted upon with grace and charm, it is called Daksinya.

26. Garhana or censure :

Faults are mentioned and presented as merits or merits are belittled and mentioned as faults.

27. Arthapati or presumption : When something is mentioned with sweet language and another thing is implied it is called Arthapati.

28. Prasiddhi or celebrity :

Here words enumerate the exploits of a hero.

29. Prccha or interrogation :

Here a person addresses and questions common practice.

30. Sarupya or identity :

The discovery of an identity through what is seen or heard causes excitement here.

31. Manoratha or indirect expression of desire :

Here a person seems to refer to someone else's wishes but is expressing his or her own.

32. Lesa or wit :

Words are addressed here cleverly by expert disputants.

33. Samksepa or concealment :

Here the guiltless takes on the faults of another.

34. Gunakirtana or enumeration of good qualities :

Here a single person is credited with all the good virtues.

35. Anukta Siddhi or unattained achievement :

Here the whole subject is comprehended through partial disclosure.

36. Priyokti or pleasing utterance :

This is veneration of a venerable person.

Alamkaras:

There are four alamkaras or figures of speech that are prominent in poetry.

1. Upama :

This is a simile where there is a comparison between two dissimilar things to bring out their common feature with respect to form or attribute. This may be a comparison between a) one and another b) one with many c) many with one or d) many with many. Examples: "Your face is like the moon." "The elephants are like clouds."

Upama is further classified into five types depending on the mood of the statement and the kind of comparison:

a. Prasamsa or praise :

Here the comparison is made in praise of the person or thing compared.

b. Ninda or censure :

Here the comparison is made to censure or disapprove of a person or act.

c. Kalpita or conceit :

Here the comparison made is very prominent in the sentence.

d. Sadrsi or similarity that brings out uniqueness :

Here the comparison is made to illustrate a unique or rare act.

e. Kincitsadrsi or partial likeness :

Here the subject is compared in part with something else.

2. Dipaka or condensed expression :

Here a succinct expression is used to connote various meanings in a compact way.

3. Rupaka or metaphor :

This is an implied simile or a comparison made through suggestion.

4. Yamaka or alliteration:

Repetition of vowels and consonants are characteristic of Yamaka.

This repetition can be of ten different types:

a. Padanta Yamaka :

When the syllables are the same at the end of all four feet of a couplet, we have Padanta Yamaka.

b. Kanci Yamaka :

At the beginning and end of every foot, two similar words are repeated.

c. Samudga Yamaka :

Here half the verse is repeated but with a different meaning.

d. Vikranta Yamaka :

Here two similar feet are separated by one dissimilar foot.

e. Cakravala Yamaka :

If a word or syllable at the end of one foot is repeated at the beginning of the next, we have Cakravala Yamaka.

f. Sandasta Yamaka :

Two words at the beginning of each foot are similar.

g. Padadi Yamaka :

When the same word occurs at the beginning of each foot, we have Padadi Yamaka.

h. Amredita Yamaka :

Here the word ending each foot is repeated.

i. Catu Vyavasita Yamaka :

All the feet of the verse contain the same words though the meaning may be different.

j. Mala Yamaka :

Here the same consonant recurs with different vowels many times.

Gunas and Dosas:

Gunas are the good attributes in a poetic composition and these are ten in number:

- a. Slesa or synthesis where the word combinations are synchronous with the meaning.
- b. Prasada or perspicuity is the use of lucid language to convey ideas.
- c. Samata is smoothness that derives from a composition that does not use too many compounded words or words incapable of expressing ideas clearly.
- d. Samadhi or concentration is the expert use of language to convey an idea in a way that delights the critic or connoisseur.
- e. Madhurya or sweetness is an attribute of verse that sounds very pleasant to the ear when recited again and again.
- f. Ojas or grandeur occurs in compositions consisting of various compound words that are exalted in meaning and agreeable in sound.
- g. Saukumarya or agreeableness is an attribute of poetical work where words are easily pronounced and there is a compactness of meaning through expert use of alamkaras and other literary

and phonetic devices.

