

Aspects of Bharathanatyam



APAA
Alogappa Performing Arts Academy

ASPECTS
of
Bharathanatyam

Aspects of Bharathanatyam – BSB O2

Degree Program

2018 by Alagappa International LLC

Escondido, CA, USA

No part of this book may be reproduced in any form,
by mimeograph or any other means, without permission in writing
from Alagappa International LLC.

The export rights of this books are vested solely
with Alagappa Performing Arts Academy

This edition is specially published.

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, under-graduate and post graduate students with a comprehensive program of educational courses.

In its maiden venture, APAA has designed a comprehensive curriculum in Performing Arts with focus on Bharathanatyam, vocal and instrumental music to demonstrate the repertoire of culture that is imbedded in these classical arts. From an overview of the various art forms in India, to their rudiments, 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. Interactive DVDs vividly describe the precise execution of these arts. These valuable learning aids enhance the comprehension and make this a constructive exercise for students to understand the depth and versatility of these arts.

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

FOREWORD



Alagappa Performing Arts Academy, in collaboration with Alagappa University, Tamil Nadu, India and accomplished artistes in the field of Bharathanatyam, has developed a 'Structured Learning Program' in Performing Arts with focus on Bharathanatyam. This program offers:

Certificate in Performing Arts	(1 to 3 year duration)
Associate Degree in Performing Arts	(1 year after Certificate)
Diploma in Performing Arts	(1 year after Associate Degree)
B.A. Degree in Performing Arts	(1 to 2 year after Diploma)

The above programs have been designed with specific course work and practical's 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 author of this book Dr. Lakshmi Ramaswamy.

Special recognition is hereby given to Ms.Sujatha Mohan and Ms. K.R. Rekha for their enduring efforts in formatting the books according to the high standard that we have established.

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 in educating art connisseurs of 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 if 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.

These Structured Learning Programs have now been enhanced to include other art forms such as Vocal and Instrumental Music and is now being offered by APAA globally.

Sincerely yours,

Ramanath Vairavan
Chairman & CEO,
Alagappa Performing Arts Academy

PROGRAM DESCRIPTION



Alagappa Performing Arts Academy had 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 had 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 Nritta, Nritya and Natya are explained. To portray an aesthetic profile the student will learn about the type of instruments used in Bharathanatyam and understand basic dancing "parlance". In addition they will be exposed to "adavu" (The basic footsteps). A student will be required to perform a dance recital such as Alarippu, (an invocation), Kavithuvam or Shabdam (tradition 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 expression. 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) Shabdam, Keerthana and Kavadi Chindu. .

Diploma in Bharathanatyam

This program reviews the eternal passion of Abhinaya (facial expressions) and Angas (expressive communications through the body). During this one year program, training will be imparted in the Varnam, the piece de resistance of Bharathanatyam that is known for its grace, vigour and expressive brilliance, the Padam, Thodayamangalam / Pushpanjali and Jawali which explore the various Rasas, Bhavas and Nayikas and in the Tillana, the fast moving dance score.

Bachelor's Degree in Bharathanatyam

This program introduces the student to Bharathanatyam repertoire and its Nattuvangam. On completion of this one to two 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.

CONTENTS



Silappadikaram	9
Tholkappiam	50
Rasa In Natyashastra.....	65
Tala Chakra	80
Glossary	120

Silappadikaram

Silappadikaram is called as muth-tamiz kappiam. Kappiam means epic. Just as the well known Ramayana and Mahabharatha, Silappadikaram is a long story with many characters. There are varied situations, descriptions, mix of emotions and importantly details of grammar for music and dance in Silappadikaram.

This epic is widely accepted to be a composition of 2 CE. It has been authored by Ilango Atigal. Apart from the main text, there are two important commentaries to it. They are done by ‘Arumpatha-urai-asiriyar’ and ‘Atiyarkku-nallar’. The estimated period of ‘Arumpatha-urai-asiriyar’ is 9 CE and that of ‘Atiyarkku-nallar’ is 11CE.

The period between 2 and 4 CE is called as ‘dark age’ of Tamil Culture. This is because rulers by name ‘Kalabras’ who had religious and cultural differences were in power at that time. They had ‘pali’ and ‘prakrt’ as their mother tongue and Sanskrit as their official language. They were not appreciative of arts and so did not encourage them. They ruled the Tamil land roughly for 325 years.

The Pallava kings came to power around the 5 CE. These rulers were of native origin and so restored Tamil culture and also fine arts like dance and sculpture. This was also the period when the Bhakti movement got accelerated.

Tamil tradition of bringing a visual:

There are three important components that are to be considered to bring a poem into visual or a subject as dance/drama.

- A. Five landscapes and their associated emotions
- B. Mudhal – Karu – Uri
- C. Kutru – Ketpor – Munnam

A. Five landscapes and their associated emotions:

The context of having landscapes as ambience to set a mood is a unique factor in Tamil tradition. The five landscapes and their associated emotions are:

Kurinji	- Mountain area	- Union
Mullai	- Forest area	- Await
Marudam	- Agriculture area	- Misunderstanding
Neidal	- Sea area	- Longing
Palai	- Desert area	- Separation

B. Mudhal – Karu – Uri

These are the visual inputs for a scene. Mudhal is the appropriate time and landscape; uri is the associated emotion and Karu is 14 types of factors that create the ambience. They are: god, upper class people, working class people, tune, string instrument (yaz), percussion instrument (parai), tree, flower, water, bird, animal, food, occupation and time. ‘Uri means the emotion attached to each landscape. This is also known as sthayi bhava.

C. Kutru – Ketpor – Munnam:

There are three facets that help to bring a thought as a visual. They are known as:

1. Kutru : Statement
2. Ketpor : Addressee
3. Munnam : Situation

Silappadikaram being a complete theatrical work very well falls with all these three important components. Of the three components, the five

landscapes are particularly brought out as individual units. There are five group dance forms which come under the category vari and vari candi.

These reflect two thoughts: attracting positive energy and repelling negative force. Accordingly, Vari is praising the Divine force and requesting favours/blessings. Vari candi is praising the divine force to help eradicate a difficulty. These shall be elaborated later.

Firstly the landscapes and their connected dance form shall be noted:

Kurinji	- Kundra Kuravai
Mullai	- Aiychiyar Kuravai
Marudam	- Kanal vari
Neidhal	- Ur suz vari
Palai	- Vettuva vari

Story in nutshell:

Silappadikaram means, story of the ‘anklet’.

Kovalan, hero of the story is a wealthy merchant. He marries Kannagi who is also from a well known affluent family. Kovalan falls in love with Madhavi, a highly accomplished and recognised dancer. He leaves wife Kannagi and starts living with Madhavi. Later in a misunderstanding, Kovalan leaves Madhavi and comes back to Kannagi. He, who has lost all his riches by then, heads off to Madurai along with his wife.

To start a new business, Kannagi offers one of her anklets, known by the name, ‘silambu’ to be sold and used as capital. Kovalan tries to sell it to a goldsmith. The goldsmith hands him over to the guards of the Palace, accusing that Kovalan has stolen it from the Queen. The King orders to behead him immediately.

The sad news reaches Kannagi. Filled with grief and rage that her husband being called a thief, Kannagi rushes to meet the king and

demands justice. She says that her silambu is filled with gems and the King says that the queen's silambu is filled with pearls. Both the ornaments are broke open. On seeing the gems splatter from the anklet, the ashamed King falls dead. The queen also falls dead on her husband. A vehement and unsatisfied Kannagi then sets the city in fire.

Then after, Kovalan is said to have come in a divine flying vehicle and takes Kannagi with him.

Structure:

The epic contains three cantos (kandam). The first canto is known as Puhar Kandam, second is Madurai Kandam and the third is Vanji Kandam.

Puhar Kandam contains 10 sections (kadhai). Madurai Kandam contains 13 and Vanji Kandam contains 7.

Connection of the epic to Music and dance:

Dance: Ilango atigal uses the dancer character Madhavi to give details of dance. While Ilango atigal gives some information, Arumpathauraiyasiriyar and Atiyarkku-nallar add their commentaries to it. Thus along with the main verses, not only we get their commentaries that explain more, but also the prevalent practices of arts during each of their periods.

Music: The seventh kadhai of the second kandam, 'Aichiyar kuravai', externally looks like a kuravai dance which is done as a group. But it actually is the placement of musical notes and the system of melody known technically as, 'vatta palai'.

Details of Natya available in Silappadikaram:

The following details of 'natya' are available from the main text and commentary of Silappadikaram:

1. Learning and training
2. Two types of dances
3. Eleven types of dances
4. Madhavi's debut performance (Arangetram)
5. Music and performance stage
6. The dance teacher and qualities
7. Vilakkuruppu – components of natya
8. Rasa (Suvai) and Abhinaya
9. Hastha-s

Madhavi's Arangetram

Madhavi was initiated into dance when she was five years old. She trained hard for seven years. She did her debut performance when she was twelve years old. The episode of Madhavi's Arangetram gives information on three aspects.

They are:

1. The manner in which Madhavi performed
2. The theatre: dance arena
3. Music accompanists

Performance:

As seen earlier she presented her debut performance in front of the King. She wanted to prove her talent and with an aim of winning appreciation from all scholars in the gathering.

Arrangement of Orchestra:

The name given to music orchestra is 'kuyiluva karuvi'. Karuvi means instrument, obviously, kuyiluva is music. The members in the orchestra were: vocalist, string instrument (yaz), percussion (tannumai) instrument. Next to the vocalist was yaz and next to yaz was placed tannumai.

There were also group singers apart from lead vocalist.

Areas in which Madhavi proved her prowess:

1. Madhavi was adept in dance and music besides being beautiful
2. She knew both types of kooththus
3. She also knew other kooththus
4. She knew the pathinoru aadal
5. She had learnt appropriate music and rhythm structures
6. She learnt various types of hand gestures: Pindi, Pinayal, ezil kai and tozil kai and their proper application.
7. She also knew koodai, varam and pindi, adal
8. She used them according to rules without mixing them
9. She also knew kuravai, vari and their application
10. She had training from a knowledgeable teacher in all the above in addition to the aspects of Vettiyal and Podhuviyal - the systems of 'scholarly' and 'entertaining'.
11. She danced completely adhering to the techniques mentioned in the text meant for dance.
12. She knew the 'vilakkuruppu-s' and how to appropriately use them in performance
13. She knew music and rhythm
14. She proved her understanding of 'uri porul', i.e., subject matter

Progression of performance:

Firstly, important people like the King were made to be seated. At that time, the musicians stand on the aisle. The main dancer (Madhavi) stood near the curtain (porumuga-ezini) behind the pillar on the right side (from the audience's vision, in other words stage left).

On the left pillar, the older/experienced dancers (toriya matantai) stood. They along with the group vocalists sang divine (prayer) songs that are sung to bring blessings and eradicate problems. By the end of the song, all the music instruments were played.

The music instruments were placed in a particular order where the frequency of one instrument did not bother the other and simultaneously being heard well.

Madhavi then entered the stage placing her right leg first into the stage. She performed in a technical way, the desi koothu. She did units composed in various tala-s involving various stances. Further, she exposed all the components of dance like tandava, nritta and natya.

AN concludes saying that she brought alive through her dance, all the three aspects of Tamil ie., literature, music and theatre.

Appreciation:

Earlier Ilango Adigal introduces Madhavi as equal in three features: Dance, Music and Beauty. The king was very pleased. He conferred on her, the title of 'talaikkol'. She was also given 1008 gold coins and valuable jewellery.

Learning and training

Ilango Adigal introduces dancer character, Madhavi in the 1st kandam, 3rd Kadhai. This Kadhai is known as 'arangetruk kadhai'.

In this introduction he indicates two things:

Firstly he says that Madhavi comes in the lineage of celestial dancer, 'Urvasi'.

Secondly, she had all required qualities of an accomplished dancer and trained under a proper teacher

Urvasi:

Urvasi is one of the three celestial dancers in King Indra's court. The other two are Rambha and Tilottama. In an occasion Urvasi got distracted while dancing due to the presence of a handsome king Sayandan. Sage

Agastya who was present in the court was angered due to her act and cursed both of them to be born in earth.

Both of them begged pardon from the sage. He gave them retreat to the curse that, Urvasi shall be born as dancer and Sayandan shall be born as Bamboo in the earth. At the appropriate time they shall return to heaven.

A competent dancer was given a title, ‘Talaikkol’ and as a symbol, a Bamboo stick decorated with gold and gems shall be given as token of appreciation.

Talaikkol:

As seen above it is the greatest of honour and title received by a dancer. It is given to her when she proves her capability in the technique and presentation of dance. The selection of the dancer for the honour is generally done by the King or other scholars in whose presence the dancer shall present her performance.

The word Talaikkol is split as talai+kol. ‘Talai’ means head or lead; ‘kol’ means stick. The stick chosen for honour could be taken from a mature Bamboo shoot. Sometimes, the stick is taken from the white umbrella of a defeated King.

A King had 14 different things as paraphernalia, like the white umbrella, flag, war drum, cot etc. When one king is defeated in war, all these things are taken possession by the other victorious king. From such a white umbrella, the stick is cut and used.

This is then given a holy wash, painted, studded with gold and gems and presented in a ritualistic manner as honour to an expert dancer.

Qualities:

‘aadalam paadalum azakum enru
Im moondrin ondru kuraivu padaamal..’

Born in the lineage of Urvasi, Madhavi was good in three aspects. The three aspects were beauty, music and dance.

Initiation:

She started learning when she was five years old. Atiyarkku-nallar says, ‘dandiyam pidipittu’, which means to ‘hold the training bar’ for lesson. There were certain formalities during those days for initiation. The student has to pay her respects to the teacher and request to teach her. On accepting, an auspicious date would be chosen. On that day the floor is sanctified and unhusked raw rice is spread on the floor. The teacher ties a long piece of cloth on the waist of the student and makes her hold a stick to learn the basic stance for dance. This is known as ‘dandiyam pidittal’.

Period of training:

Madhavi thus rigorously trained for seven years. She had learnt all the nuances and became proficient when she was twelve years old.

Purpose of training:

Iango Adigal says, ‘mannarkku kaattal veyndi’, i.e., to show her prowess to the King. It was the reign of Chola King Karikalan at that time. Madhavi learnt the art with a goal of presenting it to the board of scholars and the king.

Scope of her training:

The name of Madhavi’s teacher is not found in Silappadikaram. Neither AU or AN are also able to comment on that. Nevertheless, that the teacher (‘Adalaasiriyan’) has been well versed with all the techniques of dance is understood beyond doubt.

Not only that he knew the techniques, but also was capable of teaching Madhavi the do-s and do not’s of the dance during a performance. This

is told by Ilango Adigal himself, where he says that Madhavi was able to meticulously present her dance and used her technique in appropriate way.

She learnt duly from a teacher, the following:

1. Two classifications of dances
2. Other types of dances
3. Use of vilakku
4. Grammar
5. Dance
6. Music
7. Pani & tookku
8. Various hand gestures
9. Kuravai and vari

On showing her talent in all the above a pleased King gave her the honour of ‘talaikkol’.

Nattiya-nannool:

This means, ‘dance text’. That there was a very systematic and recorded grammar for dance is known by the use of this word. Ilango adigal repeats this twice. He also says that she adhered to grammar by the words, ‘viti maan kolkai’. Kolkai literally means principles. That Madhavi learnt the techniques according to their laid grammar and stood by those principles is thus made clear.

It shall be noted that by the time of 2 CE, there has been a recorded grammar text for dance that has been clearly mentioned by Ilango Adigal. But it is saddening that no such text has come down the generations in Tamil.

AN mentions Bharatam and Mativanam specifically as Tamil texts

Mention of lost grammar works by the commentators:

AN gives a list of grammar texts that have been known during his time. He also quotes from various texts in his commentary.

1. Those whose names are known but lost completely:
On music: Perunarai, Perunkuruku, Pancabharatiyam,
On dance: Bharatam, Agattiyam
2. Those where some sutras are available:
Muruval, sayandam, gunanool, seyitriyam
3. Mention of other texts:
Sarakumaran's Isai nunukkam
Yamalendirar's Indira Kaliyam
Arivanar's Panca Marabu
Adivayilar's Baratasenapatiyam
Pandiya Mativanan's Mativanar Nataka nool

The commentary thus brings to light the names of texts that have been known and got during that time. It is disheartening that other than the quotes available all the above texts have not been got at all.

Types of Dances

Ilango Adigal says that Madhavi had learnt:

1. Iruvagai koothu
2. Palavagai koothu
3. Pathinoru Adal

It becomes necessary here to note that 'koothu' is a parallel word or is synonymous to 'natya' which means theatre tradition and not dance alone. A careful study of the term through the centuries indicates this fact. *Kūttu* is a very old term used in both grammar and literary works. Terms such as '*kūttar*' and '*pānar*' has been used in *Tolkāppiam*. *Kūttar*

means people who practice *Kūttu*. Koothan is one who acts. Koothaadi is one who dances.

Various types of koothu are also found in various texts. Eg. Veriyadal, Tunankai etc

1. Iruvagai koothu: Literally, iruvagai means, two types. To this, both AU and AN enumerate many possibilities.

They are:

a. Vettiyal and Poduviyal: Vendhu+Iyal is Vettiyal. Vendan in Tamil means King. The dance which is performed in the court of a King is known as Vettiyal. In a King's court are present scholars and experts in various fields. Therefore the dance performed in this place should have been scholarly, technical and professional.

Podhu+Iyal is Podhuviyal. Podhu in Tamil means general or common. The dance that is performed for common public is Podhuviyal. In a gathering of public, the intention of the performance would be entertainment. Here, scholarliness or technicality would not be of prime importance. Therefore the dance is that which would be liked by the public and has the entertainment value is podhuviyal.

- b. Vasaik koothu and Pugaz koothu: Vasai means provoke or tease and Pugaz means praise. The content of the song could either praise the divine or tease humans
- c. Vari koothu and Varicaandi koothu: Vari is hailing the divine to request for positive energy while varicaandi is requesting the divine to ward off evil.
- d. Ariyam and Tamiz: Ariyam is dance from the tradition of Aryans and Tamil, as the name implies, is from the Tamil tradition. While

Ariyam mostly has content based on myth, Tamil mostly is life based theme.

- e. Iyalbu koothu and Desi koothu: Iyalbu is that which is natural and Desi is a local tradition that has set rules of a region
- f. Sandi and Vinodam: Sandi is that which is done placing a hero in forefront. Vinodam literally means, ‘unusual’. Sandi is of four types, they are:
 - i. Sokkam : This refers to the 108 karanas
 - ii. Meiy : meiy literally means body. This is again of three categories: desi, vatuku and singalam. Desi is regional, vatuku is from Telugu region and Singalam is the Srilankan origin. They also have another name, ‘ahamargam’. It shall be noted that the theme in Tamil literature is of two types. They are aham and puram. Aham is that which is connected with the love life of a hero and a heroine. Puram deals with social life. In this type, AN explains that aham is of three variations; they are satva, rajas and tamas.
 - iii. Avinayam : Communicating the meaning of the song that is not necessarily connected with a story line and by using hand gestures is called as avinayam
 - iv. Natakam : This is dance is essentially connected with story line.

Vinodam: This is of six types. They are:

- i. Kuravai : seven, eight or nine women hold hands and dance on themes of love or victory.
- ii. Kalinadam : Bamboo or wooden sticks are used in this dance. It could be holding sticks in hand or standing on stilts and dancing

- iii. Kudakoothu : Kudam means pot. Dance using pot as aprop is Kudam. The pot could be either balanced on head, held on hand or waist or balancing multiple pots over the head
 - iv. Karanam : This is acrobatic dance
 - v. Nokku : Nokku involves magic. Dance which brings together the element of magic is called nokku
 - vi. Tolpavai: Tol means hide/skin and pavai means doll. Dolls are made of leather and moved as characters. Sometimes it is also performed as shadow play. Along with the above, sometimes comic dances are also added in vinodam and so counted as seven types. Dance done by people possessed by divine spirit is called as veriyatal. This is also counted along with vinodam.
 - g. Aham and puram: As seen earlier, aham is love life and puram is social life.
 - h. Margi and Desi: Margi is that which strictly adheres to grammar and technique. Desi is the regional variation found in a place. The term margi is also explained as that which is close to the principles in Natyashastra.
2. Palavagai koothu:

AN lists the following under this category. They are vendri koothu, vasai koothu, vinodak koothu. This category is also known as ‘puranatanam’, due to its content of puram.

