

INTRODUCTION

Principles of classical dance have their origins in the Vedas, which detail the forms of dance and drama. Dance is considered to be a form of worship and meditation.

The Indian classical dance involves body as well as mind. The major dance forms are :

Bharat Natyam : Named after sage Bharata, the author of *Natya Shastra* (manual of dramatic art), originated in temples, used to enact religious themes. Involves elaborate system of postures, hand gestures, foot movements (13 postures of the head, nine of the neck, 36 of the eye, 37 of the hand)

Kathakali : Lyric dance of Southern India, involving intensive footwork. Performed with acrobatic energy and highly stylized pantomime.

Manipuri : Dance associated with Manipur in Northeastern India and characterized by gentle lyrical style

Kathak : An intricate dance of northern India that includes passages of narrative pantomime

Odissi : A romantic dance of love and passion

Some good poses:-

<http://ourworld.compuserve.com/homepages/natyamandir/abhinaya.jpg>

<http://ourworld.compuserve.com/homepages/natyamandir/abhinaya.jpg>

<http://ourworld.compuserve.com/homepages/natyamandir/tp06c.jpg>

BHARATANATYAM



This is a very popular dance form in South India. It is oldest of all classical dance forms in India. Dance of mind & soul. It is extremely traditional and known for its grace, purity, tenderness, statuesque & sculptural poses. It uplifts the dancer and the beholder to a higher level of spiritual consciousness. The dancer is considered as a worshiper, worshiper of the Divine. An embodiment of beauty, charm and gracefulness.

The general interpretation for the name is

BHAva(expression) + **RA**ga (music) + **TA**la(rhythm) + **NATYAM**(dance) =

Bharatanatyam

 [Origin Of Bharatanatyam](#)

 [About Bharatanatyam](#)

 [Aspects of Abhinaya](#)

-  [Arangetram](#)
-  [About Myself & My Gurus](#)
-  [Other Bharatanatyam Links](#)
-  [References](#)
-  [Articles about Bharatanatyam](#)

Origin of Bharatanatyam

The Gods & Goddesses pleaded Lord Brahma to create another veda which would be simple for the common man to understand. It is believed that considering this request Lord Brahma created the *Panchamaveda*, Fifth veda, **Natyaveda**, an essence of the other four vedas. It is believed that he has taken pathya (words) from the Rigveda, abhinaya (gesture) from the Yajurveda, geet (music and chant) from Samaveda and rasa (sentiment and emotional element) from Atharvaveda to form the fifth veda, Natyaveda.

After creating this natyaveda, Lord Brahma gave the same to sage Bharata and asked him to popularise this veda on earth. Following the words of Lord Brahma, sage Bharata wrote Natyashastra or the Science of Dramaturgy, a great, comprehensive work on the science and technique of Indian drama, dance and music. Bharatanatyam might have got its name from sage Bharata also. The dancers still follow this work to perform.

There is also another story which says that Goddess Parvathi taught this dance form to Usha, daughter of Banasura, a demon. Usha taught the same to the Gopikas of the city of Dwaraka, Lord Krishna's birth place. Thus the divine dance form Bharatanatyam was introduced to the mankind.

In Indian mythology, Lord Shiva is considered as the supreme lord of dance. This divine art form is performed by Lord Shiva & his wife Goddess Parvathi. The Dance performed by Lord Shiva is known as *Tandava*, which depicts his violent nature as the destructor of the universe. The tandava performed with joy is called *Ananda Tandava* and performed in violent mood is called *Rudra Tandava*. There are 7 types of Tandava. Namely Ananda Tandava, Tripura Tandava, Sandhya Tandava, Samara Tandava, Kaali tandava, Uma Tandava and Gauri Tandava. There are few people who believe that there are 16 types of Tandava. Tandava has vigorous, brisk movements. The dance performed by Goddess Parvathi is known as *Lasya*, in which the movements are gentle, graceful and sometimes erotic also. Some scholars call Lasya as the feminine version of Tandava. Lasya has 2 kinds. *Jarita Lasya* and *Yauvaka Lasya*.

The art form has definitely gone through lot of changes over the years. In olden days it was performed mostly by female artists. They were called *Devadasis*, who would perform in the temples. These devadasis were accomplished artists who would sing, dance, play many instruments. They were well versed in sanskrit & other languages which helped them to interpret compositions which they would perform. But this tradition came to an end as the devadasis lost their position in the society. To know more about devadasis please click [here](#)

Then dance entered the royal courts. Here the artists called *Rajanartakis*, performed in the courts of kings who gave them shelter. Even these were accomplished artists like devadasis.