- h. Artha Vyakti or directness of expression occurs when well-known idioms are used to relate common events, ordinary subjects and actions.
- i. Udarta or exaltation occurs in poetical pieces where superhuman personages come together in Sringara or Adbuta Rasas.
- j. Kanti or loveliness springs from lyrical passages which are phonetically pleasing and pleasing in their meaning.

Dosas or poetical defects :

According to the Natya Sastra, there are ten defects in verse composition that dramatists should avoid. These are:

- a. Gudhartha or circumlocution where the alamkara feels contrived and far-fetched.
- b. Arthahina or want of meaning occurs when the verse describes something inconsequential to the dramatic theme or when the meaning is incomplete.
- c. Bhinnartha or unrefined or error in expression is also a defect in composition.
- d. Ekartha is the indiscriminate use of words to express a single idea.
- e. Abhiplutortha is the want of synthesis or flow of meaning through different feet.
- f. Nyayadapeta or logical defect is when the meaning is devoid of reasoning.
- g. Visama is the lapse in metric composition.
- h. Visandhi or hiatus is when words liable to euphonic change are kept separate.

- i. Arthantaram is superfluousness in meaning conveyed.
- j. Sabdhacyuta or lapse in a word or syllable is a defect in dramatic poetry.

Usage of Alamkaras and Gunas according to Rasas:

In compositions where Vira, Adbhuta and Raudra rasas predominate, there should be usage of Upama and Rupaka Alamkaras and plenty of short vowels. In Bhibhatsa and Karuna Rasas also Upama and Rupaka may be employed but vowels are long rather than short. In Vira Rasa, there should be employment of conjunct consonants and the Candas used should be Jagati, Atijagati or Sankrti. The same Candas can be used for Raudra Rasa as well. While describing fights and skirmishes, Utkrti Canda is recommended. In Karuna Rasa, Sakvari and Atidhrti Candas are employed.

Vowels and Rasas:

Vowels are of three types: Short with only one Matra, long with two Matras and Prolated which has three Matras. Pluta or prolated vowels are used to express indignation, reflection or in lament. The long A is used to reflection, the long U for indignation and the long Ha for lamentation. The long Om is used for Vedapatha. In poetical compositions the various types of vowels are used in accordance with Rasa and Bhava.

The diction of dramatic composition may be Samskrita Pathya or Prakriti Pathya: Samskrita Pathya is used in the case of four types of heroes:

- a. Dhrodatta or hero of the exalted type.
- b. Dhroddhata or hero who is haughty.

- c. Dhiralalita or hero who is light-hearted.
- d. Dhiraprasanta or a calm and serene hero.

Even in the cases of such heroes, Samskrita should not be used when portraying their mistakes or failings. Prakrita Pathya should be. There are rules regarding the use of local language in dramatic composition. In Prakritic language, there are three types:

1. Samana Sabda or the same words :

Some words in Prakritic are the same as Samskrit, such as "Kamala", "Renu" etc.

2. Vibhrasta or corrupted words :

In the middle of a word, some sounds change their syllables or vowels or the order of the syllables or vowels. Thus they are a corruption of the original Samskrit word. These are Vibhrasta Sabda.

3. Desigata :

These are words that derive from local language rather than Samskrit.

In Prakrita, the vowels "ai", "au" and anusvara are not found. "Sa", "sa", and the nasals do not generally occur. "Ka", "ga", "ta", "da", "ya" and "va" are dropped and the meaning is retained in the vowels. "Dha", "tha", "kha", "gha", and "bha" change into "ha". The letter "ra" is rarely used such as in "Candra". "Au" in certain words becomes "o" and "ca" becomes "ya".

The changes in Prakriti can be studied in the following table:

Sanskrit Usage	Prakriti
Sca, Psa, Tsa, Thya	Cha

Bhya, Hya, Dhya	Jha
Sta	Tha
Sma	Mha
Sna	Nha
Krsna	Nha
Ksa	Kha
Sha, Sa	Sa
Dha, Kha, Gha, Bha	Ha
Sakra	Sakka
Spa	Pha
Stha	tha

Sanskrita Pathya should be used by queens and royal personages, Buddhists and ascetics and Srotriyas. When there is a description of war or of political alliance, movement of the planets and stars, Sanskrita is to be used. Prakriti Pathya is to be used by children, people of low character, inebriated persons, women, people in hiding, ascetics, mendicants, jugglers and spies.