- a. Vendri koothu : This is dance in celebration of victory. The victorious king is hailed, while the lost king is teased. There have been dances done in front of the king’s chariot called as ‘munter-kuravai’ and following the king’s chariot called as ‘pin-ter-kuravai’

- b. Vasaikoothu : Vasai is also demeaning in nature.
- c. Vinodakoothu : On victory, the kings are entertained by various dances. They come under this category.

3. Patinoru Adal:

Number eleven is ‘patinonru’ in Tamil. Eleven types of dances are called patinoru atal. Madhavi is said to have dance the Patinoru Adal in the Indra Viza. There is a huge public gathering of people during the Indra Viza. To entertain people, she has performed the Patinoru Adal.

The eleven type of dances are all myth based. Of them,

Shiva danced	: 2
Krishna danced	: 2
Muruga danced	: 2
Indrani danced	: 1
Durga danced	: 1
Lakshmi danced	: 1
Manmatha danced	: 1
Vishnu danced	: 1

The eleven dances are: Kotukotti, Pandarangam, Alliyam, Malladal, tudi aadal, kudai aadal, kudamadal, pedi aadal, Marakkal aadal, Paavai aadal and Kadaiciyar aadal.

There are two important mythological stories to be remembered.

1. Burning of Tripura: Three demons Vidhyunmaali, Thaararakakshan and Kamalaakshan were sons of Thaarakaasuran. With their prolonged penance on lord Shiva got gold, silver and iron forts. The forts had a capacity to fly and the demon brothers flew from place to place torturing saints and rishis. To bring an end to their countless torture, all the devas went and prayed to Lord Shiva to save them.

Shiva was to confront the three powerful demons. For this, a unique chariot was made with Surya and Candra as wheels, four Vedas as horses, Vasuki as the chord, Mount Meru as bow, Brahma as Charioteer, Vishnu as arrow.

The devas thought in their mind that only because of their help, Shiva is able to wage war against the demons. On that instance, Shiva laughed. The laugh sparked and burnt the three demons into ashes.

2. City ‘cho’ of Vanasura: Krishna’s grandson Aniruddha fell in love with Vanasuran’s daughter Usha. Usha also loved him. Vanusura who came to know about this, captured him and put him in jail. Krishna in many disguises came and danced to save both of them. Kama (Manmatha – Krishna’s son and Aniruddha’s father - and Devi also did their part to rescue Aniruddha from Vanasura’s prison)
3. Vanquishing of Surapadman: This demon was growing mightier day by day and the Gods started fearing him. They prayed to Shiva to help them by vanquishing Suran. Muruga was born of six sparks that emerged from Shiva. He then took to war with Suran and finally won. In the course of the fight, Suran took form of a Mango tree which Muruga’s arrow tore into two pieces. In this episode, Suran realised the divine will and repented. So, one part became the peacock and the other a cock. Muruga in benevolence, took the cock as his flag and the peacock as his mount.

Patinoru Adal:

1. Kodukotti: The dance that Shiva danced clapping at the ignorance of the devas on the ashes of the burial ground is called kodukotti. Today’s kummi can be called as a descendant style of kodukotti.

2. Pandarangam: Paandarangam is paandu + arangam; paandu means pale/ashes and arangam is the dancing space. When the tripuras were burnt, Shiva took the ashes smeared on his body and danced, humiliating Brahma.
3. Alliyam: This was done by Krishna in Kamsa's palace. Kamsa planned quite a lot of attacks to bring an end to Krishna. From sakatasura, putana to the final attack at his own palace. When Krishna was brought to Kamsa's palace, he had to face the mighty elephant of Kamsa. Its name was Kuvalayapeeta. Krishna's dual with Kuvalayapeeta gave rise to alliyam.
4. Malladal: After fighting with the elephant, Krishna had to face two wrestlers in Kamsa's palace. They were Mustikasura, Sanuramalla? Krishna this time took to wrestling with them and emerged victorious. This episode gave rise to Mallaadal.
5. Tudi Adal: Suran hid himself in the sea during his dual with Muruga. Muruga confronted him in the sea shore. The dance involved hops and jumps. It shall be noted that tudi is also name of a musical instrument (also known as damaru)
6. Kudai Adal: Kudai means umbrella. During his fight with Suran, Muruga used an umbrella. This brought forward Kudai-Adal. Today's Kavadi is considered to have born from Kudai-adal.
7. Kudakkoothu: Kudam means pot. When Vanasura captured Aniruddha, Vishnu/Krishna danced in front of the prison guards to deviate their attention. He used pots for the dance.
8. Pedi Adal: Pedi means eunuch. Manmatha, to save his son, took this form and danced in the city of cho to find his way to prison, where he was imprisoned. This is known as pedi adal.

9. Marakkaal Adal: Maram means wood, Kaal means leg. Marakkal thus means wooden leg. Maya or Devi gave her helping hand to find out where Anirudha was kept. Her opponents sent poisonous snakes and other insects to destroy her. To escape from their attack, she used wooden legs and danced stamping them.
10. Paavai: Paavai means women/pretty image. This was done by Lakshmi. Lakshmi who also took side to Vishnu on his search for Anirudha, took form of an enchantress and danced.
11. Kadaiyam: Kadaiciyar means people who work on agricultural land. Indraani too who accompanied the team against Vanasura, danced this on the outskirts of the city. This must have been something like a folk dance.

While summing up the Patinoru Adal AN says that these dances are of two types:

- a. Nindraadal : Dance that involves standing posture, possibly tandava in nature
- b. Veezndaadal : Dance that involves floor movements, possibly lasya in nature.

Alliyam, Kodukotti, Kudai, Kudam, Pandarangam and Mallaadal are of Nindraadal type Tudi, kadaiyam, Pedu, Marakkaal and Paavai are of Veezndaadal type.

Music and performance on stage

The playing of music instruments have been divided into two. One is playing them for a music concert. The next is playing as accompaniment for dance. It is understood from Silappadikaram commentaries that there have been two types of tala systems – one is for music and the other is for dance.

Let us now see, one by one, details for each of the instruments:

Yaz:

Yaz is a string instrument. The way of playing it has been different in earlier times. Mostly, the strings are tuned to the musical note and are only ‘plucked’. Yaz did not have frets as we see the Veena today. Neither were they played using the ‘bow’ as done in a violin. Yaz is of four types. They are: Peri yaz, makara yaz, sakota yaz and sengotti yaz. Of them Peri yaz has 21 strings, makara yaz has 19, sakota yaz has 14 and sengotti yaz has 7.

Kuzal:

Kuzal means flute. It comes under the category of wind instrument. This was made out of different material. They are: Bamboo, Sandalwood, Bronze, Sengali wood and Karungali wood.

Of them Bamboo was considered to be the best. Bronze was considered mediocre and others were less.

AN also gives prescribed measurements of length and width for this instrument. He also says seven fingers are used. All fingers on the left other than the thumb and little finger and all the fingers on the right except the thumb is to be used.

Tannumai:

Tannumai refers to percussion instrument. AN lists names of thirty such percussion instruments. Some of them are: Perikai, Padakam, Idakkai, udukkai, Maddalam, salligai, karadigai, thimilai, andhari, nisalam, siruparai, perumparai, tudumbu etc

Depending on the volume and type of sound produced, the time and purpose of the playing, these instruments are divided into seven types.

They are ahamuzavu, ahappura muzavu, puramuzavu, purappura muzavu, pannamai muzavu, naan muzavu and kaalai muzavu.

Responsibilities of the musicians:

The musicians take their seat only after the Chief Guest is seated. Thereafter, they take their appropriate positions.

The main text and the commentaries repeatedly point out that the musicians should know their part in the performance. The playing technique for various units of dance is different. It needs a proper understanding of dance itself to play appropriately.

Therefore,

1. The vocalist and the other musicians should first be adept in their technique.
2. Secondly they should have a good knowledge of dance.
3. Thirdly they should be able to render the required technique in each place.
4. Fourthly they should co-operate with the vocalist and co-ordinate with fellow musicians during the performance.
5. Fifthly they should neither over do or under do their playing and have in mind the total effectiveness of the performance

After listing the instruments and their role in a performance, Silappadikaram also brings to notice the dance arena.

Play house:

The selection of the land and soil for construction of the play house has been indicated.

Type of soil

The nature of soil could be hard, medium or soft. The medium type is the best suited for construction of play house. To determine this, a pit of measurement $1 \times 1 \times 1$ is dug in the plot. Soil which is taken out during the digging is again put back in the pit. If it does not fill enough and falls short, the soil is considered to be soft. If the soil is heaped more than the size of the dug pit, then the soil is considered to be hard. If the soil exactly fits in the place from where it is removed it is considered to be medium, which is the most appropriate.

Taste of soil

The taste of the soil also helps choosing the plot for play house. If the soil is hot in taste, it creates hunger. If it is salty, it troubles mind, if it is bitter it creates destruction; if the soil is tangy it brings forth disease and if the soil is tuvarppu (raw taste) it creates fear.

The right taste is sweetness. The soil which tastes sweet is the best suited.

Measurements

Two names are important to know in this context. One is 'kol' and another is 'uttaman peruviral'. Uttaman peruviral is nearly three inches. 24 measurements of uttaman peruviral is one Kol.

The measurement for a perfect proscenium stage is $8 \times 7 \times 1$ kol-s. That is, 8 kol-s in length, 7 kol-s width and one kol height.

Architecture

The structure of the play house should be according to principles laid in the texts. The land should be free from evil and negative forces.

Entries and exits should be four kols from the performance space. There should be separate provisions for green rooms, seating arrangements separately for special guests and other people. Four pillars hold the roof of the play house. Lights are mounted on these pillars in such a way that they do not create shadows on the performers. The roof is decorated with paintings. Pearl strings could also be used to decorate the stage.

Three types of curtains are mentioned. They are ‘oru muga ezini’, ‘poru muga ezini’ and ‘karandu viral ezini’. The first one is a single piece which moves horizontally across the stage. The second one is of two pieces kept in the right and left side of the stage. When required they could be moved to come together, to close the stage. Karandu viral ezini is that which is wound on the top near the ceiling and that which could be dropped perpendicularly from the ceiling to the floor.

Thus the performance stage, the structure of play house and the role of musicians are mentioned in Silappadikaram.

Hastha-s

Usage of hand gestures is an integral part of classical dance. The most common of hand gestures is abhinaya hastha-s. They are divided into single hand gestures and double hand gestures. The next important category is ‘nritta hastha’. This is not the name of the hastha that is used for doing adavu-s. Rather it is a complete set of hastha-s and is well schemed in the Natyashastra. Therefore the abhinaya hasthas and the nritta hasthas are the importance categories to be known, understood and practised.

Other than the name Hastha, it has also been commonly known as ‘mudra’. Technically the hand gesture for dance is not to be called as mudra and has to be called as hastha. The reason is explained here under.

Dance and theatre have been supported and have grown in two important spaces. They are the temple and the court. While the court gave importance to technique and talent, the element of submission (bhakti), and communication were more important in the temple premises. Dance served as a tool for taking philosophic ideas to common public. In the meantime, there were agamic sastras that were schemed and were ruled by ritualistic beliefs and practices.

Hand gestures were also used in tantric practices. A particular way of holding the fingers and the hand was believed to be bringing and propitiating a specific energy (divine force/god). So a particular gesture was a symbol (mudra) of that particular deity or energy. Thus the name mudra came to be used for such hand gestures, which were later loosely used for all hand gestures.

The names given in Silappadikaram for hand gestures are: Pindi, Pinaiyal, ezhil kai, tozhil kai, koodai and vaaram.

Of these six classifications, the well understood from the name itself is ezhil kai and tozhil kai.

Ezhil kai: The literal meaning of this term is ‘beauty-gesture’. That is, the hand gestures that are used for beautification or aesthetic appeal. They need not necessarily bring about a meaning. The hand gestures used for adavu-s of today could be called as ezhil kai.

Tozhil kai: Tozhil means occupation. That is, there is a purpose of using the hand. In other words, hand gestures that communicate meaning and are used with particular meaning and purpose are called tozhil kai. AN gives a parallel name as vinai kai. Vinai also means that which attaches a ‘purpose’.

Names of thirty three hastha-s are given: Patakai, Tiripatakai, Kattarikai, Doopam, Aralam, Ilampirai, Sukaduntam, Mutti, Katakam, Suci, Padumakosikam, Kangulam, Kapittam, Virpidi,

Kutankai, Alapattiram, Piramaram, Tambiracudam, Pisasam, Mukulam, Pindi, Terinilai, Meiynilai, Unnam, Mandalam, Caturam, Mantalai, Cangu, Vandu, Ilatai, kapotam, Makaramukam and Valampuri. AN also gives quotes from grammar texts, describing the manner in which each hastha is to be held.

Later, AN notes that Tozhil kai is same as Pindi kai. Therefore, Tozhil kai, Pindi kai, single hand gesture – all mean the same.

Pinayal means ‘that which is together’ i.e., double hand gestures. They are fifteen in total. Anjali, Putpanjali, Padumanjali, Kapotam, Karkatam, Suvattikam, katakavaruttam, Nidatam, Toram, Urcangam, putpaputam, makaram, sayandam, abayavattam, varuttamaanam.

Pindi and Pinayal are prescribed to be used in Pura koothu. The other context is ahakoothu. The hand gestures for aha koothu are Koodai and Varam.

Using appropriate hand gestures:

Ilango Adigal clearly indicates appropriate usage of hand gestures. He is also particular that the mix up of various types of hand is not to be done.

Accordingly,

Hand gesture of Koodai not to be done in Varam

Hand gesture of Varam to be avoined in Koodai

Hand gesture of Pindi not to be used in Adal

Hand gesture of Adal not to be mixed up in Pindi

Earlier AU also opines that Koodai and Varam are hand gestures for Ahakoothu. He makes a mention that the hand gestures for Desi and Margam are different. Therefore the hand gesture of Desi should not be

used in Margam and the hand gesture of Margam should be avoided in Desi.

Both the commentators also bring to notice of another hand gesture, Porutkai. The hand gesture used to convey meaning has already been given a name, Tozhil Kai. Then, what is the purpose of ‘porutkai’? In purakoothu, Pindi is known by the name Porutkai says, AU. Tozhil kai in Purakoothu is known by the name Pinaiyal.

A differentiation is also made between Adal and Avinayam. Adal involves vibrant body movements, while Avinayam is expression oriented, and so is reflected more on the face.

Also to be noted is that, the dance types – Margam, Desi, Vatugu and Singalam – have their prescribed leg movements. The commentators again indicate that leg movement of one of the dance type should not be used in another.

Another important hint given in AN’s commentary is the classification of Aan kai, Penkai, Alikai and Potu Kai. Roughly translating, they are male, female, common and neither. This is also listed in the text ‘Panca Marabu’. U Ve Swaminatha Iyer, who has read it from the various manuscripts, compiled and edited Silappadikaram, says that the above four categories are known from grammar text, ‘Suddhanadha Prakasikai’.

The hand gestures used in today’s dance practice and technique does not seem to have so many classifications. An alapadma is seen in an adavu like ‘mardhitha’ and also during abhinaya to show a full moon.

But it is interesting to note that there has been so many classifications and application of hand gestures, which we have actually lost in our system.

Aadal Aasan- Dance Teacher

In the 25th verse of Arangetruk kadhai Ilango Adigal mentions that Madhavi performed in an extraordinary manner in the presence of her teacher.

‘aadarku amaindha aasaan tannodum’

By this, the author indicates the training and the quality of training that she took from her dance teacher.

AU explains further that, ‘the teacher knew all those concepts that she displayed through her dance. The teacher not only taught her the art in this manner but also conducted her debut performance.

From the commentary of AN is understood the following

The dance teacher:

1. Knew the grammar for the two types of koothu-s
2. Knew the other dances also
3. Was well versed with the vilakku
4. Also knew their appropriate usage
5. Knew the Patinoru aadal
6. Was adept in music for each type of such dances
7. Had knowledge of the role played by the musical instruments
8. Had the technical knowledge of each of those components that has to be co-ordinated for dance.
9. Knew the different types of tala calculations and measurements
10. Their appropriate position and usage in ahakoothu and purakoothu
11. Was acquainted with the different types of hand gestures

12. Was able to choreograph in such a way that during ahakoothu koodai gestures did not mix up with varam gestures and the varam gestures were not confused with.
13. While choreographing for pura koothu, did not jumble aadal and abhinaya
14. Was also clear in leading kuravai koothu and vari koothu
15. Had also transferred his knowledge efficiently to Madhavi who displayed it much to the delight of scholars during her performance.

This explanation not only the quality and knowledge of the dance teacher but also places a pointer on the various genres that such a person has to have a complete knowledge.

1. Literature: Grammar of language, metres, context, content, exposing a central idea come under this genre
2. Poetry: Usage of words, poetical metres, poetical embellishments, components of alankara sastra, etc
3. Human science: Man, woman, children, friend, relationships etc
4. Society: Ethics, codes of conduct, ways and means, social etiquette, social life etc
5. Politics: rules of politics, hierarchy, conventions etc
6. Traditions: Various traditions and rituals become part of every society. They also have their impact on people and beliefs
7. Characters: Hero and types, Heroine and types, Sakhi, Sakha, minister, anti-hero, and so on; their position in the story etc
8. Story and episodes: Mythological and other stories, plots, movement of story track, methods of narration etc
9. Grammar of dance: Various grammar texts, their contents, principles, rules and regulations etc

10. Dances: Various dances and their rendition
11. Theatre: the multiple concepts of theatre and their application
12. Stage aesthetics: Placement of dancer/dancers their movements, positions, usage of props, colours etc
13. Music: Knowledge of music is very important for dance. The literature or poetry is the first layer on which music stands. Then, on this layer dance is to be created.
14. Music instruments: The nature, quality and pattern of various instruments is to be known. This will be of great use in creating the ideal audio input for the visual of dance
15. Choreography: This is the most important of all the above. Using the right person, in the right place, in the right context, in the right proportion for the right audience at the right time. There is also the commitment of not mixing up of various units. This is an important aspect, especially for classical arts. The technique has to be carefully followed and creativity happens inside those norms.

Apart from all the above, the teacher must be able to teach the student in such a way that it reflects both his knowledge and the student's talent.

Vilakkuruppu

The term 'vilakkuruppu' is an exhaustive topic to deal with. Before actually getting into the topic and knowing the details mentioned in Silappadikaram and its commentaries, the context and purport of this term needs to be told.

In bringing a thought into visual, there are so many stages that involve knowledge and creativity. It is also a million dollar question to find an answer, 'what does a successful visual need or what all are to be added to bring a successful visual?'

Be it dance, theatre, picture, painting, photograph, sculpture or even movies this there is a quest to find an answer by all creative people. In other words, artists and technicians slog to finally bring a product that which is appreciated by public. In this quest from the nucleus of a project till the visual gets a finishing touch, many stages have to be crossed. In each of those stages, various ingredients or either added or avoided.

In fact the whole of Natyashastra deals with this topic. This also spans across all genres of life: Anatomy, philosophy, purpose, body movements, music, poetry, literature, moods and feelings, actions and reactions, story & characters, psychology, etc all leading to a relish that is understood as ‘rasa’.