The next well-documented period of dance history is far more recent. In the first half of the 19th century the dance tradition was revitalized and defined anew through the contributions of four talented brothers (known today as the Tanjore Quartet) Chinniah, Sivanandam, Ponniah and Vadivelu. By coordinating their

diverse talents, the four managed to organize all the basic dance movements of pure dance into a progressive series of lessons [adavu chapters]. Each adavu (basic unit of motion) was taught in systematic order and then combined with others to produce choreographed sequences based upon the rhythmic contour of a musical composition (Krishnamoorthy Pillai). In addition the brothers composed new music specifically for the dance, and introduced a different sequence of items which integrated the various aspects of dance and music into a carefully coordinated, aesthetically sound progression. This infusion of creative energy marks the early 19th century as one of the most innovative periods in the history of Indian dance.

The contribution of Udayshankar, Rukminidevi Arundale and Balasaraswathi, in the 20th century, cannot be forgotten at this juncture.

Even though Bharatanatyam has gone through lot of changes, it still has its roots deep into the religious and rich mythological heritage of India. In the modern day scenario it is performed by both male & female artists. Many learn as a hobby and few make it as a profession. Whether taken as a hobby or a profession it certainly needs lot of practice, concentration and dedication.

About Bharatanatyam

Bharatanatyam is evenly divided between three elements *Nritta*, *Nritya* and *Natya* .

Nritta : Rhythmic Element. Interprets the language of rhythm with the help of body movements.

Nritya : Combination of Rhythm with Expression. Conveys poetic meaning with the help of expressions, rhythmic gaites and postures. eg. Varna, Shabda, Pada etc.

Natya : Dramatic Element. Performing for a theme like Ramayana, Mahabharata etc.

Nritta

Nritta can be broadly divided into Chari, Karana, Angahara and Mandala. Movement of a leg is called Chari. Movement of both the legs is Karana. 3 Karanas make a Khanda. 3 to 4 Khandas make a Mandala. 4 to 9 Karanas make a Angahara. 4 to 5 Angaharas also make a Mandala. 108 Karanas and 32 Angaharas are defined in Natyashastra. The 13 Nritta Hastas (explained later) are used to perform nritta. The rhythmic body movements along with hand gestures are called *Adivus*. Number of aduvus constitute a *Jati*. Jati will generally end with a *Muktaya* or *Teermana*.

There are varieties of Adivus like

- Tattaduvu
- Mettaduvu
- Nataduvu
- Kattaduvu
- Kudittamettaduvu
- Maiaduvu
- Mandiaduvu
- Jati
- Nadai
- Ardi

There are 12 aduvus in each of the above explained. Hence 120 aduvus exist in total. Only about 70 - 80 are in practice. The aduvus are more or less Karanas. Hence can be concluded that there are 108 aduvus. The 108 Karanas or Aduvus are carved in the Chidambaram Temple in Tanjore, Tamilnadu, India. To perform an aduvu *aramandi*, bending of the knees is very very important.

The entire body is divided as *Anga*, *Pratyanga* and *Upaanga*.

Anga

Anganyatra shirohastau vaksha paarshwakateetau

Paadaviti shaduktaani greevamapyapare jaguhu

Head, Hands, Chest, Waist, Bottom, Legs are the Six Angas. Some people include Neck also.

Pratyanga

Pratyangaani twathaskandhau baahoo prushtam tathodaram

ooroo janghe shadityahurapare manibandhakau

jaanooneekoorparamiti trayamapyadhikam jaguhu

Shoulders, Arms, Stomuch, thighs, Knee are the Six Pratyangas. Some people include Wrist, elbow and Ankle also.

Upaanga

Drushtibhrooputatarashcha kapolau naasikaahanuhu

Adharodashanaa jihwaa chubukam vadanam tatha

Upaangani dwadashitaanyanyaanyangaani santi cha

Paarshnee gulbautathangulyaa karayoho padayostale

Sight, Eyebrow, Eye lids, Eye balls, Cheeks, Nose, Gums, Lower Lip, Teeth, Tongue, Chin and Face are the 12 Upaangas. Few people include Heels, Fingers, Feet, Palm also into upaangas.

Pratynaga and Upaangas should move along with the Angas.

Anga Lakshana, the way of moving body parts, are described below.