There are four different types of Prakriti that can be found in dramatic prose. These are:

a. Atibhasa or superhuman language :

This is the language of Devas.

b. Aryabhasa or language of the nobility :

Both Artibhasa and Aryabhasa use refined and exalted words.

c. Jatibhasa or language of the laity :

These words may be "mleccha" or of foreign origin or may have originated within Bharatavarsha.

d. Yanyantari Bhasa :

Yanyantari Bhasa is the language of animals and birds. These words are used in a way that conforms with conventional practice or natyadharmi.

There are seven principal dialects that can be used for Prakriti:

1. **Magadhi** is spoken by guards, inmates of the royal harem.
2. **Ardhamagadhi** is used by sons of kings, leaders of merchant guilds.
3. **Pracya** is used by the Vidusaka and other dramatic personalities.
4. **Avanti** is used by gamesters and tricksters.
5. **Sauraseni** is used by female companions of heroines.
6. **Daksinatya** is used by soldiers, citizens and others.
7. **Vahlika** is used by northerners.

Modes of address or Vakyavidhana:

1. Gods and teachers may be addressed as Bhagavan.
2. Arya is used to address Brahmins.
3. Maharaj is used for the king.
4. Kings may also be addressed as Raja by Brahmins.
5. The minister is addressed as Amatya or Saciva.
6. An old man is to be addressed as Bhava.
7. An exalted person can be addressed as Marsaka or worthy one.
8. A friend is addressed as Vayasya.
9. A person of inferior rank may be hailed with Ham Ho.
10. A charioteer addresses his master as Ayusyaman.
11. An ascetic is addressed as Tapasvi or Sadhu.
12. The heir to the throne is called Svami or Bhartrdaraka.
13. A disciple or son can be addressed as Vatsa, Putraka.

14. Buddhist and Jain monks are to be called Bhadanta.
15. Young princes can be addressed Aryaputra.
16. Princes are called Arya by their wives.
17. An elder brother is called Arya while a younger one may be called Putraka.
18. Female saints and goddesses are called Bhagavati.
19. The wife of a preceptor is called Bhavati.
20. A rustic woman is called Bhadra
21. An elderly woman is called Amba.
22. The crowned queen should be called Devi by the king and others.
23. Young princesses can be called Bhartrdarika.
24. An elder sister is called Svasi and a younger sister is called Vatsa.
25. Equals address each other as Hala.
26. A lady addresses her maid as Hanja.
27. A courtesan is addressed as Ajjuka.
28. In love scenes, a wife is addressed as Priya.

QUESTIONS

One word answers :

1. _____ are the good attributes in a poetic composition.
2. A rustic woman is called _____.
3. An ascetic is addressed as _____.

Multiple choice questions :

1. How many principle dialects are used for prakriti?
a) 5 b) 7
c) 9 d) 8
2. When describing fights and skirmishes
a) Upama b) Rupaka
c) Utkrti d) Jagati
3. Prakritic languages are of how many types?
a) 3 b) 5
c) 6 d) 8

Questions :