This end purpose, rasa, is also the goal of the whole process. Therefore at each and every stage this end purpose is taken into consideration. This shall be also dealt in later chapters, where the introduction to rasa is done.

The process addresses two important questions:

1. What is to be added
2. What is to be avoided

In an open medium of work, this space does not have any restrictions. But when it comes to classical arts, there are rules and regulations to be carefully followed. This amounts to the knowledge of the components by the director, his individual talent and creativity.

For example, a few questions in both the categories:

To be added:

How many actors/dancers to use

What is the type of music

What shall be the required costumes, type, pattern colour etc

Who will do the role of Hero/Heroine

How to give an entry to the Hero in the story etc

To be avoided:

Not more than 12 dancers required for this particular project

The music needs a tribal flavour, so typical classical music could be avoided

Since the story revolves around tribal people, silk material could be avoided

The hero is placed in an episode of Bhakti, so there is no space for a heroine

The Hero shall be shown in the back drop of forest and animals etc

These questions and the answers for these question help to crystallize the course of action though the production. The scope is greater if the production is theatrical and the scope is less if it is a solo or a single channel course.

Silappadikaram mentions many technical aspects of dance and drama. While creating a drama, one has to know the elements which are to be added and rejected and in each of those elements, what are the factors to be considered and avoided. These factors are called as Vilakkuruppu, and are fourteen in number.

The fourteen vilakkuruppu-s are: Jaathi, Yoni, Virutti, Porul, Suvai, Sattuvam, Kurippu, Avinayam, Soll, Soll-vagai, Vannam, Vari, Sandi and Chedam.

The first segment has four elements that deals with characteristics like – Who, what where, how etc.

Jaathi: this is about the shades and attributes like the varna – Brahmana, Kshatriya, Vaisya and Sudra; it also includes the attributes and uniqueness of each character depicted.

Yoni: this means the central subject and the character, ie, the nucleus. It could be of four combinations - a non-existing hero with an existing content (story line); non-existing hero with a non-existing content; existing hero with an existing content and existing hero with a non-existing content. Existing and non-existing can be understood as real and imaginary.

Virutthi: These are four in number. They are Satvati – Godly hero with ethos as content; Aarabati – Warrior hero with a materialistic content; Kaisiki – Passionate hero with love as content and Bharati – Dancer as hero and dance as subject.

Porul: This means the subject matter. This is four in number. They are Aram (dharma) – ethics; Porul (Artha) – material; Inbam (kama) – pleasure and Veedu (moksha) – Attainment.

If a production contains all the four, it is called as ‘nataka’; three (aram, porul and inbam), it is called ‘prakarna-prakarnam’; two (aram and porul), it is called ‘prakarnam’ and only one, (aram), it is called ‘angam’

The second segment consists of four elements, which connect to the emotional aspect. They are:

Suvai (rasa): They are: Nagai (laughter), Azhugai (sorrow), Ilivaral (disgust), Marutkai (astonishment), Achcham (fear), Perumidam (Pride), Veguli (anger), Uvagai (Pleasure)

Sattuvam: These are the manifestations that could be observed. Meiysilirththal (horriplation), Kanneer vaarthal (tears), Naduk.kam (trembling), Viyath.thal (amaze), Thet.tram (conformity), Kalith.thal (happy), Vizhith.thal (stunned/ helplessness), Vedhumbbal (grumble), Saakkaadu (still/death) and Kural chidaivu (change of voice)

Kurippu: This means, the inclination in a person's mind. For example, to know what is sweet, one must have experienced tasting sweet before.

Avinayam: Expression. They are: veeram, bhayam, izhippu, arpudam, kamam, avalam, veguli, nagai and naduvunilai. Apart from the above eight, Adiyarkkunallar in his commentary gives twenty-four others:

The third segment deals with the elements of literature or poetry. They are four – Soll (word), Soll vagai (language), Vannam (poetical metre) and Vari

Soll: This is of three types. Utchol – speaking to oneself; pura.chol – talking outward and Aagasa chol – voice overs

Soll Vagai: This is the nature of language used by various characters in a play. For example, elite, colloquial etc.

Vannam: The metre in which poetry is set is called vannam. It is of three types, vanappu vannam, peru vannam and idai vannam.

Vari: This is a broad area which is specially connected with sringara. Vari-padal are songs that deal with the aham (love life) and connects to the five landscapes and their associated emotions. [Kurinji – Union; Mullai – longing; Paalai – separation; Neithal – depression; Marutham – misunderstanding]

Further, a vari-paadal would consist of: Katturai - theme; Aatruvari - preface; Saatuvari - relevance of the theme; Kanalvari - main theme; Nilaivari - statement of previous segment; Murivari - articulation to the future; Thinai nilaivari- conclusion.

The final segment consists of two elements – sandi and chedam.

Sandhi: Sandhi is the transition/stages and/or link from the beginning of a play/dance-drama/dance, through to its end. The segments are five. They are:

Mugham – preface/introduction; Pratimugham – reasoning what has been mentioned before; Karuppam – theme/nucleus (development of the theme); Vilaivu – climax/result; Thuith.thal – anti-climax (or what the performer wants to convey)

Note: This is similar to the Sandhis dealt with by Bharata in Natyasastra.

Chedam: Chedam means segmentation or classification. It connects to the technique of ‘appropriateness’. Usage of characters in appropriate places, their characterization, etc. For example, Indra, the king of devas is portrayed in a disgusting manner in some texts and the same is dealt as divine in some texts. So chedam brings the inner connectivity and appropriateness within the text and also its portrayal as a performance or a play.

Apart from listing the segments and the vilakkuruppus, Adiyaarkkunallar, the commentator to Silappadikaram, also gives some directions:

The composer/chorographer/play writer should gather adequate knowledge of the alankara sastras, literal meanings vs the underlying meanings.

The rendition of songs/dialogues should be pleasing, clear, balanced and punched with bhava.

The director of the play should have good knowledge about the accompanying musical instruments and tala techniques.

The instruments should be arranged in a proper way.

Knowledge of dance varieties. (regional, folk, classical)

Entry to be made placing the right foot first and without showing the back.

Appropriate usage of screens, lights and props.

Thus each and every aspect of a play is to carefully considered and created to finally make a rich production of performance.

Suvai

AN explains Suvai while giving his commentary for vilakkuruppu. It is interesting to note that he records the Suvai-s as nine, while the earlier texts, especially Tolkappiam states eight as cuvai-s.

AN after enumerating nine Suvai-s he elaborates them as ‘avinayam’, i.e., the method of expressing each Suvai as expression.

Accordingly the avinayam-s given by AN are:

1. Veera (valour/veera) suvai: To express veera, shall be used: knotted eyebrows, reddened eyes, sword held hand, bitten teeth, folded lips, raised forehead, strong words, disgust on thinking of enemies and such other expressions
2. Accha (fear/bhaya) suvai: To express achcham, shall be used: shrunk body, trembled, moving eyes, haunted heart, cautioned walk, refuting hands, wide looking eyes are possible
3. Izippu (disgust/bibatsa) suvai: To express izhippu: narrowed eyes, pouted jaws, contracted face, pulled leg, sagged body, incomplete words could be used.
4. Arpuda (wonder/arpuda) suvai: To express arpudam, told by scholars are the following: stammered words, fallen hands, horriplation, staring eyes without blinking due to wonder, shall be used.
5. Kama (love/sringara) suvai: To express kaamam: continuous thought, look from corner of eye, beautiful smile, small perspiration, blossomed face, soft spoken words are all used

6. Avala (pathos/karuna) suvai: To express avalam, poets would use: rolling tears out of sorrow, withered face, energy less walk, bothered by some difficulty, babbling and destitution
7. Nagai (laughter/hasya) suvai: To express nagai, exaggerated laugh, wriggled face, moving eyebrows, shaking shoulders, different body language are told by scholarly poets
8. Natuvunilai (equipoise/shanta) suvai: To express naduvunilai, principled nature, strong heart with straight eyes, un attached look, magnanimous, cool natured, goodness, love shall be used and shake of any nature shall be avoided, tell poets
9. Rudra (Angered/Roudra) suvai: Fisted hand, bitten lips, reddened eyes, energized spirit, vibrant body are for heightened anger

After pointing out the manifestation of feelings in the body, AN goes on to elucidate terms like ‘virall’ and ‘sattuvam’. It is important to understand the concepts of abhinaya in the Tamil texts and Tamil tradition before the record of ‘sattuvam’ is made.

Tamil Tradition lays down cuvai as a product of a process. There are four stages in this process. They are:

Kurippu, Sattuvam, virall and Meiypaadu.

Tholkappiam says that suvai comes out of kurippu and sattuvam, and is transferred to the body as virall and gets expressed as meiypadu.

Out of the four stages, two are visible to others. They are virall and meiypadu. The other two are not (kurippu and sattuvam).

To explain these principles further:

Human mind is supposed to have a basic quality. It is well known by the term, ‘instincts’. Then, it starts receiving impressions from the time of

birth. These impressions get embedded in memory. At a particular time when some cause kindles this memory, it reacts firstly in the mind and then get transferred or reflected in the body as expression. To sum up, suvai lies in both the object (suvai padu porul) and the consumer. It also requires inclination towards the suvai which is called as kurippu. There are causatives that kindle such inclination in the mind. The causatives are called kaLan. When the mind thus gets kindled out of any such cause, it gets kinetic and travels outward to get expressed as body language. This variation in the body out of a variation in the mind is called meiypaadu.

Meiypaadu which happens in the body is known by the name Angika abinaya in Sanskrit tradition. But the difference between the study of the two traditions is that, while Tamil traditions speaks of body manifest emotions in natural life and situations, Abinaya seen by the Sanskrit tradition is artificial since it is done by characters who perform in a play.

Sattuvam is known by the name ‘satvika’ and ‘satva’ in Sanskrit. It is the basic quality of expression and feeling by a person. In younger age, man expression his feelings as it is felt eg., laugh, cry, shout etc. Through his experience in life, man is able to also manipulate some of his expressions. For eg., a smile while being angry. Even though while being angry a person sometimes, due to his situation, put up a smile on his lips.

But there are expressions that can neither be brought at will nor be manipulated a will. These are specially called as ‘satvika’ abhinaya. While Natyasastra lists eight such satvika bhava-s, AN in Silappadikaram lists ten. They are:

1. Mei-mayir-silirthal : goose bumps or horripilation
2. Kann-neer-varththal : shedding tears
3. Natukkam-adutthal : trembling
4. Viyarthal : Sweating
5. Thetram : gathering up/self-assurance

- | | |
|-------------------|-------------------|
| 6. Kaliththal | : excitement |
| 7. Vizitthal | : stunned/stare |
| 8. Vedumbal | : grumbling |
| 9. Sakkadu | : death |
| 10. Kural cidaivu | : change in voice |

A performer in classical dance has to create many things around her. That is, to show plucking flowers, a tree or flowers cannot be physically brought into the performance space. Through the use of gestures and facial expression and body stance and movement, such an idea is suggested. The use of kadakamukha hasta that turns to alapadma on the right hand - that suggests plucking the flower and dropping it into a container and alapadma hasta on the left - that suggests the container has to be created in the body language by the dancer.

Thus to suggest a neem seed, the expression for bitterness on biting it could be used, says AN. On the other hand, sattuva is realistic, he says. As an example he quotes tears really rolling down the cheeks of a person who needs to express pathos.

After mentioning and explaining 9 suvai-s and 10 sattuvam-s, AN goes on to say about 24 other expressions. They are:

- | | |
|----------------------|-----------------------|
| 1. vegundon | - angered |
| 2. aiyyamutron | - doubtful |
| 3. azhukkaru udaiyon | - envious |
| 4. inba mutron | - joyous |
| 5. deivamutron | - possessed by spirit |
| 6. jnanjai | - epilepsy |
| 7. udanpatton | - thoughtful |
| 8. urangiyon | - slept |
| 9. thuyil unarndhon | - feeling sleepy |

10. seththon	- dead
11. mazhai patton	- rain drenched
12. panithalaipatton	- bitten by cold
13. veyil thalaippatton	- sun scorched
14. naana mutron	- felt shy
15. varuththa mutron	- felt sorrow
16. Kann novutron	- eye infected
17. talai novutraan	- head ache
18. azar Patton	- fire injured
19. seedamutron	- infection like cold
20. veppa mutron	- feeling thirsty
21. nanjundon	- poisoned
22. madi	- lazy
23. kaliththon	- ecstatic
24. uvanthon	- happy

Each of these avinayam-s have been explained in terms of body language. For example, the commentary for madiyin avinayam (22nd in the above list) is thus:

‘Nodiyotu pala kottavi migā udaimaiyum,
 Moori nimirdalum, munivodu punardalum,
 Kaaranamindri yazndhu madindiruththalum,
 Piniyumindri sordnda selavodu
 Ani taru pulavar aiyndanar enba’

Meaning of the quote: To show being lazy the following could be used: ‘Yawning many times in a minute, stretching oneself, getting little angry, sitting idle without any reason, slow walk without any illness are considered by scholars’

It is quite natural to stretch oneself expressly and yawn consecutively when one is lazy. Slow walk and quick anger are also very commonly

noted when one is lazy. Thus a mood is being explained as body language by AN. He has thus given body language for all the 24 moods listed above.

It shall be noted that quite a lot of these are connected with typical and common illness among people. For example, eye infection, epilepsy, poisoned, fire injury, head ache, epilepsy etc.

AN also emphasises that avinayam is equal to bhavakam. That which is felt inside by a person is understood as bhavakam. The feeling felt by one person cannot be directly understood or enjoyed by another person. On the other hand when somebody suddenly widens her eye, it is understood as surprise or fear. When somebody turns face away it is understood as reluctance, refusal or hatred. Thus whether there is truefeeling inside a person or not, the body language gives a certain impression and takes communication across.

Similarly, when a certain feeling is strongly felt in the mind, it quickly reflects in the body, thereby taking such feeling to the understanding of another person. The word avinayam is thus a synonym of the word, ‘meiyapadu’.

According to AN, avinayam is of 24 types, as above. These must have been the references available to AN from his life experiences andknowledge or the grammar texts that he took for reference like ‘suddananda prakasikai’ or ‘seyittriyan’ that he often quotes. The parallels of avinayam in the above context are given various names in various texts. Tolkappiam calls it as tunai-meiyapadu, Natyasastra calls it as ‘vyablicari bhava’, Kuttanul calls it as ‘izaigal’.

It shall be noted that Tolkappiam gives 32 additional meiyapadu, Natyasastra gives 33 vyablicari bhava-s and Kuttanul gives 48 izaigal.

SILAPPADIKARAM

Part A:

1. What are the three important components of dance?
2. What are the five landscapes mentioned in Silappadikaram and explain their association with emotions?
3. What is Madhal-karu-uri?
4. Explain Kutru-ketpor-Munnam?
5. What are the three components of Silappadikaram?
6. What are the 5 landscapes used in Silappadikaram and the dances connected to the landscapes?
7. Explain Vari and Vari chandi?
8. What are the three cantos (Kandam) in Silappadikaram?
9. What are the details of Natya in Silappadikaram?
10. Explain the three important aspects of Madhavi's arangetram.
11. Explain Kuyiluva Karuvi.
12. What are the types of hand gestures?
13. Explain Uri porul.
14. How is Toriya Matantai related to dance drama?
15. When is the title Talaikol presented and why?
16. What are the various aspects of dance that Madhavi learnt from her teacher during training?
17. Explain koothu and the types of koothu.
18. Explain Vettiyal and Podhuviyal.
19. What is the difference between Chandi and Vinodham?

20. How is Nindraadal and Veezndaadal connected to koothu?
21. What is Padhinoru aadal?
22. Describe the taala system used in Silappadikaram.
23. What is kol? How is it related to Dance dramas?
24. What are Hastas and the types of Hastas?
25. Explain Oru muga ezhini, Poru muga ezhini and Karandu viral ezhini.
26. Who was Aadai Aasan?
27. Explain Vilakkurippu.
28. What is Cuvai and what are the categories in it?
29. What is Chedam?

PART B:

30. Explain in detail about Maadhavi's arangetram.
31. Explain in detail about the orchestra in Madhavi's arangetram.
32. What is padhinooru Aadai ? Explain in detail.
33. What are the types of koothu mentioned in Silappadikaaram?
34. Describe about the instruments used in Silappadikaaram.
35. Describe the dance arena in Silappadikaaram.
36. What are the hand gestures used in Silappadikaaram?
Elaborate.
37. What were the various qualities of Madhavi's dance teacher?
Explain the qualities that a dance teacher must possess according to Silappadikaram.
38. Explain elaborately about Vilakkurippu
39. Explain the description of avinaya given by Adiyar ku Nallar.

Tolkappiam

The period between 1 C BC and 2 C AD is called the Sangam age in Tamil Literature. Scholars date Tolkappiam, before the Sangam age. The literary works in Tamizh can be broadly classified as under:

1. Pre-Sangam age – Tolkappiam – 5 BC
2. Sangam age - Paththuppaattu, Ettuthogai works – 3 BC – 2nd AD
3. Post Sangam age – Silappadikaaram – Epic age – 2nd – 3rdAD
4. Bhakti age – 5th C AD – 12th C AD
5. Medieval age – Minor literature - 12th to 18th C AD

The earliest of grammar texts in Tamizh available on date, is Tholkappiam. Earliest reference to body language for emotions is available only through this text, which is a grammar text for Tamil language.

Manifestation of emotions in the body and expression of subject matter in language has been dealt with in Tholkappiam. The parallel term for Rasa in Tamil tradition is Suvai. Tholkappiam deals with manifest emotions that give the earliest delineation of suvai.

Structure of the text:

Tholkappiam is divided into three major sections: ezhuththu (letters), soll(word) and porul (subject matter). Called as adhikaarams, each of them is divided into 9 sub-sections. The porul adhikaaram deals with semantics and poetics that are closely connected to people and lifestyle as reflected in dance and drama.

The nine sub-sections of Porul adikaaram are:

1. Agaththinai iyal - Aham life
2. Puraththinai iyal - puram life
3. Kalaviyal - Clandestine love
4. Karpiyal - wedded life
5. Poruliyal - Subject aspects
6. Meiypaattiyal - Manifest emotions
7. Uvamaviyal - Usage of comparisons
8. Seyyuliyal - Prosody
9. Marabiyal - conventions

Of the 9 sub-sections in Tholkappiam, the meiypaattiyal connects directly to the manifestation of emotions. Uvamaviyal and Seyyuliyal are meant for poetry.

Suvai

Meaning of suvai and meiypaadu

The direct literal meaning of Suvai is ‘taste’. This is understood as being present in the object to be tasted and by the taster.

The other references to suvai as given by the Tamil Lexicon are: To taste, eat, experience, enjoy, to be palatable, taste, flavour, deliciousness, pleasing or gratifying to the senses, Subtle matter from which water is said to have evolved (rasatanmaatra), poetic sentiment etc

Etymological meaning available for this word is very significant for arts. That is: ‘Taste that is understood by brain’. This indicates the aesthetic experience, and that is not essentially through the senses.

Emergence of suvai

The feeling felt inside by a person is suvai. This suvai manifests in the body due to the person's living nature and is available outwardly in the body to be seen and understood by any onlooker. When the onlooker sees such a body expression and understands and then also feels the emotion, it again becomes suvai to him. This process is explained as four stages: kurippu, sattuvam, virall and meiyapaadu.

Tolkappiam says that suvai comes out of kurippu and sattuvam, and transferred to the body as virall and gets expressed as meiyapaadu. Out of the four stages, two are visible to others and the other two are not.

Suvai lies in both the object (suvai padu porul) and the consumer. It also requires inclination towards the suvai which is called as kurippu. There are causatives that kindle such inclination in the mind. The causatives are called kalan. When the mind thus gets kindled out of any such cause, it gets kinetic and travels outward to get expressed as body language. This variation in the body out of a variation in the mind is called meiyapaadu.

It is interesting to note that psychology also brings four stages of expression that is explained scientifically thus:

"The sense organs receive impressions from objects and persons. They are stimulated and become active. The activities of the sense organs are not limited to them. They put into action the nervous system with which the sense organs are connected. The activity of the nervous system, in its turn, makes the organs of response active. Man responds or acts to the objects and persons that stimulate his sense organs"

Four stages of body manifestation of emotions work as:

Impressions - Sense organs – nervous system - response

Meiypaadu

Meiypaadu is manifest body emotions. Meiy means body and paadu are the differences seen visibly.

Definition of meiypaadu:

*'uiththunarvu indri thalaivaru porunmaiyan
Meiyapata mutippatu meiypaadu aakum'*

That is, ‘where there appears a spontaneous manifest feelings and emotions on the limbs outward in response to an event or object held forth, it is known as meiypaadu’

The other meanings available from the nature of etymology: That which occurs in the body and is visible to others, praise, Nature, innate disposition.

Relationship between suvai and meiypadu

Humans depend on their sense organs to understand something, to feel something or to analyse something. The activity of the brain is also present in this process. There is also storage into memory and wherever required, a recall memory is also done.

To explain this further, let us take the example of communication ‘sourness’. There are two components:

- the taste ‘sour’
- ‘raw mango’ / person who tasted something ‘sour’

To communicate sour taste, either a raw mango or a person who tasted a sour thing has to be brought in the visual. Now, this is something where the perception of the ‘eye’ (sense organ) works. By seeing the reaction of one who tasted something sour or by seeing a thing which has a sour

taste, the taste, ‘sour’ is understood. Otherwise, taste ‘sour’ is formless. Thus the concept of ‘form’ is used to understand the concept of a thing which is ‘formless’.

Similarly suvai is formless and it uses the body (or anga or meiy) and its action-reaction to understand/communicate, which is meiypadu.

Therefore:

Suvai is ‘taste’, not essentially sensed by the sense organs but also theaesthetic pleasure. It connects with both the object of taste and the taster. It is expressed as poetic sentiment and is understood through meiypaadu, the body manifestation of such sentiments

Meiypaadu is external happening in the body in response to innate disposition of the mind. Since it is reflected in body and body parts, it is visible to others.

The parallel of suvai of tamil tradition to Sanskrit tradition is rasa. The parallel of meiypaadu in Sanskrit tradition is (saativika and aangika) abinaya. While Tolkappiam takes meiypaadu as natural manifestations by natural characters in natural situations, abhinaya is that which is expressed in a set-up situation by set-up characters through made-up expressions.

Meiypaadu which happens in the body is known by the name Angika abinaya in Sanskrit tradition. But the difference between the study of the two traditions is that, while Tamil traditions speaks of body manifest emotions in natural life and situations, Abhinaya seen by the Sanskrit tradition is artificial since it is done by characters who perform in a play.

Contents of Porul adikaaram of Tholkappiam and its connections to meiypaadu

The porul adikaaram deals with semantics and poetics. Seen earlier are the 9 iyals under porul adikaaram. Of the nine, that which is connected directly to suvai is meiypattiyal.

The aham classification of subject matter is divided into seven sections. They are: kaikkilai, ainthinai (Kurinji, mullai, marudham, neiydha and paalai) and perunthinai. Other than the seven classifications, characters of hero and heroine, their behavior in stages of progression in love; beautification of poetry with similes, prosody, the conventional nature of human beings are all having essential connections to meiypaadu.

Suvai as laid down in Meiypattiyal of Tolkappiam

In the beginning of meiypattiyal, Tolkappiar stresses two things. One, there are only eight meiypadu-s. Two, they are not real, but aesthetic expressions.

Eight meiypadu-s:

1. Nagai
2. Azugai
3. Ilivaral
4. Marutkai
5. Accham
6. Perumidam
7. Veguli
8. Uvagai

The Natyasastra also puts forward eight emotions. But there are slight variations in the main rasa and the order in which a rasa is placed. Let us see the well known names of the rasas in connection with the above mentioned meiypadu-s.

1. Nagai is laughter. This is similar to Hasya
2. Azugai means ‘shed tears’. This is similar to Karuna
3. Ilivaral is disgust. This is similar to Bibatsa
4. Marutkai is wondering. This is similar to Adputa

5. Accham is fright. This is similar to Bhaya
6. Perumidam is self-esteem. This is similar to Veera
7. Veguli is fury. This is similar to Roudra
8. Uvagai is pleasure. This is little connected with Sringara

Causative

How does a meiyapadu arise? For a meiyapadu, for a particular expression there has to be some cause. Tolkappiam calls this as kalan. Four Kalans are being listed for every meiyapadu. Let us take a look at the kalan-s given for each of the meiyapadu-s

- a. Nagai: The causes for laughter according to Tolkappiam are ellal, ilamai, pedamai and matan.

Ellal	: ridicule
Ilamai	: childishness
Pedamai	: stupidity
Matan	: credulity

- b. Azugai: The causes for grief are izivu, izavu, asaivu and varumai.

Izivu	: contempt
Izavu	: deprivation
Asaivu	: decline in stature
Varumai	: indigence

- c. Ilivaral: The causes for disgust are mooppu, pini, varuttam and menmai

Mooppu	: decrepitude
Pini	: sickliness
Varuttam	: vexation
Menmai	: incapacitation

- d. Marutkai: The causes for wonder are putumai, perumai, sirumai and aakkam

Putumai	: novelty
Perumai	: hugeness
Sirumai	: minuteness
Aakkam	: transmutation

- e. Accham: The causes for fear are anangu, vilangu, kalvar and tam irai.

Anangu	: demoniac beings
Vilangu	: wild animals
Kalvar	: thieves
Tam irai	: monarchs

- f. Perumidam: The causes for high self esteem or pride are kalvi, tarukann, pugazmai and kotai

Kalvi	: being well read
Tarukann	: prowess
Pugazmai	: unsullied fame
Kotai	: munificence absolute

- g. Veguli: The causes for anger are urupparai, kudikol, alai and kolai

Urupparai	: cutting one's limbs
Kudikol	: harming one's kin
Alai	: inflicting
Kolai	: killing

- h. Uvagai: the causes for pleasure are selvam, pulan, punarvu and vilaiyattu

Selavam	: riches
Pulan	: senses, mind's might
Punarvu	: sexual union
Vilayattu	: play, games

The causes listed by Tolkappiar are true to each of the meiyapadu-s and are applicable till today.

To understand this further, let us take one of them: Maratkai.

- When a new innovation is made, a person wonders. For example a new technology when being invented, gives wonder
- When someone sees something very huge, they are wondered. For example a person visiting Niagra water falls for the time, will definitely be wondered by its hugeness.
- When one sees something very tiny, they will be wondered. For example when a person sees an intricate painting done in a grain of rice, the minuteness will make them wonder
- When something is created, or transmutes it calls for wonder. For example* *

Ninth suvai:

As seen earlier, Tolkappiar is clear that there are only eight meiyapadu-s. But later commentators to Tolkappiam have mentioned the ninth suvai. This could be considered as a parallel of the rasa Shanta. The ninth suvai in Tamil traditions is called natuvunilai (equipoise) or Shantam.

This shows the change in thought process in time and space between Tolkappiam and its commentaries. There has also been interaction between the Aryan tradition and Sanskrit language, where the rasa Shanta has been both accepted and argued.

Additional meiyapadu-s (Tunai meiyapadu)

After explaining the manifestation of emotions and their causes, Tolkappiar goes on to list 32 additional meiyapadu-s. Now, a question arises. What is the position of meiyapadu and tunai meiyapadu? What is their mutual relationship?

Meiyapadu and tunai meiyapadu can be called in simple language, as main moods and complimentary moods. Main moods are those which are very natural and present by birth in a person. Further, they could sustain

for a longer time. On the other hand, complimentary moods are those which do not sustain for a longer time. In fact, they help the process of sustaining the main moods. In other words, they are like ‘catalysts’ in a chemical process. They come and recede during the process of elaboration of a main mood.

The parallel of tunai meiyapadu is known by the name vyabhicari bhava in Sanskrit tradition. Tolkappiar lists 32 such tunai meiyapadu-s. They are:

- | | |
|----------------|-------------------------------------|
| 1. Udaimai | - sense of possession |
| 2. inbural | - being pleased |
| 3. nadunilamai | - equipoise |
| 4. arul | - benevolence |
| 5. thanmai | - being true to ones nature |
| 6. adakkam | - forbearance |
| 7. varaivu | - discipline of mind |
| 8. anbu | - amiability |
| 9. kaimigal | - abnormality, beyond limit |
| 10. nalidal | - straining others |
| 11. suzhchi | - deliberation |
| 12. vaazhthu | - benediction |
| 13. naanal | - shrinking off from acts of infamy |
| 14. thunjal | - slumber |
| 15. aratru | - faltering speech |
| 16. kanavu | - dreaming |
| 17. munidal | - hating |
| 18. ninaithal | - reminiscing |
| 19. veruththal | - fright |
| 20. madi | - slothfulness |
| 21. karudal | - intention |
| 22. aaraichi | - research, study |
| 23. viraivu | - haste |
| 24. uyirppu | - sighing |
| 25. kaiyaaru | - helplessness |

26. idukkan	- suffering
27. pochchaappu	- forgetfulness
28. poraamai	- envy
29. viyarththal	- perspiration
30. aiyam	- irresoluteness
31. migai	- intemperance, exaggeration
32. nadukkam	- trembling

The additional moods are capable of being connected with one or more of the main moods. For example, ‘viraivu’ is one of the above additional meiypaadus. Viraivu means sense of haste. One could be in haste, while stealing or while chasing a stealer; preparing food or while eating; while examining or getting examined etc. So they could connect to one of the 8 principal meiypaadus or need not. They could stand on their own and many a times, help in sustaining the principal mood.

Stages in Sringara

Life of people is divided into two major categories in Tamil tradition. They are aham and puram. Aham means ‘inside’ and puram means ‘outside’. As the names suggest, aham poetry are those which deal with the personal life, ie., love life of a hero and heroine. Puram connects with social life, like war, ethics, education, etc

After recording the main and complimentary moods, Tolkappiar devotes a special section for love life of a hero and a heroine. The love life, aham, is again divided into two stages. They are known as kalavu and karpu. Kalavu is secretive love between the lovers and karpu is their legally wedded life.

Kalavu

Kalavu is divided into six stages. Starting from the meeting of the hero and the heroine for the first time till their union, the six stages have four progressions each.

Stage 1: In the first stage happens: receptive to passion, sweat in the forehead, concealing her urge and inward longing, and keeping it off from others knowing – all after her heart having lost to him.

Stage 2: Moving hands along long hair, dropping down ear rings and acting as if searching for it, continuously mending accessories worn and adjusting costumes worn, which are actually in place.

Stage 3: Holding garments worn on the waist, taking and wearing again of dress and accessories, acting as if not interested in being together and allowing hero to make advances.

Stage 4: Admiring hero's actions within herself, uttering words with love, shying from public comments and accepting gifts from the hero – all happen in the fourth stage

Stage 5: Eagerly accepting hero's actions, avoiding friends, spending time aloof and getting excited on seeing the hero – all happen in the fifth stage

Stage 6: Feeling sad inside even though dressed up well outside, thinner looks, stammering speech and helplessness – are those feeling that happen in the sixth stage.

It shall be understood that, all the six stages along with the four minor progressions, need not happen always in the above order. They could overlap, or sometimes jump over stages.

Kaikkilai and Peruntinai

The above six stages happen in situations where the love is mutual between the hero and the heroine. This is known by the term, 'Aintinai'. Aintinai is the concept of natural love and variations in natural love such as, union, separation, longing, misunderstanding and lamenting.

Tamil tradition also places on record two other situations where the love is not mutual. They are Kaikkilai and Peruntinai.

Kaikkilai is love on one side. The other partner has either not responded or refused.

Peruntinai is unnatural or incompatible love. A very old hero wanting a young heroine to accept his love comes under this category.

Karppu

In Karppu or wedded life Tolkappiam gives some possible feelings. They are: God fearing, belief in hero, getting angry on suspicion, finding fault with true love of hero, accepting his love, holding him in high esteem, taking proper care of her hero, giving love even when the hero misbehaves, grief struck while he is away and telling him how she missed him earlier.

Other details in meiyattal

Tolkappiam gives the following details also:

1. Compatibility between a hero and heroine
2. Feelings to be avoided by a good heroine

Tolkappiar ends the meiyattal with a special note: All the above meiyappaadu-s are interesting both to portray and to enjoy. But it is of special significance only to men of good taste. In case of non presence of such a good taste, all the above becomes null and void.

Ten stages of love

There are ten stages in the progression of love. They are:

- | | |
|------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> 1. Kaatchi 2. oru thalai ulluthal 3. aakkam ceppal | <ul style="list-style-type: none"> - seeing, first sight - continuously thinking - Saying his greatness |
|------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------|

4. nokkuva ellaam avaiye polthal - reminded of him in all places and things
5. mayakkam - falling for him
6. vetkai - driven by urge
7. melidhal - going thin
8. naanuvarai iraththal - leaving modesty
9. maraththal - forgetting self
10. saakkaadu - death

This has been also followed in later Tamil texts like Nambi agap porul.

TOLKAPPIYAM

Section A: Answer in four to five sentences

1. Who is the author of Tholkappiyam? How is it structured ?
2. Mention the sub-sections of the adhikaram of Tholkappiyam which is connected to the people and the lifestyle
3. What is the meaning of Suvai? Name the four stages of understanding Suvai with expressions of the body?
4. What is meant by the term Kalan? Mention the Kalans for anyone Meiyapaadu with the meaning?
5. Define the name given to the complimentary moods in Tholkappiyam. How many complimentary moods are listed in the text? Mention few of them with meaning?
6. How is Meiyapaadu of Tholkappiyam is differentiated from Abhinaya of Natyashastra

Section B: Answer in detail

1. Write a brief note on Suvai and Meiyapaadu and explain the connection between them ?
2. What is Aham of the Porul Adhikaram ? How is it classified. Define each of them ?
3. Explain Meiyapaadu ? Mention the Meipaadus given in Tholkappiyam with meaning. How is each of them connected to Natyashastra
4. Give a brief note on the following

Kalavu

Karppu

Ninth Suvai

Ten stages in progression of love

Rasa – In Natyashastra

Rasa – the aesthetic experience

Natyashastra and Rasa

From the Vedic, Epic and Classical periods music, dance and drama has come through as an uninterrupted stream. Bharata is the foremost among the authors who formulated Natyashastra. He is the first person to write about aesthetics ie. rasa in Sanskrit literature. He has devoted 6th and 7th chapters of Natyashastra for explaining the concept of Rasa and Bhava.

Purpose of Natya

The main purpose of Natya is to create rasa. The enjoyment of an aesthetic bliss is derived through witnessing a performance. Bharata says, “There could be nothing without the relishment of sentiments.”

Na hi rasadrute kaschidharthaha pravarthathe NS. VI.

In Natya, the happenings of the past are enacted. By witnessing the Natya and the emotions such as love, wrath, sorrow etc. portrayed by the actors, the rasa is experienced and enjoyed. Natya which comprises of Gita and Abhinaya brings joy to the ears, eyes and the various sense organs. Thus the people witnessing the performance derive great pleasure and satisfaction as per their tastes and so it is honoured by all.

Rasa Nispatti

Bharata says, “The Vibhavas (determinants), Anubhavas (consequents) and Vyabhicari bhavas (transitory moods) cause the production of Rasas (sentiments).

Tatra vibhava anubhava vyabhicari samyogat rasanishpattih NS. VI.

Bhavas- the mental feelings, when they are properly communicated (Abhinaya) by the actor, Rasa is relished. Thus Rasa is brought out through the combination of Sthayi Bhava (permanent mood) and the other three Bhavas- Vibhava, Anubhava and Vyabhicari Bhava. There is no Rasa without the accompaniment of Bhava and no Bhava devoid of Rasa. Thus Bhavas (feelings) with proper Abhinayas (representations) brings out the appropriate Rasas. Bharata assigns Rasa as the foremost among the elements of Natyashastra.

Rasa

Rasa is that which can be relished (asvadyatvat). Just as people who have a special liking for the food enjoy the meals prepared by mixing various ingredients such as spices, the scholars appreciate the sthayi bhavas combined with the gestural representation of the moods. Hence they are called Natyarasas ie. the sentiments relating to dramatic performances. NS.VI.

The rasa enlisted by Bharata are Sringara, Hasya, Karuna, Raudra, Vira, Bhayanaka, Bibhatsa and Adbhuta.

Sringara hasya karuna raudra vira bhayanakah

Bibhatsadbhuta samjnau cetyashtau natye rasah smritah NS VI.

Bhava

Bhava is the emotional fervour which helps to realize the rasas. “They are called Bhavas since they convey the theme of the poem by means of speech, physical action and mental feelings.” NS VII.

This feeling contained in the character is to be expressed in a very understandable way to the onlooker, for they are responsible for evoking Rasa. The Sthayi Bhavas ie. permanent moods are Rati, Hasa, Soka, Krodha, Utsaha, Bhayam, Jugupsa and Vismaya.

Ratirhaasascha sokascha krodhotsaahau bhayam tathaa

Jugupsaa vismayascheti sthaayibhaavah prakiirthitaaha. NS VII.

Santa- the ninth rasa

According to the view of later writers such as Abhinavagupta there is a ninth rasa called Santa born from the Sthayi Bhava called Sama. Some scholars say that the tranquil sentiment (Santa) can be produced only by Sthayibhava called Quietude (Sama), and since that cannot exist in the actor, there can be only eight Rasas in dramas. Some others say that Sânta is the base for all the other rasas. Sama which is the Sthayi for Santa is the base of all emotions like Rati (love), etc. This transformation produced from base merges back in it again. So emotions are generated from the basic Santa owing to particular causes and when these causes cease to exist, the emotions too merge in Santa.

According to some other manuscripts of Natyashastra which includes some verses says, “the sentiment of Santa has been enumerated by yogins as that which is leading to emancipation by the real knowledge of the Supreme Self. Santa rasa is that in which all creatures find pleasure. Buddhindriyas (the five organs of perception) and Karmendriyas (the five organs of action) are closed when the real knowledge of supreme self is realized.” NS.VI.

Sthayi bhavas and their corresponding Rasas

- | | | |
|-----------|-----------|------------|
| 1. Rati | - Srngara | - Erotic |
| 2. Hasa | - Hasya | - Comic |
| 3. Soka | - Karuna | - Pathetic |
| 4. Krodha | - Raudra | - Furious |

- | | | |
|------------|-------------|--------------|
| 5. Utsaha | - Vira | - Heroic |
| 6. Bhayam | - Bhayanaka | - Terrible |
| 7. Jugupsa | - Bibhatsa | - Disgust |
| 8. Vismaya | - Adbhuta | - Marvellous |

Vyabhicari bhava

The Vyabhicari-Bhavas are the transitory moods which come and go in order to strengthen the Sthayi bhava which is responsible for the emergence of Rasa. They are enumerated as thirty-three:

1. Nirveda-self-disparagement
2. Glani-debility
3. Sanka-apprehension
4. Asuya-envy
5. Mada-intoxication
6. Srama-weariness
7. Alasya-indolence
8. Dainya-depression
9. Cinta-reflection
10. Moha-Distraction
11. Smrti- Recollection
12. Dhrti-equanimity
13. Vrida-shame
14. Capalata-Unsteadiness
15. Harsha-joy
16. Aavega-flurry
17. Jadata-stupefaction
18. Garva-arrogance
19. Vishada-despondency
20. Autsukhya-longing

21. Nidra-drowsiness
22. Apasmara-dementedness
23. Supta-dreaming
24. Vibodha-awakening
25. Amarsa-impatience of opposition
26. Avahittha-dissembling
27. Ugrata-sternness
28. Mati-resolve
29. Vyadhi-sickness
30. Unmada-madness
31. Marana-death
32. Trasa-alarm
33. Vitarka-doubt

Vibhava and anubhava

Vibhava (determinant) is so called because many things are determined (Vibhavyate) by the employment of words, gestures and mental feelings. These are the causes for the production of Rasa.