1. What are alamkaras? Classify them?
2. Write a short note on Arya Metre
3. Explain the characteristics of Yamaka

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Glossary

Abhinaya	: The expressive aspect of the dance, mime expressing the meaning of a song.
Akasi Chari	: When one foot or both raised
Angahara	: Longer sequence of garland movements.
Arangetram	: Debut recital, the first recital given by a dancer.
Asanas	: Are sitting postures.
Asravya	: That which is not heard.
Bani	: A term used to describe different ways of dancing Bharathanatyam.
Bhava	: Feeling
Bhedayaka	: Is a solo dance.
Brahmasutra	: Movement of balance along the vertical median.
Chari	: The movement with a single foot at time.
Desi	: Regional
Earthly Chari	: When the feet on the ground
Gulma	: Composition of closed clusters made by the dancers.
Guru	: A name for all teachers of traditional arts
Khanda	: Combination of three karanas..
Kritti	: A musical composition in karnatic music
Latha	: Bhandha dancers put their arms around each other.
Mandala	: Three or four khandas combine together.
Margi	: Traditional
Measurement in hasta for play house.	
	Length width
Large	108 64
Medium	64 32
Small	32 16
Mridangam	: A two headed drum played to accompany karnatic music, instrumental, vocal as well as those dance styles that are performed to Kuchipudi and Bharathanatyam.
Nataka	: A dramatic composition.
Natika	: This is a play in 4 acts.

Nattuvanar	: A person who conducts a Bharathanatyam orchestra.
Nattuvanar	: Beating cymbals and speaking rhythmic syllables while conducting a Bharathanatyam orchestra.
Natyavesman	: Playhouse.
Nidradisu	: Sleep.
Niyatasravya	: That which is heard by some.
Nrithya	: Mime that includes an emphasized rhythmic componenet.
Nritta	: Pure dance.
Padam	: A poem set to music and enacted in Bharatha Natyam .
Pindhibandha	: The choreographical patterns of group composition.
Pravesaka	: Is an intermediate scene where characters of lower status participate.
Purusha sthanakas	: Male characters
Ranga bhumi	: The stage.
Rangamandapam	: Auditorium
Rasa	: The essence of an artistic experience.
Saciatya	: In deep thought.
Sandhima	: Models made of hide cloth.
Sarvasravya	: Literally to be heard .
Sayane	: To sleep
Srinkala	: Chain formation by the dancers.
Sthanakas	: To represent some deity.
Stree sthanakas	: Female characters
Swaras	: Solfege syllabus.
Tattukal	: The block of wood and stick that are been during a Bharathanatyam dance class.
Vestima	: Models made by wrapping.
Vina	: Plucked lute- type of stringed instrument with frets set in wax.
Vyadhi	: Illness.
Vyajimas	: Objects made through mechanical devices.

Traditionally the Bharathanatyam orchestra was led by a male nattuvanars, who knew the dance choreography and music intimately. He was also a senior musician and in most instances, a dance teacher. The nattuvangam involves several duties striking cymbals, one of which is approximately three and the other two inches across, and held in either hand uttering rhythmic syllabus singing in the classical style of Carnatic music, controlling the tempo of the dance and conducting the orchestra. As each of these is an art in itself, it takes many years to become a nattuvanar. Skill in nattuvangam is important for a dance teacher; a recent innovation which has occurred in the last ten years is to dispense with the nattuvanar. This dance music usually lacks the tension and excitement that the percussive beating of the nattuvanar's cymbals brings.

Today the skills to perform nattuvangam and conduct dance recitals have been acquired by many musicians. Because many of these new nattuvanars do not teach dance, the word nattuvanar may now be used for a specialist who only conducts Bharathanatyam recitals. At the same time the ability to perform nattuvangam is an extremely important additional professional qualification for a dance teacher. With this they are able to present public performances to the students and thus attract more students. It gives teacher full artistic and financial control over the performing situation of their students which they would not have if they had to hire a nattuvanar. If they lack skill in nattuvangam , a teacher's only alternate is to train a nattuvanar, in their repertoire , otherwise their students will not be able to perform . Likewise a dancer needs a nattuvanar who is familiar with their repertoire if they wish to perform.

SKILLS REQUIRE TO TEACH BHARATHANATYAM

To become a full fledged Bharathanatyam dance teacher, able both to teach and conduct recitals takes many years. Bharathanatyam teachers do not usually demonstrate the dance by dancing along side their students. This is primarily because the teacher provides the rhythmic accompaniment for the class by beating a stick held in one hand on a block of wood while seated cross legged on the floor. In addition the highly codified and symmetrical nature of the dance makes it possible to demonstrate the movements with one or both hands while remaining seated. Thus a convention has grown up whereby the role of the teacher involves providing rhythmic accompaniment and a watchful eye, but does not usually include demonstrating the dance.