Anubhava (consequent) is so called because they are effected (anubhavyate) through words, gestures and mental feelings in performance. So these are the effects in the production of rasa.

Sattvika bhava

The physical involuntary expressions that manifest themselves as a result of the intensity of emotion in the mental plane are known as Sattvika Bhavas (temperamental moods). This is a reflection of the concentration of mind. The eight temperamental moods are:

1. Sthambha- paralyses
2. Svedha- perspiration
3. Romancha- horripulation

4. Svarasada- change of voice
5. Vepathu- trembling
6. Vaivarnya- change of colour
7. Asru- weeping
8. Pralaya- fainting.

Further the representations of these emotions can be exhibited through the Upāngas ie. the minor limbs namely the eyes, eyebrows, cheeks, etc. and at times these emotions are enhanced by the involvement of the Angas ie. the major limbs namely head, etc. The Sattva or the temperament is manifested mainly through the eight Sattvika Bhavas ie. the involuntary manifestations of the feelings created due to the mental involvement.

Sringara

Sringara rasa- erotic sentiment, emerges from the sthayi bhava called rathi ie. the permanent mood of love. There are two varieties of Sringara:

Sambhoga- Love in union is the enjoyment of the feeling of love between the lovers from the stage of meeting and goes on towards their union.

Vipralambha- Love in separation is the pangs of love experienced by the lovers when they are separated which involves hopeful expectation of re-union.

Sringara is said to be the queen of rasas, because it encompasses almost all the other sthayi and vyabhicari bhavas in it. Whereas, the other rasas such as Raudra or Adbhuta can be experienced only from a few bhavas. For eg. Sringara is the rasa experienced in a love story. This can emerge in the union or separation of the lovers. This is generated through Vibhavas (determinants) such as pleasant seasons, people near and dear, pleasure gardens, etc. and should be represented through Anubhavas (consequents) such as movements of eyes and eyebrows, side long glances, agreeable words, graceful movements, deep sighs, etc. Here though the sthayi is love the vyabhichari bhavas such as longing, fear,

drowsiness, depression, madness, dreaming, awakening, sickness, stupification, joy, recollection, distraction, etc. are portrayed and at times the other sthayis such as shoka, bhaya, jugupsa, vismaya, etc. also appear in order to strengthen the sthayi bhava of rati and thus the Sringara rasa emerges.

Dasavidha Kama Avastha- The ten stages of love

Ten stages of love relating to both men and women are explained by Bharata. They are Abhilasha - longing, Cintana - thinking, Anusmriti - recalling, Gunakirtana - telling the qualities, Udvega - anxiety, Vilapa - wailing, Unmada - insanity, Vyadhi- sickness, Jadata - stupor and Marana - death. These stages can be enacted in the dance or drama accordingly through proper movements of the body, the feelings of the condition and facial expressions.

Abhilasha is the first stage in which the hero or the heroine search for the union after love has blossomed. The heroine comes and goes frequently in front of the hero and exhibits the acts of love.

Cintana is the next stage where the heroine always thinks about her lover and asks questions about him to her friends. This can be represented by half closed eyes, rubbing the bangles or anklets, etc.

Anusmriti is exemplified as the frequent sighing, imagining of the attainment of the desire and hates other activities. During this stage she cannot sit or sleep because of the thought of the lover and cannot perform her duties properly.

Gunakirtana is praising and describing the lover's beauty, activities, virtues and all other traits to her friends and representing them by activities such as horripilation, wiping the tears, etc.

Udvega is that state where the loving one could not get respite to sitting or lying in bed, always feeling anxiety. This is represented by showing eagerness, sighing, exhaustion, heart-burn, etc.

Vilapa is the lamentation and to represent this one should roam about in excessive mental uneasiness, anxiety, unhappiness and this may be employed by wailings about the places of meeting of the lovers.

Unmada, insanity is the state when the lover always asks for the tales of the beloved and shows hatred towards others. This should be enacted by standing and looking steadfast, sighing, and often remaining absorbed in thoughts and weeping.

Vyadhi is that state of love where one does not get any relief after cajoling, provided with comforts and desires, fanning etc. This is to be represented by the swooning of the person, feeling that one has lost one's heart somewhere, showing excessive headache and absence of lassitude.

Jadata is the stage when one is dumb stuck and fails to see any things, hear or answer any questions. This is represented by staring, speechlessness, loosening the limbs and heaving deep sighs.

Marana is the last stage where death occurs when all efforts fail to bring about the union with lover and she succumbs to the blazing fire of love.

Thus these stages of love can be represented through proper vyabhichari bhavas and sattvika bhavas and enacted in dance sequences for developing the sancharis in the varnams.

Rasa and Bhava drishti which enhances the abhinaya in Natya.

The glances expressive of Rasa or sentiments are eight in number as follows:

(1) Kanta (2) bhayanaka (3) hasya (4) karuna (5) adbhuta (6) raudra (7) vira and (8) bibhatsa.

The glances relating to sthayibhavas or permanent moods are also eight in number : (9) snigdha, (10) hrsta, (11) dina, (12) kruddha, (13) drupta, (14) bhayanvita, (15) jugupsita, (16) vismita.

The twenty glances relating to sancaribhavas or transitory feelings are given as: (17) sunya, (18) malina, (19) sranta, (20) lajjanvita, (21) glana, (22) sankita, (23) visanna, (24) mukula, (25) kuncita, (26) abhitapta, (27) jihma, (28) lalita, (29) vitarkita, (30) ardhamukula, (31) vibhranta (32) vipluta, (33) akekara, (34) vikosa, (35) trastsa and (36) madira.

These are the thirty six types of glances on which the dramatic representation is based. The uses of these glances in actual representation relating to the various emotions and sentiments along with their characteristic features are:

1. Kanta (lovely): This glance is originated from excessive joy and delight being caused by extreme love and characterized by side long glances along with the contraction of the eyebrows. This is used in the sentiment of Sringara.
2. Bhayanaka (awesome): This glance employed in the sentiment of Bhayanaka is characterized by fixed and protruding eyebrows and bulging pupils. The eye balls gleam and roll often in this look.
3. Hasya (smiling): This glance with gradually closing eye-lids and tremolous eyeballs is to be used in showing the practice of deception or jugglery. This is a glance with smiles.
4. Karuna (pathetic): In this glance the upper eye-lid hang down, tears trickle, pupils fail to move due to sorrow, eyeball is directed towards the tip of the nose. This is to be used in the sentiment of Pathos.
5. Adbhuta (wonder): In this glance the eyelids slant a little, pupil of the eye large out in wonder, appear placid and the tip of the eyes become extended. This is to be made use of in the sentiment of Adbhuta.
6. Roudri (furious): This glance is characterized by fury, radish eyeballs, stiffened eyelids and staring pupils. The eyebrows

become curved and uneven. This is to be used in the sentiment of Roudra.

7. Vira (courageous): This is the heroic glance with the eyeballs gleaming and tinged with redness. The pupils remain at the center of the eye and they are even in level. It is employed in the delineation of the sentiment of Vira.
8. Bibhatsa (disgusting): In this glance the eyelids hang down and the corners of the eye is almost covered by the lids. The pupils suggest contempt-and the eyelids remain steady and contracted.

{Santa (calm): In it the glance is directed at the tip of the nose without the batting of eyelids. The drooping eye-lids almost close the pupil. This quiet glance is employed in the depiction of the sentiment of Santa.}

The glances related to sthayi-bhavas (permanent moods) are:

9. Snigdha (glossy): This glossy look results from the emotion of love. The centre of the eye is fully opened, eyeballs appearing placid and comely with the shedding of the tears of excess joy.
10. Hrishta (joyous): This glance used in the emotion of mirth is conducive to laughter and humour. Moving, concealing the pupil of the eye which is almost contracted, and looking without the closing of the lids and bending down a little, this glance is used in the permanent mood of Hasa.
11. Dina (piteous): In this glance the upper lid of the eyes hang down, the pupil swimming in tears move about gently to suggest the permanent mood of Soka.
12. Kruddha (angry): This angry is characterised by harsh and protruding eyelids, bulging pupils, bent and crooked brows. This is to suggest the permanent mood called Krodha.
13. Drpta (haughty): This arrogant glance is used to show the permanent mood called Utsaha. Staring pupils, wide open eyes, courageous look etc., characterise this.

14. Bhayanvita (aweful): This awesome glance suggests the permanent mood called Bhaya (fear). In this the eyes are fully opened. The pupils move about in fright from the centre of the eye.
15. Jugupsita (disgustful): In it the eyelids are contracted without touching together; the pupil is turned away from the object to be perceived with a feeling of disgust. It is employed in the representation of disgust.
16. Vismita (astonished): Clear and protruding eyeballs, sped out and round shaped lids, even and fully blown appearance etc., characterize this glance showing astonishment. It is used in the portrayal of the feeling of wonder.

The glances arising out of transitory states of emotions are:

17. Sunya (vacant): This is feeble and vacant look with eye-balls, eye-lids and unmoving eyes. Here outward objects are not perceived by the organ.
18. Malina (faded): The edges of the eye lashes slightly moved, the lids of the eye closed a little, pupils faded and moving about etc. are the characteristics of the glance known as Malina.
19. Sranta (fatigued): In this glance the pupil enter in to the inner part of the eye with a fatigued look.
20. Laijanvita (bashful): In this glance the edges of the eye lashes are slightly moved, the upper lid of the eyes hang down and face held downwards in shyness.
21. Glana (languid): In this glance the brows, lids and lashes of the eyes hang down with fatigue and the pupils move about lazily. Such a look is called Glana.
22. Sankita (apprehensive): Moving a little, then resting a while at intervals, lifting up sometimes, moving sideways with timid

tremulous pupils etc. are the characteristics of the glance known as Sankita.

23. Visanna (sad): In this glance the eye lids are expanded, the ends of the eye bent down without the fluttering of the eye lashes. This is suggestive of the sadness.
24. Mukula (budlike): This glance called Mukula is characterized by the trembling of the eye lashes, making the upper lid in the shape of a bud. The pupils remain bright suggesting happiness.
25. Kunchita (contracted): The eye lashes, eyelids and pupil of the eyes are contracted in this mode of glance.
26. Abhitapta (distressed): In this glance the eye lids flutter and the pupils move gently indicating much anguish and distress.
27. Jihma (aquainted): This is a crooked glance with lids hanging down with a little contraction. The pupils are half covered and look obliquely at the objects.
28. Lalita (comely): This is a sweet, bent down, smiling glance with artful movements of the brows generating the feeling of love. This is called lalita because of its charming nature.
29. Vitarkita (doubted): In this glance the eye lids are turned to suggest the act of guessing something the full blown pupils move down gradually in this glance called Vitarkita.
30. Ardhamukula (half bud): The eye lid and lashes are half closed into the shape of a half-bud due to excessive pleasure. The pupils too are half blown with gentle movements to earn the name of Ardhamukula.
31. Vibhranta (confused): In this glance the pupils are constantly on the move looking in different directions in a confused and agitated manner. The eyes are fully blown and the pupils bulge out in the course of the glance.

32. Vipluta (disturbed): In this glance, the eye lids are fully blown. They remain stunned for sometime and then hang down. The pupils are disturbed moving upwards and downwards. Such a glance is known as Vipluta because of its disturbed nature.
33. Akekara (half-closed): This glance is characterised by the half blown and a little contracted eye-lids, and pupils moving to and fro between the corners of the eyes.
34. Vikosa (fully blown): In this glance both the eye lids are fully opened and eye lashes remain open without fluttering though the pupil do not remain stationery.
35. Trasta (frightened): In this glance the eye lids are drawn up due to excessive fear and the pupils became tremulous while the centre of the eye is fully blown.
36. Madira (intoxicated): This glance is characterised by the rolling of the pupils in the middle of the eyes and expansion of the corners. This is to be employed in the representation of intoxication at its highest point. The glance is also indicated as characterised by a little contracted eye lids, with gentle movement of the pupils and unsteady look. But, this is to be used in the intoxication of a medium type. In the lowest type of intoxication this glance is to be employed with constant flutter of the eye lids and lashes, slight opening of the eyes to show the pupils and downward look.

Thus these glances are to be employed in particular emotions to enhance the mukhaja abhinaya ie. the facial expression.

Sattvika Abhinaya

Sattvika Abhinaya plays a vital role in Natya. It is the soul of the entire production. Without the feeling the movement of the body and speech would be mechanical. The actor should identify himself with the character he is portraying. So Angika and Vacika go hand in hand with Sattvika

Abhinaya. Though the three namely Angika, Vacika and Aharya Abhinaya are important, the outcome of Rasa ie. the aesthetic enjoyment is mainly due to Sattvika Abhinaya which is the expression of emotions. Sattva means a state of mental disposition. It is originated by the concentration of mind. Bharata says, “When the mind has achieved the concentration, Sattva is produced.” **NS. VII.**

Bharata says, “In Natya when Sattvika Abhinaya is more, it is of superior variety, when it is equal with other abhinayas it is middling and when there is no Sattva it is considered inferior.” He also adds “those who areproficient in executing the movements of the body gracefully should bring out the emotions and sentiments also according to the situation.” Sattva thus brings out life in the performance.

Sahridaya

Sahridaya is the person who has the same mental caliber like that of the poet. The dramas were written for its stage presentation and the enjoyment of the audience. Thus the audience should be sahridayas. Then only actor or dancer will be able to satisfy the audience who will be able to experience the rasa. Abhinavagupta emphasizes the importance in the theme, gestures, movements and mental involvement which is the very essence and life of Natya. The combined effect of the body movements with the emotional representation, make up, dialogues, songs, etc. invokes aesthetic bliss (rasa) in the audience.

Natya is an art through which one must transcend the physical body and experience the divine. This can be achieved both by witnessing and by presenting a performance rich in Rasas. If in a performance the Rasas are created appropriately there lies its success. Thus the aesthetic pleasure obtained from Nâmya is considered to be similar to the Supreme Bliss.

RASA IN NATYASAASTRA

Part A

1. Define Rasa and Rasa Nispatti in the context of Natyasastra.
2. List differences between Rasa and Bhava, also listing their types.
3. Give a brief note on the ninth rasa.
4. What does the term Sahrdaya mean?
5. List the 8 Sthayi Bhavas and their corresponding Rasas.
6. Define Vyabhicari Bhava and give few examples for the mood ‘love’.
7. Explain briefly about the Queen of Rasa (Sringara) and its types.
8. What is Abhinaya? Why is Satvika Abhinaya important?

Part B

1. Write in detail about Bhava, Abhinaya and Rasa with references from Bharata’s text.
2. What is bhava? Give short notes on the types of Bhava with examples.
3. “The Ten Stages of Love” – Elucidate
4. Explain how Rasa and Bhava Drishti enhances Natya.

Tala Chakra

The word Tala has many meanings. One such is ‘span’, which is measurement unit. Tala is closely associated with rhythm and a measurement of rhythm. There is a rhythm in all natural movements. The breeze, the waves, the movement of the planets all are set in a particular rhythm. As long as there is no change in the pattern and as long as there is no fault in this rhythm, there is no commotion.

Just as the ‘set’ rhythm keeps the cosmos in an organized manner, so does the rhythm in music and dance keep the presentation well organized. In fact, tala is the basic and most important factor on which many other layers of aesthetic experiences are woven.

Bharatasenapatiyam, a tamil text for dance gives philosophical connection to the word tala. According to this text, Ta – is symbolic of Tandava and la – is symbolic of lasya. Shiva is embodiment of Tandava and Sakti is embodiment of lasya. Together tandava and lasya i.e., Shiva and Sakti bring tala.

In metaphysical systems, the ‘shivam’ is considered to be potential energy and ‘sakti’ is kinetic. Particles in the universe either move on their own inbuilt energy (eg Planets) or have to be moved by energy or force (cycle pedaled to move). When energy acts, there is movement. When there is movement, there is rhythm. When there is movement in rhythm, it is called as tala.

From ancient times man has been very attracted by rhythm. There is no music in the world without rhythm. Text Kuttanul says that there have been separate tala schemes for music and dance by names ‘Iyal tala’

and ‘Atta tala’. Grammar text Pancamarabu also gives a different tala scheme. The other texts which are known to have dealt with tala are Adhi bharatam, Bharatarnavam, Tala samudhiram, Talavagai otthu, Caccaputa venba etc.

Most of these texts have not been got to us. From some of the available portions, we get to understand that there have been two systems of rhythm called by names, margi and desi. The marga tala has more than seven components and the desi tala has three components. The seven components in marga tala are: Anudrutam, drutam, lagu, kuru, pluta, kakapaatha and lagusekhara. Of these seven, the desi tala uses only the first three, i.e., anudrutam, drutam and lagu.

In India, there are various systems of music. Two major systems are the Hindustani music and the Karnatic music. They are roughly known as North Indian and South Indian music. Karnatic music is the most commonly used system for Bharatanatyam. Even though there have been so many systems of tala, today the desi tala which is also known by the name ‘Sapta Suladi’ tala is the one which is in practice.

The Sapta Suladi tala uses three concepts.

1. The five basic rhythm units.
2. Tala angas
3. The seven tala patterns

1. Five basic rhythm units:

This is well known to all musicians and dancers by its name, ‘panca nadai’. Nadai means progression. With five different progressions are: Tisra, Catusra, Misra, Kanda and Sangeerna.

- | | | |
|--------------|-----|--------------------------------|
| a. Tisra | : 3 | - Ta ki ta |
| b. Catusra | : 4 | - Ta ka di mi |
| c. Misra | : 7 | - Ta ki ta- ta ka di mi |
| d. Kanda | : 5 | - Ta ka-ta ki ta |
| e. Sangeerna | : 9 | - Ta ka di mi- ta ka ta kit a. |

2. Tala Angas.

The Suladi tala-s use three angas. They are Anudruta, Druta and Lagu. Of them Anudruta and Druta are constants. They are counted in the same manner in all tala-s. Whereas, Lagu is a variable, it takes any one of the panca nadai-s for its counting.

Their names, sign, counting measure and method of counting are as under:

- a. Anudruta (U) - 1 akshara - a tap with the palm on the thigh
- b. Druta (O)- 2 aksharas - a tap as above, and then palm turned and tapped with the back portion of the palm on the thigh
- c. Laghu (l) - variable- a tap continued with counting fingers. (for eg., If it is catusra, a tap, counting little finger, ring finger and middle finger, thus making four akshara-s. This is denoted as l⁴ . If it is Kanda then after tap, little, ring, middle and index finger are counted. This will be denoted as l⁵)

3. Tala patterns

As seen earlier, the suladi tala-s are seven in number and so called by the name, Sapta Suladi Tala. Each of the seven tala-s have their specific pattern of tala for each tala cycle.

The seven tala-s and their patterns are as under:

- | | |
|------------|--------|
| a. Druva | - IOII |
| b. Matya | - IOI |
| c. Rupaka | - OI |
| d. Ata | - IIO |
| e. Triputa | - IOO |
| f. Jampa | - U |
| g. Eka | - I |

Tala-cakra is the combination of all the above, i.e., the seven talas, their anga-s along with the combination of the panca nadai.

Let us take Triputa as an example.

The angas are: IOO. That is, one lagu, one drutam and another drutam.

1. Catusra lagu: If the nadai chosen is catusra, then it is denoted as I^4OO . The tala is then called as catusra triputa. Being catusra, lagu is four, first drutam is 2 and the second drutam is also 2. Therefore the tala cycle or one avartana of the tala has eight counts i.e., eight aksharas.

To count this tala, the first anga is lagu, which is now chosen to be a catusra lagu. Therefore, a tap, little finger, ring finger and middle finger are counted. Then come, two units of drutams. This is counted as a tap, a turn, a tap and a turn. In total, four units in lagu and four units in drutams making it as eight units or eight akshara-s. This tala is the most common in the Karnatic music system and is commonly known as ‘Adhi Tala’.

2. Tisra lagu: If the nadai chosen is tisra, then it is denoted as I^3OO . This is called Tisra Triputa. Being tisra, lagu is three, first drutam is 2 and the second drutam is also 2. Therefore the tala cycle or one avartana of the tala has seven counts i.e., seven aksharas.

To count this tala, the first anga is lagu, which is now chosen to be a tisra lagu. Therefore, a tap, little finger and ring finger are

counted. Then come, two units of drutams. This is counted as a tap, a turn, a tap and a turn. In total, three units in lagu and four units in drutams making it as seven units or eight akshara-s.

3. Kanda lagu: If the nadai chosen is Kanda, then it is denoted as 1^5OO . This is called Kanda Triputa. Being kanda, lagu is five, first drutam is 2 and the second drutam is also 2. Therefore the tala cycle or one avartana of the tala has nine counts i.e., nine aksharas.

To count this tala, the first anga is lagu, which is now chosen to be a kanda lagu. Therefore, a tap, little finger, ring finger, middle finger and index finger are counted. Then come, two units of drutams. This is counted as a tap, a turn, a tap and a turn. In total, five units in lagu and four units in drutams making it as nine units or nine akshara-s.

4. Misra lagu: If the nadai chosen is misra, then it is denoted as 1^7OO . This is called Misra Triputa. Being misra, lagu is seven, first drutam is 2 and the second drutam is also 2. Therefore the tala cycle or one avartana of the tala has eleven counts i.e., eleven aksharas.

To count this tala, the first anga is lagu, which is now chosen to be a misra lagu. Therefore, a tap, little finger, ring finger, middle finger, index finger, thumb and again little finger are all counted. Then come, two units of drutams. This is counted as a tap, a turn, a tap and a turn. In total, seven units in lagu and four units in drutams making it as eleven units or eleven akshara-s.

5. Sangeerna lagu: If the nadai chosen is sangeerna, then it is denoted as 1^9OO . This is called Sangeerna Triputa. Being sangeerna, lagu is nine, first drutam is 2 and the second drutam is also 2. Therefore the tala cycle or one avartana of the tala has thirteen counts i.e., thirteen aksharas.

To count this tala, the first anga is lagu, which is now chosen to be a sangeerna lagu. Therefore, a tap, little finger, ring finger, middle finger, index finger, thumb, again, little finger, ring finger and middle finger are counted. Then come, two units of drutams. This is counted as a tap, a turn, a tap and a turn. In total, nine units in lagu and four units in drutams making it as thirteen units or thirteen akshara-s.

In the same way, all the talam-s are counted. Some more samples for talam cycles in each pattern:

a. Tisra Druvam	³ O ³ ³	3 + 2 + 3 + 3	11 aksharas
b. Catusra Matya	⁴ O ⁴	4 + 2 + 4	10 aksharas
c. Kanda Rupaka	O ⁵	2 + 5	6 aksharas
d. Misra Ata	⁷ I ⁷ OO	7 + 7 + 2 + 2	18 aksharas
e. Kanda Jampa	⁵ U ⁵	5+1+5	11 aksharas
f. Sangeerna Eka		9 9 9	aksharas

Macro beat and micro beat:

A Tap or a finger count which is called as aksharas can be called as macro beats. The seven tala patterns use the five nadai-s and make 35 talam-s. Each of the 35 talam-s can further take micro beats.

Within one akshara, one count or one macro beat, there are minute calculations. This minute calculation is also done on the basis of panca nadai-s. When a person counts 3 for a tap then the micro beat is tisra. When a finger is counted with 5 micro beats then it is kanda and so on.

Calculation of micro beats for one cycle of tala:

Let us take the example of Triputa tala again. Seen earlier, that the Catusra triputa takes 8 aksharas or counts. In each of those aksharas, the panca nadai-s can be built.

1. Tisra nadai – Catusra triputa: When the micro beat chosen in tisra, for the first tap or count, it is counted as ta-ki-ta. Then the lagu continues with litter finger, which is a takita and the ring finger which is also a takita. After the lagu, both the drutams are also counted as takita – takita –takita – takita. Therefore the total micro beats in this cycle of the tala will be 3×8 which is, 24.
2. Catusra nadai – catusra triputa: For a catusra nadai, each akshara will have micro beats of ta-ka-di-mi i.e., 4. Two drutams are also counted with ta-ka-di-mi four times in the tap, turn, tap and turn. Therefore in the 8 counts with 4 micro beats each makes it as 32.
3. Kanda nadai – Catusra triputa: Total aksharas (macro beats) are nine. Micro beats for each akshara is five. Therefore the total micro beats in one cycle of this tala will be nine times five which is 40.
4. Misra nadai – catusra triputa: 8 aksharas multiplied with 7 micro beats: 8×7 , makes total of 56 in one cycle of the tala.
5. Sangeerna nadai – catusra triputa. 8×9 : 72 aksharas.

If one tala can thus be expanded to five variations, then the 35 talams with 5 variations give 175 different talas in total.

It is to be noted that evenness of the micro beats has to be carefully followed. If a tala uses the micro beat of catusra, it is maintained throughout the tala cycle.

Other common Tala-s

While the technical tala structure is the Sapta Suladi system, there are also other talas that are in vogue. These tala-s are in practice but do not come under the Sapta Suladi pattern.

- a. The well known in this category is the chaapu tala. The well known among the chaapu tala-s is the misra chaapu. The others are kanda chaapu, tisra chaapu and sangeerna chaapu. Even though a catusra chapu is possible, it is not usually practiced.

Method of counting

Chaapu tala-s do not have angas like druta or lagu. Only a tap or turn of the palm is done in this tala. Therefore the chaapu talas may be called as working on the basis of micro beat system.

Colloquially this system is known as chaapu. The Tamil system of tala, calls this as saaippu. Saaippu means slant. It is understood as slant because, the micro beat system is not even. For example misra chaapu is $\frac{3}{4}$; kanda chaapu is $\frac{2}{3}$; sangeerna chaapu is $\frac{4}{5}$.

It shall be noted that many traditional items like padam-s are done in misra chaapu. Kanda chaapu is also well known.

- b. Other than chaapu tala, one another tala is practice is desaadi and madhyaati tala-s. But they are not as common as chaapu tala-s. There are rarely are almost not used nowadays.

The reason could be lack of continuity in tradition. The Sapta suladi tala being well known, it has now taken the prime place and importance in the Karnatic music system.

Thus the system of tala is mathematical and logical. Just as the heart beat happens in ‘even’ intervals and in the same manner every cycle, the tala has to be done with evenness and same manner throughout the end of a piece to which it is set.

Notations

To notate a tala, it is necessary to know the signs used for notation. The signs used are

- a. Vertical line | This is used to denote separation between two angas in a tala.
- b. Double line | This is used to denote end of one tala cycle
- c. Comma , This denotes one micro beat
- d. Semi colon ; This denotes two micro beats

With this input, let us see how a catusra nadai – catusra triputa tala is notated:

;; ;;; ;;; ;|| ;;; ;;; ;||

$$16 + 8 + 8 = 32$$

If the same is written in panca nadai form, it would be thus:

Takadimi takadimi takadimi takadimi I takadimi takadimi I takadimi takadimi ||

Thus any tala could be notated and recorded.

This system also offers permutation and combination of the rhythm calculations. The micro beats could be used in various combinations in a logical way in any tala cycle. It is with right understanding practice one can do wonders weaving these micro units into beautiful scape of patterns and flavors.

Tala Dasa Pranas

The name given to rhythm is Tala. The immediate concept that goes along with tala is laya. This is well known by all artists and practitioners of performance arts. But that is not all. There are so many underlying concepts that go along with it to make it a complete system. One such is Tala dasa prana. It is the lifeline of a Tala.

As the name implies there are ten different factors in this system. They are Kala, Marga, Kriyai, Anga, Graha, Jathi, Kalai, Laya, Yathi and Prasthara. Let us see them in detail.

1. Kala : This indicates the time factor in the count. There are 12 kinds of Kala of which, six cannot be counted (sukshma Kala) and other six which can be counted (sthoola kala)

- a. Kshanam : If we put 100 lotus petals one above the other and pierce through a needle from top to the bottom, the time taken is called Kshanam. That is the time taken for battling the eyelid.
- b. Lavam = 8 kshanams
- c. Kashtam = 8 lavam
- d. Nimisham = 8 kashtam
- e. Kala = 8 nimisham
- f. Chaturbangam = 2 kala
- g. Anudrutam = 2 chathurbangam
- h. Drutam = 2 anudrutham
- i. Lagu = 2 drutham
- j. Guru = 2 laghu
- k. Plutham = 3 laghu
- l. Kakapadam = 4 laghu

2. Marga : It shows how a tala can be formed by counting the aksharas. They are of six kinds-

- | | | |
|-------------------|---|-------------|
| Dakshina margam | - | 32 aksharas |
| Varthika margam | - | 16 aksharas |
| Chitra margam | - | 8 aksharas |
| Chitratara margam | - | 4 aksharas |
| Chitratama margam | - | 2 aksharas |
| Adichitra margam | - | 1 akshara |

Of the six margams, the first three (Dakshina Vartika Chitra) are suitable for singing only pallavi. (Pallavi singing is a complex system, where the performer chooses a particular rhythm cycle and a pallavi. This pallavi which is set to the particular tala is sung extempore by the performer with mathematical calculations. These mathematical calculations are done on the spot. The singer may choose to start with simple calculations and during the progression of singing deliver more and more complicated calculations). The rest are suitable for various songs

b. Chitratara Margam

For one number there are 2 aksharas (2 kalai chavukka kritis)

c. Chitratama margam

For one number, there is one akshara

d. Adichitra margam

Consists of chapu tala variety.

3. *Kriyai* : The actions connected with doing a tala are called Kriyai.

There are 2 kinds

a. Marga kriyai and

b. Desi kriyai.

They have 2 subdivisions namely sasabda kriyai and nishabda kriyai. Sasabda means those which could be heard and nishabda are those which involve an action without any sound.

For example, if the right palm is beaten or tapped on the thigh, there is sasabda. If the same right palm is held away from the thigh and waved in the air, it does not create any sound.

a. *Marga Kriyai*

Sasabda Kriyai. They are of 4 kinds

1. Druva – Counting by beating the fingers
2. Samya – Beating the right hand by the left hand and counting
3. Tala – Beating the left hand by the right hand and counting
4. Sannipada – Bringing both the hands before the face and counting. (These tala can be seen in kummi)

b. Desiya Kriyai :

These are of 8 kinds. All counting are without any sound.

- Druvka – Counting the fingers without making any sound
- Sarpini – Counting after the hand is pushed on the left
- Krishyai – Counting from left to right after the hand is pushed
- Padmini – Keeping the palm towards the floor and counting from above and bringing it below
- Visarjitha – Bending the fingers and then counting
- Vikshiptha – Bending the fingers and then counting (a raised position is used)
- Pathaka – Lifting the hand above and then counting
- Patita – Bringing the hand down and then counting

Nisabda Kriyai

They are of four kinds.

1. Avapa – Lifting the hands and counting the fingers by bending them
2. Vikshepa – Counting the fingers that are bent after stretching them
3. Nishkrima – Turning the hand to the right and then counting

4. Pravesa – Bringing down the hands that are lifted and counting anti-clockwise after closing them

(These can be seen in conducting chorus and its instruments)

5. ANGAM :

Shadanga = 6 parts

1. Anudrutham – The sign is halfmoon (☽)

Matra = 1

Indicates 1 beat

(by the right hand on left hand on right right thigh)

2. Drutham – Sign is full moon (○)

Matra = 2

A beat and a wave

(by right hand on left or right thigh and then to wave (visarjitham))

3. Laghu – This consists of 5 jaathis. Sign is vertical line (|)

The method of counting a laghu is given below

- c. Tisra jaathi laghu = $|^3 = 3$ aksharas After beating, counting from little finger to ring finger
- d. Chatusra jaathi laghu = $|^4 = 4$ aksharas. After beating, counting from little finger to middle finger
- e. Khanda jaathi laghu = $|^5 = 5$ aksharas. After beating, counting from little finger to fore finger
- f. Misra jaathi laghu = $|^7 = 7$ aksharas. After beating, counting from little finger and again coming to little finger

g. Sankeerna jaathi laghu = $1^9 = 9$ aksharas. After beating, counting from little finger to the thumb and again little finger to the middle finger

4. Guru – Sign is 8 .

Akshara is 8 .

After beating the left hand with the right hand, closing the finger, keeping the hand in such a way that the arm is visible, after leaving 1 akshara for the beat and keeping the balance of 7 aksharakala in mind and twisting the hand on the right side.

5. Plutham = Sign is .

It has 1 beat + 1 krishyai + 1 sarpini.

Total Akshara = $4+4+4 = 12$

- h. Krishyai – for 4 aksharkala, beat left hand and turn left
- i. Sarpini – for 4 aksharakala, beat right hand and turn right
- j. Pathagam – for 4 aksharakala, the fingers of the left hand and right hand are stretched in such a way that the palms are seen above and then lifted.

6. Kakapadam – Its sign is + .

It has 1 beat + 1 krishyai + 1 sarpini + 1 pathagam

Shadasangam:-

Every part of the shadanga, anudrutam, dhrutham, lagu, guru, plutham and kakapadam takes 1 akshara and becomes shadasangam. Anudrutham is also called viramam, sekaram and meru

S.No	Part or Angam	Sign	Akshara	Maatra
1	Anudrutham / Viramam / Sekaram / Meru		1	-
2	Drutham		2	$\frac{1}{2}$
3	Drutha Viramam		3	$\frac{3}{4}$
4	Laghu		4	1
5	Laghu Viramam		5	$1 \frac{1}{4}$
6	Laghu Dhrutham		6	$1 \frac{1}{2}$
7	Laghu Drutha Viramam		7	$1 \frac{3}{4}$
8	Guru		8	2
9	Guru Viramam		9	$2 \frac{1}{4}$
10	Guru Drutham		10	$2 \frac{1}{2}$
11	Guru Drutha Viramam		11	$2 \frac{3}{4}$
12	Plutham		12	3
13	Plutha Viramam		13	$3 \frac{1}{4}$
14	Plutha Drutham		14	$3 \frac{1}{2}$
15	Plutha Drutha Viramam		15	$3 \frac{3}{4}$
16	Kaakapaadham		16	4

5. Graham : A piece set in particular tala begins in any one of these places – samam (on the dot), kaal(quarter), arai (half) and mukkal (threequarter). That place is called Graham. Graham has 2 divisions – samam and vishamam.

Samam – Tala and song come together

Vishamam – song starts either at the end of the tala (Ateetam) or immediately after the tala(Anagatham)

6. Jaathis – Given earlier pg. no.

7. Kalai – Given earlier

This indicates the number of aksharas for one count. For example, Adi tala has 8 counts. If there is 1 akshara for 1 count, it is called 1 kalai. If it is more than one akshara, they are called as under

1 count 1 akshara	– 1 kalai
1 count 2 akshara	– 2 kalai chavukkam
1 count 4 akshara	– 4 kalai chavukkam
1 count 8 akshara	– 8 kalai chavukkam
1 count 16 akshara	– 16 kalai chavukkam

Talas more than 2 kalais are suitable only for Pallavi singing

8. Layam : This indicates the speed of the tala.

There are 3 kinds of laya (on kala pramanam)

Vilambitha laya (vilambha kala)

Madhya laya (2 Kala)

Duritha laya (3 laya)

9. Yathi : It is seen in thevaram, thiruppuggazh. Now we can see this in the jathis (or) korvais in Bharathanatyam. They are of 6 kinds – Sama, Gopucha, Shrothovaha, Damaru, Mridanga and Vishama yathi.

a. **Sama Yathi :** In tala avartha the swaras (or) the tala phrases go in a methodical way

eg.

Thakadimi

Thakadimi

Thakadimi

Thakadimi

b. **Gopucha Yathi :** This is like a cow's tail. This consists of sequences which gradually decrease like a cow's tail (Gopucha)

eg.

Thaka dimi thaka dhimi

Thaka dimi thakita

Thaka dimi thaka

Thaka dimitha

Thaka dimi

Thakita

Thaka

Tha

c. **Shrothovaha Yathi :** In this the sequence is in ascending order compared

To the origin of a river (shrothovaha)

Eg.

Tha

Thaka

Thakita

Thakadimi

Thaka dimitha

Thaka dimi thaka

Thaka dimi thakita

Thaka dimi thaka dhimi

- d. Damaru Yathi : Here the sequence descends, ascends and then again descends. In the middle it is narrow and on both sides broad (like a damaru)

Thakadimi

Thakita

Thaka

Tha

Thaka

Thakita

Thakadimi

- e. Mridanga Yathi : In this the sequence will be narrow on both sides and broad in the middle. (i.e) ascending, descending and ascending.

Tha
 Thaka
 Thakita
 Thakadimi
 Thakita
 Thaka
 Tha

f. Vishama Yathi : There is no specific sequence

Eg. SRGMSR – SRGMP – GMPDNS – DDNPDS
 Thakadimi thaka
 Thakathakita
 Thadimithakita
 Janu tha dhimitha

10. Prastharam: Here the number of the tala are subdivided into smaller numbers and then handled Eg/ Aditala = 8 akshara. The different permutation combination gives eight different ways

- | | |
|-----|-----------------------|
| 8 | Thadimi thakitathaka |
| 1+7 | Tha-dimi thakitataka |
| 2+6 | Thaka-tadimitakita |
| 3+5 | Thakita-takatakita |
| 4+4 | Thakadimi-thakajonu |
| 5+3 | Takatakita-thakita |
| 6+2 | Tadimitakita-taka |
| 7+1 | Thadimi thakitata-kha |

After the Chera Chola regime, there was lot of Muslim and mughal invasions. The socio political factors had an influence on the culture and so the ancient system of music and dance underwent many changes. In the eighteenth century, carnatic music system emerged and Saptha talas became predominant and the 108 tala system went out of vogue.

TALA

Part - A

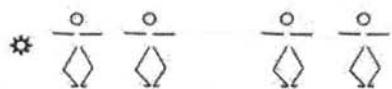
1. Define “Tala” according to Bharatasenapatiyam.
2. Name few texts which have references to “Tala” schemes.
3. Name the 2 systems of rhythm & their components.
4. What are the tala-s in practice other than sapta suladi tala-s?
5. What are the different signs used to notate tala-s?
6. Notate a catusra nadai - jumpa tala.
7. What is Tala dasa prana?
8. What are the different factors in the system of Tala dasa prana?
9. Name the Shadangas.
10. Explain graham & its types.
11. What is layam & name its kinds?

Part - B

1. Explain Sapta Suladhi Talas in detail with one example.
2. What is the concept of Macro & micro beats. Explain with an example.
3. Name & explain the types of tala-s in practice other than Sapta Suladi pattern.
4. Explain in detail “Kriyai” & its types in tala dasa prana.
5. Briefly explain the tala dasa prana.
6. Tabulate the Shodasangam.
7. Explain Yathi & its types with examples for each.

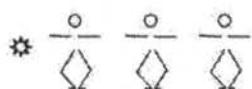
THATTADAVU

Tei Ya Tei

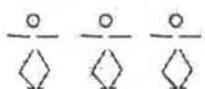


Tei Ya Tei

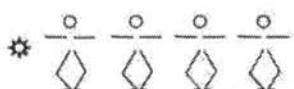
Tei Ya Tei



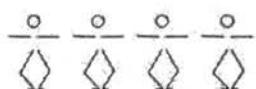
Tei Tei Ta



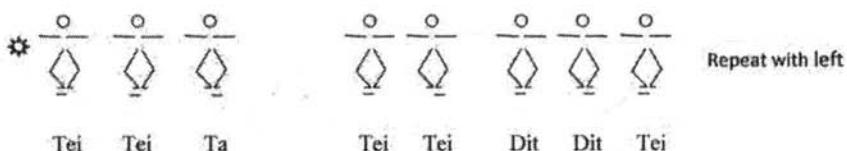
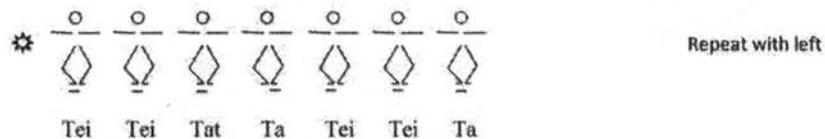
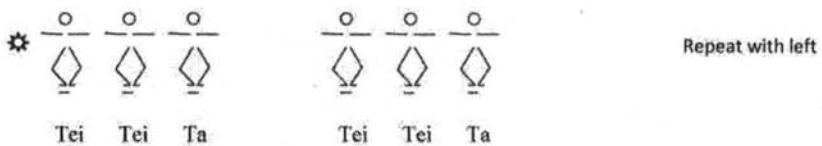
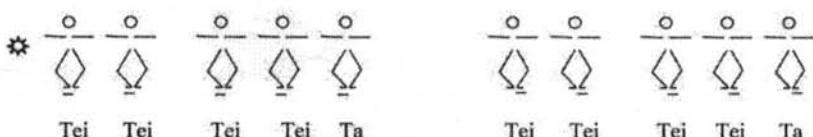
Tei Tei Ta



Tei Tei Tei Ta

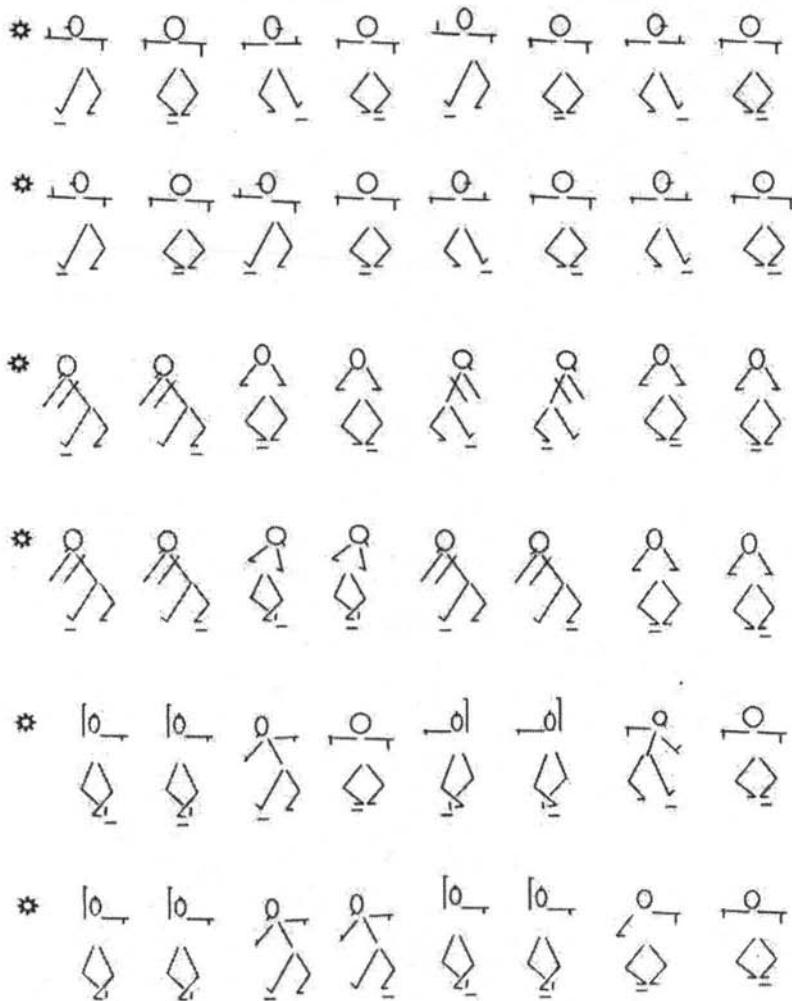


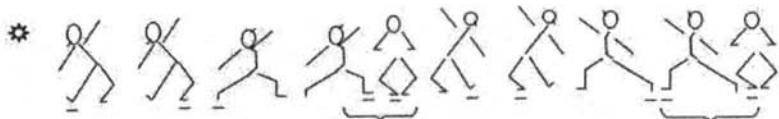
Tei Tei Tei Ta



NAATADAVU

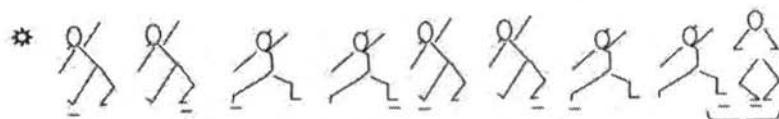
Sollukattu : Tei Yum Tat Ta Tei Yum Ta Ha





Double Beat

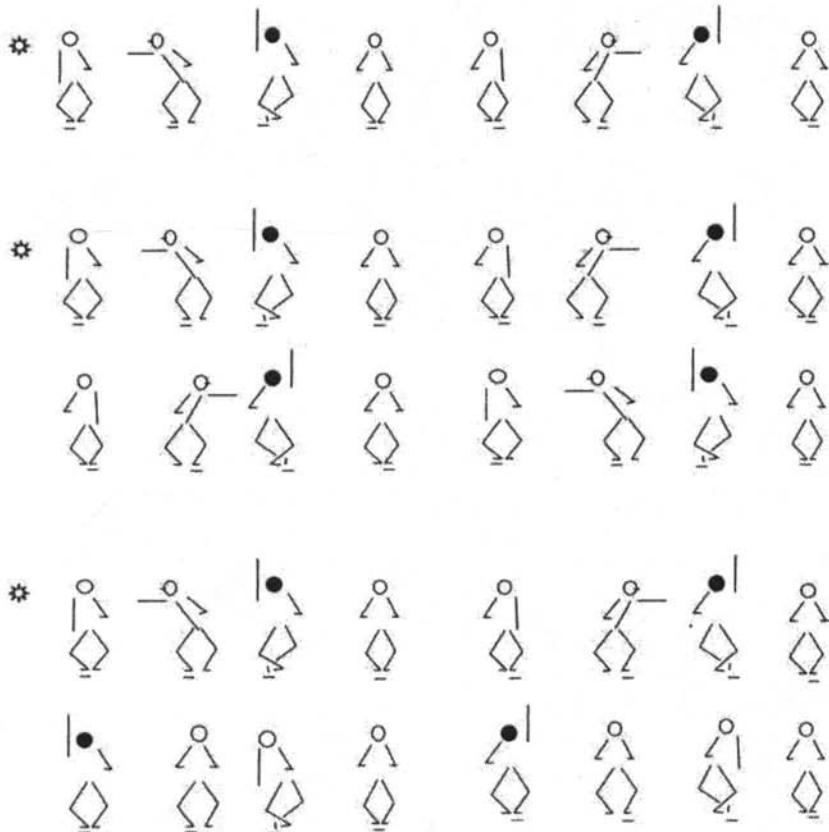
Double Beat

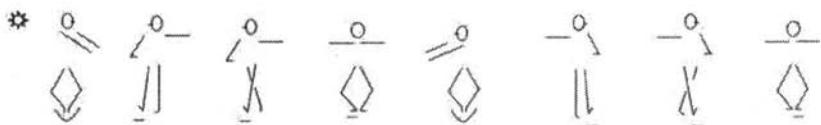
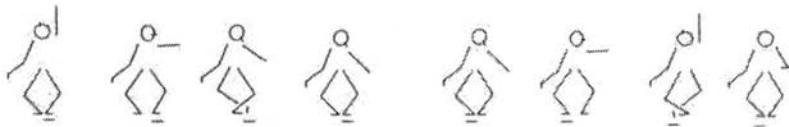
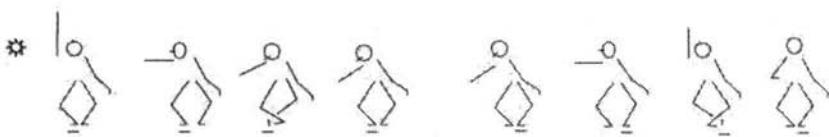


Double Beat

MARDITHA

Sollukattu : Ta Tei Tei Ta Dit Tei Tei Ta

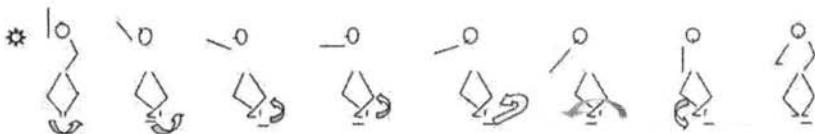




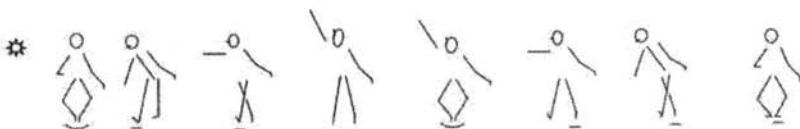
walk towards right

—

walk towards left



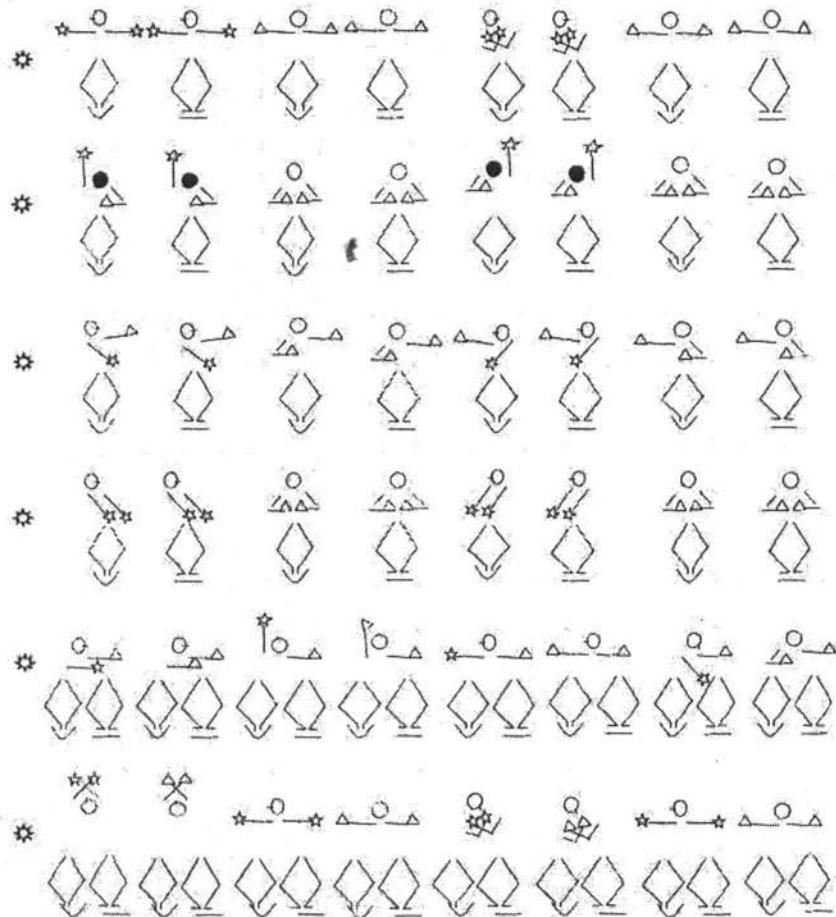
With the given position of arrows, the leg movement is done in a self circle, clockwise for right and anti - clockwise for left.



GUDITH- THA METTI

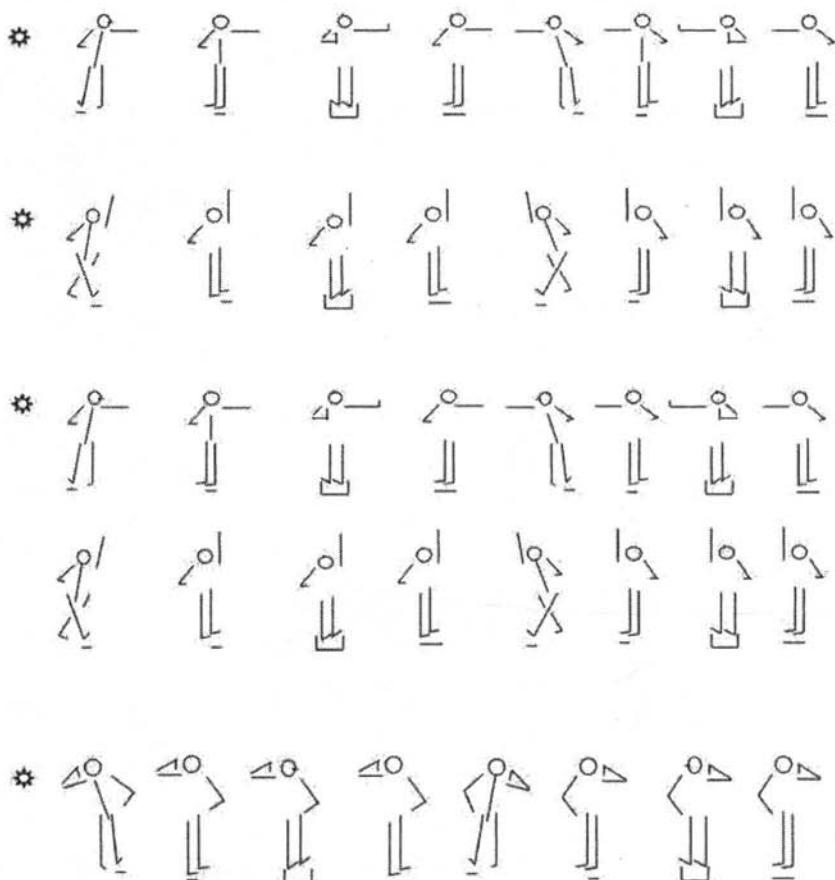
Sollukattu : Tei Ha Tei Hi

Note : Hand and leg movements go in the ratio 1:2.

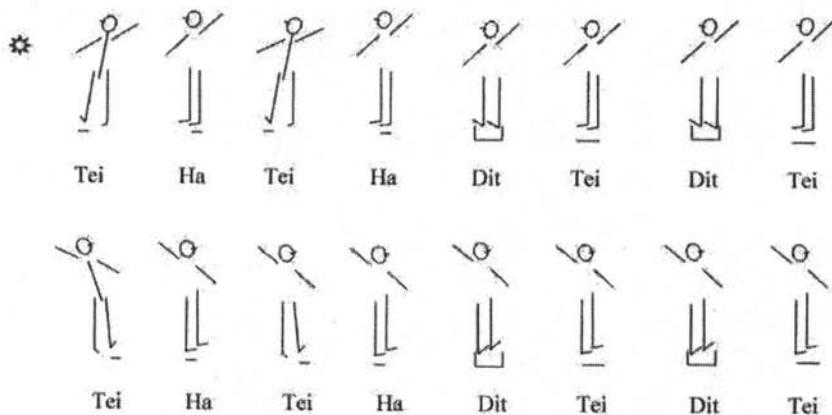


SARAKKAL

Sollukattu : Tei Ha Dit Tei



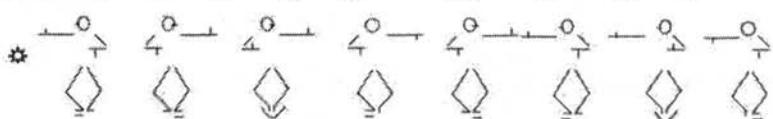
This adavu is done in back angle twice each starting with left leg and with right leg.



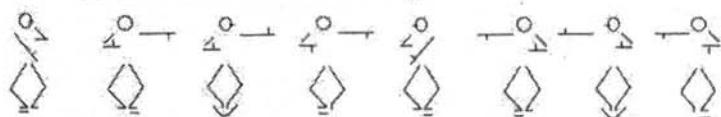
This adavu is done towards front angle twice each starting with right leg and with left leg.

KUTTADAVU

Sollukattu : Tat Tei Ta Ha Dit Tei Ta Ha



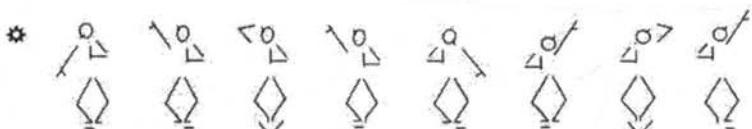
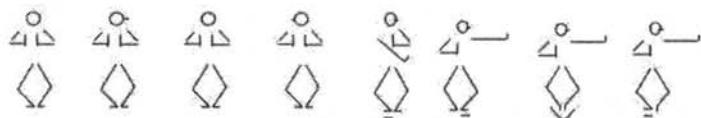
* Repeat as in the previous adavu then do the following:



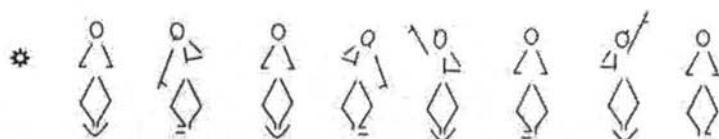
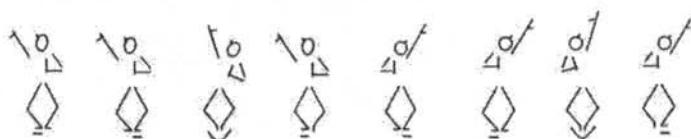
* $\Delta \Delta$ $\Delta \Delta$



* Repeat as in the previous adavu then do the following:

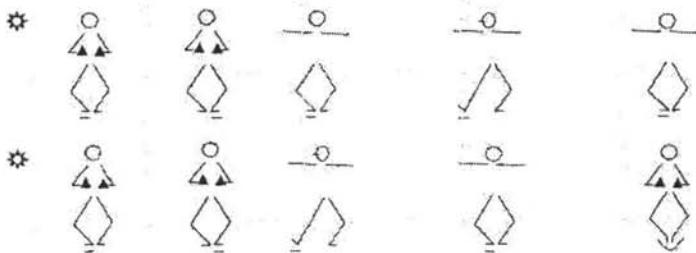


* Repeat as in the previous adavu then do the following:

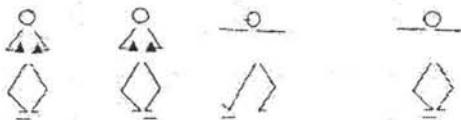


KORVAI ADAVU (TAT - TEI - TAM)

Sollukattu : Tat Tei Tam Dit Tei Tam



➤ From the next adavu onwards there are 2 sections; **Section A** is constant and **Section B** is variable.

Section A**Section B**

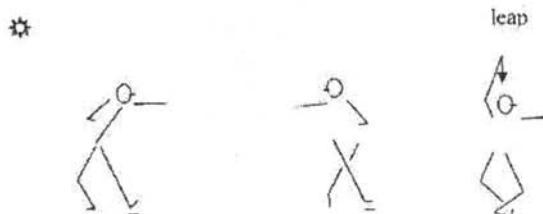
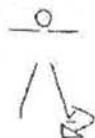
★ Sit facing back



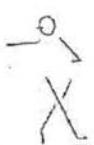
★ Sit facing side



* Adayu moving to one side; then repeat on left.



* Similar to previous adayu but ends in full sit



THEERMANA ADAVU

Adavu Sollukattu : Dit Dit Tei

Varieties : (A) Using Tripatakam

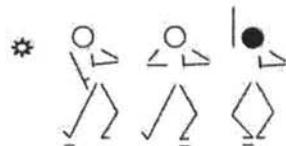
(B) Using Alapadma & Pataka

Jati Sollukattu : (A) Ta - Di - Ngi - Na - Tom

(B) Kita - Taka - Tari - Kita - Tom

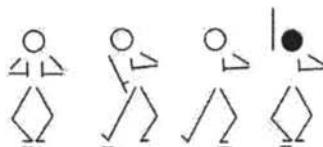
➤ With the base dit - dit - tei any number of tatus can be added as per mathematical combinations and nadai-s.

Variety (A) : Position :



* Addition : Example

Sollukattu : Tei Dit Dit Tei

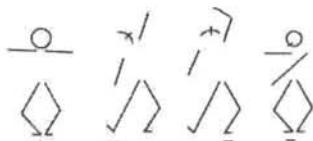


Variety (B) : Position : Q

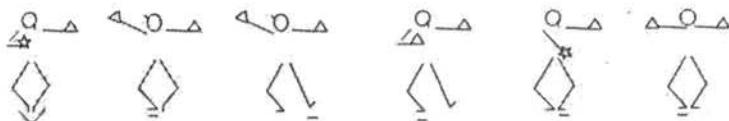


* Addition : Example

Sollukattu : Tei Dit Dit Tei

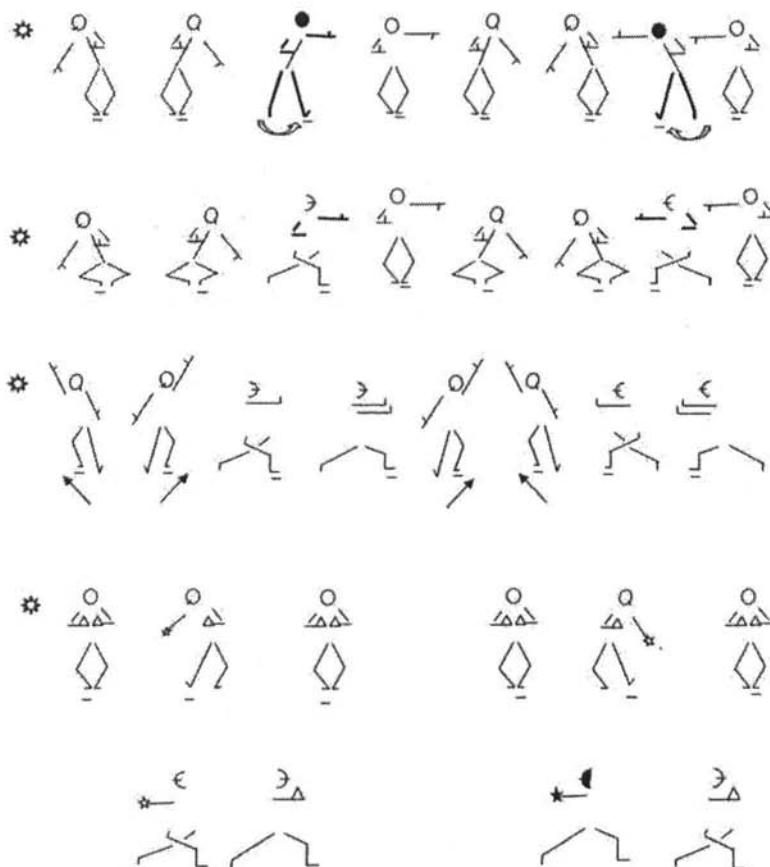


- One more variety of Dit – dit – tei adavu apart from the above two is Ta – Ha – ta – Jam – Ta – ri – Ta . This adavu need not necessarily feature as a theermanam.



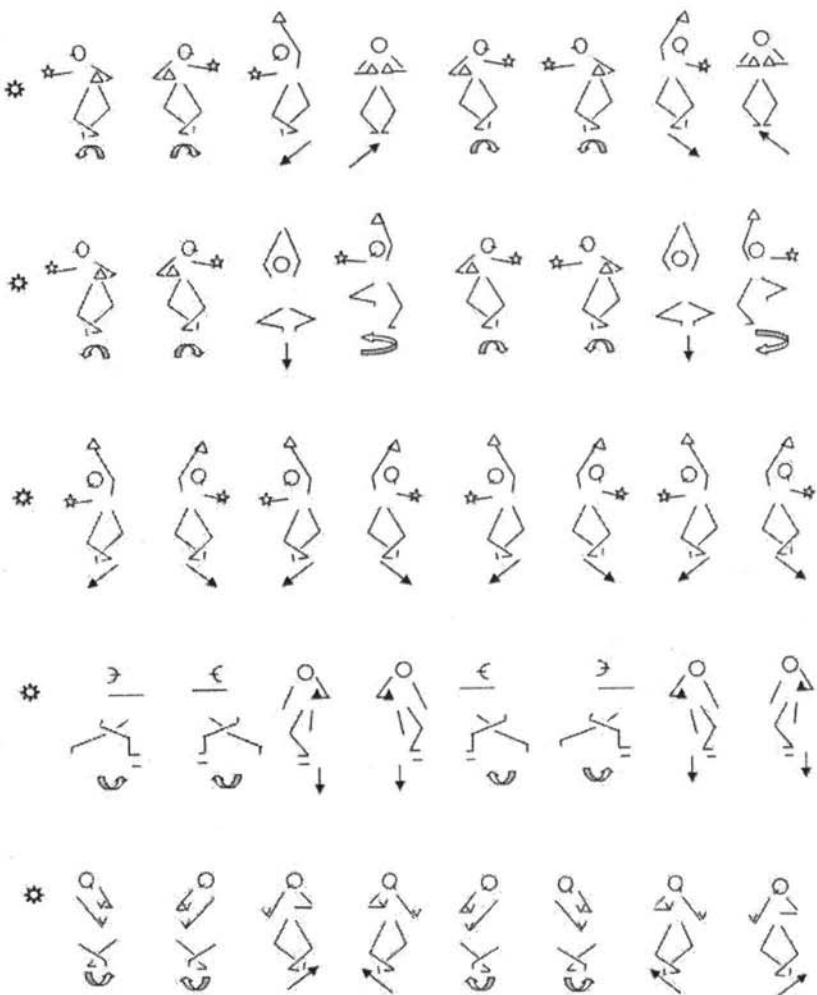
ETTADAVU

Sollukattuu : Tei - Teiyum - Tatha



PAIDHAL

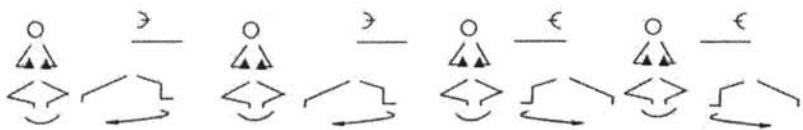
Sollokattu : Tei -- teiyum -- tattha



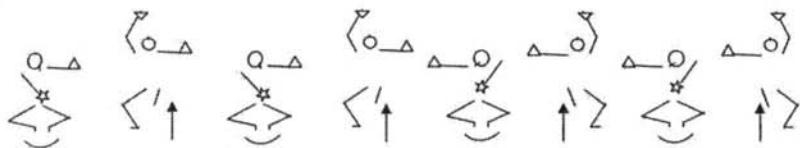
SHARAKKU

Sollukattu : Tat - tei Tam Dit - tei Tam

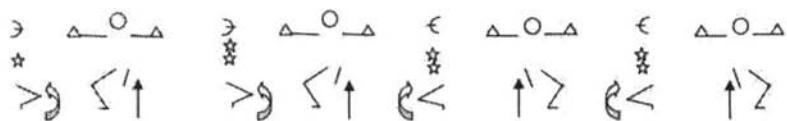
* Sit Slide



* Sit Slide back



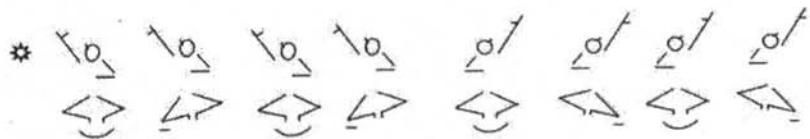
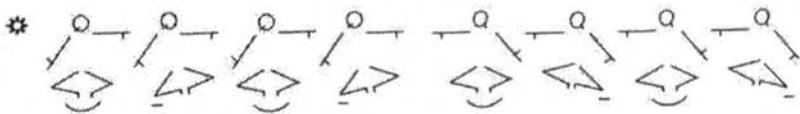
* Sit facing side and then twist, slide and turn front



*

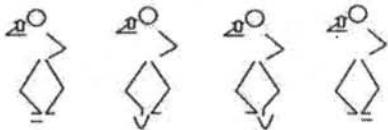
MANDI

Sollukattu : Tat – tei – tam Dit – tei – tam

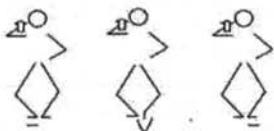


PANCHA NADAI

✿ Chatusram : 4 Beats Sollukattu : Ta Ka Di Mi



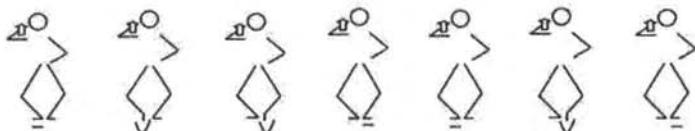
✿ Tisram : 3 Beats Sollukattu : Ta Ki Ta



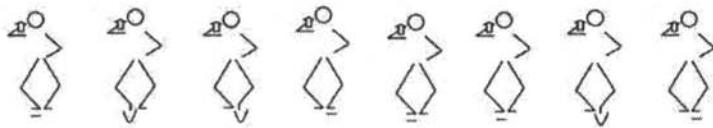
✿ Kandam : 5 Beats Sollukattu : Ta Ka Ta Ki Ta



✿ Misram : 7 Beats Sollukattu : Ta Ka Di Mi Ta Ki Ta



✿ Sankeernam : 9 Beats Sollukattu : Ta Ka Di Mi Ta Ka Ta Ki Ta



GLOSSARY

- Bhakti : Devotion (especially towards God)
- Saivism : Belief of Lord Shiva
- Vaishnavism : Belief of Lord Vishnu
- Itihaasas : Sanskrit word that means History
- Puranas : Stories that connect with mythology
- Agastiya : Name of a Sage. He is supposed to have done the earliest grammatical work, ‘agaththiyam’
- Aham : Subject matter that connect with love and family life
- Puram : Subject matter that connect with war, society and ethics
- Mun ther kuravai : Kuravai dance performed in front of the chariot of a victorious king
- Pin ther kuravai : Kuravai dance performed following the chariot of a victorious king
- Veriyaattu/ veriyaadal : A dance done with high vigor, possessed with a divine spirit Koothars, paanars,
- porunars and viralis : Team of dancers and musicians
- Mudhal, Karu, Uri : Concepts connecting with exposing a subject matter
- Meiypaatiyal : Body language or Expression from the body; (Mei – body; paadu – expression; iyal – branch of study)

Kutru	: Speech/speaker/communicator
Ketpor	: To whom or for whom it is communicated
Munnam	: Situation/ambience
Desi, vadugu and singalam	: regional, adjacent telugu speaking area, from srilanka
Gunas	: Internal self/nature of a person; Philosophy states three variations: Satwa, rajas, tamas
Lata vrischikam	: a karana that literally means, ‘creeper scorpion’
Sangkeerna jaati	: Jaati is type; sangkeerna is mixing or adding two different concepts
Yazh	: String instrument
Tambura	: drone
Bootha ganas	: Attendants of Lord Shiva, dwarf like creatures
Urdhwa	: Lifted up or raised
Thaandava	: Vigorous or masculine
Nritta murthy	: idol in a dancing form
Karana	: Karana is a co ordinated movement of body, comprising of anga upaangas, charis and nritta hastas
Nritta hastas	: A set of hastas given by the Natyasastra. They are movement oriented and not static
Kanchi (Kanceepuram)	: Name of the Capital city of the Pallavas known as a centre for learning and assembly of renowned scholars. One of the early places that was known as a centre for education

Kunchita	: curved
Damaru	: A small double sided drum held by Lord Shiva
Lalaata tilaka karana	: Name of a karana, that literally means, 'making a mark on the forehead'
Akshara maala	: String of beads; generally used for counting during mediation
Kadga, paasa	: Axe and String (Symbols held by Lord Shiva)
Taala samspotitha karana	: Name of a Karana that literally means, 'clapping hands for tala'
Chin mudra	: Hasta held by Lord Dakshinamurthy; similar to hamsasya
Abhaya hasta	: Hasta which means, 'bless', similar to pataka
Ganga	: river Ganges
Gaja hasta	: hand position similar to a dola held across the torso
Kanigai-s	: dancing women
Devar adiyaar	: dancing women; servants of the Lord
Thevaaram and Divyaprabandam	: Religious hymns in praise of Lord Shiva and Vishnu
Gopuram	: Temple tower
Granta	: Name of a script
Trisulam	: Spear with three sections
Gatam	: music instrument that resembles a pot made of clay

Bujangatraasitam karana :	Name of a Karana, that literally means, ‘fear of snake’
Kanakasabha	: Name of Lord Shiva’s temple at Chidambaram; literally means, ‘Golden hall’
Panca sabha	: Five places where Lord Nataraja is installed in dance halls
Panca boota sthalam	: Five places where Lord Nataraja is associated with the prime substances of space, air, fire, water and earth
Nattuvakkaani	: gift of land given to a dancer or dance teacher
Mandapa	: roofed structure like a hall
Kollattams	: dance (aattam) done holding and striking short sticks
Dwajasthambha	: The flag post in a temple
Rishi	: Sage
Brihaddesi, Taala dipika	: Names of grammar texts
Geya nataka	: Poetical work that means audible drama
Drshya kaavya	: Poetical work that means visual drama
Pallakku	: Palanquin
Deva natanam	: dance for lord
Raja natanam	: dance for king
Desi natanam	: regional dances
Sumangali	: Honor/Position of a wife whose husband is alive
Mudra	: A hot seal

Suggested Reading:

1. Silappadikaram moolamum uraiyum – U. Ve. Swaminathaiyyer
2. Silappadikarattu Isai nunukkam – Dr S Ramanathan (Tamil)
3. The number of Rasas – Dr V Raghavan
4. Bharata's art then and now – Dr Padma Subrahmaniam (English)
5. History of Tamil's Dance – Dr S Raghuraman (English / Tamil)
6. Shall we know: Natya – Dr Lakshmi Ramaswamy (English)
7. Prayathnam – Text for learners of Bharatanatyam (English / Tamil)
8. South India Heritage – Dr Chitra Madhavan (English)
9. Rasa manjari of Bhanudatta – Dr Pappu Venugopala Rao (English)
10. Rasa in Aesthetics – Dr Priyadarshi Patnaik (English)
11. Philosophical implications of Dhvani – Dr anand Amaldass (English)
12. The Aesthetic Experience according to Abhinavagupta – Raniero Gnoli (English)
13. A Modern Introduction to Indian Aesthetic Theory – Prof S S Barlingay (English)
14. The Dhvani Theory in Sanskrit Poetics – Mukunda madhava Sharma (English)
15. Natyasastra Texts – Various translations and Transliterations
16. Tolkappiam and its translations.
17. History of Tamil's Dance, By Dr S Raghuraman.
18. Bharatakalai Peraasangal and Marabu tandha Maanikkangal by Dr. B.M. Sundaram

Silappadikaram means, story of the ‘anklet’. Through the character of Madhavi, a dancer, the main story and the commentaries bring various details that relate to history and grammar of classical and other dances

The various names of hand gestures that are known from Silappadikaram are pindi, pinayal, ezil kai, tozil kai, koodai and vaaram

Suvai is the Tamil word parallel to Rasa. The direct literal meaning of Suvai is ‘taste’. This is understood as being present in the object to be tasted and by the taster. When this is expressed on the body, the term ‘meiyapadu’ is used. While Tolkappiam the earliest of available grammar text puts forward eight meiyapadu-s, Adiyarkku nallaar in his commentary to Silappadikaram mentions nine.

The sense organs receive impressions from objects and persons. They are stimulated and become active. The activities of the sense organs are not limited to them. They put into action the nervous system with which the sense organs are connected. The activity of the nervous system, in its turn, makes the organs of response active. Man responds or acts to the objects and persons that stimulate his sense organ. This response when reflected in the body, is called as ‘body language’

The name given to rhythm is Tala. The immediate concept that goes along with tala is laya. This is well known by all artists and practitioners of performance arts. But that is not all. There are so many underlying concepts that go along with it to make it a complete system. One such is Tala dasa prana. It is the lifeline of a Tala.

Bharatasenapatiyam, a tamil text for dance gives philosophical connection to the word tala. According to this text, Ta – is symbolic of Tandava and la – is symbolic of lasya. Shiva is embodiment of Tandava and Sakti is embodiment of lasya. Together tandava and lasya i.e., Shiva and Sakti bring tala.

From ancient times man has been very attracted by rhythm. There is no music in the world without rhythm. Text Kuttanul says that there have been separate tala schemes for music and dance by names ‘Iyal tala’ and ‘Atta tala’.

TOUGH WORDS IN SILAPPADHIKARAM

1. Muthtamiz : Muth (three) + Tamiz (language) – this includes three genres: Iyal (literature), Isai (music) and Nataka (theatre)
2. Silambu : Tamil name for anklet which is worn in the feet around the ankle.
3. Landscape : Also known by the name, ‘tinai’ denotes the type of land and is associated with a particular emotion and serves as backdrop to a visualisation
4. Mudhal : this includes the landscape and the connected time
5. Karu : this includes 14 different factors that are found/connected with the particular landscape
6. Uri : This denotes the main mood. This is known as Sthayi bhava in Sanskrit
7. Kutru : This means statement, verse, speech
8. Ketpor : Addressee (to whom the statement is addressed to)
9. Munnam : Ambience or situation in which such a statement is made
10. Kaandam : Canto. This is the broad division of the epic Silappadikaram
11. Kaadhai : Literally means story. Here, it is the name used for the sections in each of the kaandams
12. Kalabras : Collective name given to Buddhists and Jains
13. AchiyarKuravai : An episode of dance done by milk maids (aiyachiyar)

14. Vattapalai : System of understanding the musical notes and raga-s
15. Pindi,pinayal,ezhilkai,thozhilkai : various types of hand gestures
16. Koodai, varam, pindi and adal : rhythmic measurements and group dancing
17. Talaikkol : literally means a stick; also denotes special title given
18. to a highly accomplished dancer
19. Pani and tookku : types of tala-s
20. Vitimankolkai : rules given in grammar
21. Lasya and tandava : the graceful and vibrant modes of dancing

Tough Words from TALA

1. Kuru : Tala measurement of 8 microbeats indicated by '8'
2. Pluta : Tala measurement of 12 microbeats indicated by
3. Kakapaatha : Tala measurement of 16 microbeats indicated by '+'
4. Sekhara : another name for anudrutam, counting one akshara
5. Jaathis : five kinds of measurements often known as pancajaati
6. Chavukkam : extending, stretching or slowing tempo
7. Vilamba,Madhya & Duritha layas : slow medium and fast tempo

TOUGH WORDS IN TOLKAPPIYAM

1. Saakkaadu : death
2. Kaikkilai : one sided love
3. Perundinai : improper love
4. Pochchappu : jealousy
5. Idukkan : sadness/difficulty
6. Kaiyaaru : sorrow
7. Uyirppu : liveliness
8. Kaimigal : beyond one's thought and action/ big difficulty
9. Nalidal : going thin
10. Thunjal : sleep
11. Aratru : lament
12. Madi : laziness
13. Ellal : mock
14. Pedamai : innocence
15. Matan : stupidity
16. Marutkai : wonder
17. Anangu : ghost
18. Vilangu : animal
19. Tarukann : brave
20. Kotai : benevolent
21. Urupparai : cut limb
22. Kudikol : poverty





Dance and sculpture are interdependent on each other. Temple sculptures were carved with the help of dancers. Sculptures thus created are the evidences that help researchers to trace the art.