- [Shirobhedha](#) - Head Movement
- [Greevabhedha](#) - Neck Movement
- [Drushtibhedha](#) - Eye Movement
- [Paadabhedha](#)
 - *Mandala* - Standing Posture
 - *Utplavana* - Leaps
 - *Bhramari* - Circling Movement
 - *Chari* - Leg Movement
- [Gatibhedha](#) - Charecteristic walks and
- [Hastas or Mudras](#) - Hand Movements
 - *Asamyuta Hasta*
 - *Samyuta Hasta*
 - *Deva Hasta*
 - *Dashavatara Hasta*
 - *Navagraha Hasta*

- *Jaati Hasta*
- *Bandhu Hasta*
- *Nritta Hasta*

When all Angas(main body parts) coordinate (along with pratyanga and upaanga) the artist is said to have *Angashudhi*. *Anga* meaning body parts and *shudhi*, meaning perfect. Any dancer should try to achieve this perfection. The Natyashastra, which talks about all aspects of Bharatanatyam, quotes shlokas to perform all the above movements. All the above said movements are dealt in detail in the respective links.

Aspects of Abhinaya

The expressions which are shown to express poetic meanings is *Abhinaya*. Here the emphasis is more on facial expressions than rhythmic movements. The Abhinaya is divided as

- Angikabhinaya
- Vachikabhinaya
- Aharyabhinaya
- Satvikabhinaya

Angikabhinaya : Expressing the meanings of lyrics using the body parts like Head, Hands, Legs etc. is Angikabhinaya. The Bhedas which i have explained above come under Angikabhinaya.

Vachikabhinaya : Expressing the Story using narrations in the dance drama is Vachikabhinaya.

Aharyabhinaya : Imitating the Costumes, Jewellery, Make-up etc. in a dance comes under Aharyabhinaya.

Satvikabhinaya :Showing the Bhava(moods) come under Satvikabhinaya.

Lord Shiva is praised as the embodiment of the above 4 types of abhinaya in this following shloka.

*Angikam bhuvanam yasya
Vachicam sarva vangmayam
Aharyam chandra taradi
tam vande satvikam shivam.*

Meaning for the above shloka is

We bow to Him the benevolent One
Whose limbs are the world,
Whose song and poetry are the essence of all language,
Whose costume is the moon and the stars..."

In Lord Shiva's well-known pose of **NATARAJA**,
his right hand holds the drum of creation - symbolising a new awakening
his left hand holds fire - representing destruction of the old order
his other right hand is raised in blessing
the other left hand points to his left foot, which has crushed demon Muyalaka - representing ignorance.

There are **nine** main or primary emotions, *Sthayibhavas*. It is also termed as *Rasa*(Mood).

- Shringara - Love

- Hasya - Mirth
- Veera - Heroism
- Roudra - Anger
- Bhayanaka - Terror
- Bheebatsa - Disgust
- Adbhuta - Wonder
- Karuna - Compassion
- Shanta - Tranquility

Vatsalya(Parental fondling) rasa is also sometimes included as one of the stayibhava. Vibhava (cause of emotion), Anubhava (effect of emotion) and Sanchari bhava (subordinate emotions) constitute the state of rasa.

Now i would like to talk about *Nayika*(the Heroine) and *Nayaka* (the Hero) bhavas.

The Navika Bhava

The shastras have classified the basic mental status of woman, the Nayika, into **Eight** divisions, called *Ashtanayika* bhavas. These divisions portray the heroine in different situations, express different feelings, sentiments & reactions.

The Ashtanayika bhava are

- Abhisarika
- Kalahantarika
- Khandita
- Proshitapathika
- Swadheenapathika
- Vasakasajjika
- Virahokantita
- Vipralabda

Abhisarika - She is the one who boldly goes out to meet her lover.

Kalahantarika - She is the one who is repenting her hastiness in quarrelling with her lover, which has resulted in their separation.

Khandita - She is the one who is angry with her lover for causing disappointment.

Proshitapathika - She is the one who is suffering in the absence of her beloved, who is away on a long journey.

Swadheenapathika - She is the one who is proud of her husband's or beloved's love and loyalty.

Vasakasajjika - She is the one who is preparing for the arrival of her beloved, by decorating herself and her surroundings. to provide a pleasant welcome to her lover.

Virahotkantita - She is the one who is separated from her lover & is yearning for reunion.

Vipralabda - She is the one who is disappointed that her lover has not turned up at the tryst as he promised.

Other classifications of the Nayika bhava are

Mugdha - Inexperienced in love.

Madhya - Partly Experienced in love.

Pragalbha - Matured in the art of love.

This Pragalbha Nayika is further classified as

- Dheera
- Adheera
- Dheeraadheera

Sweeya - Married & faithful to her husband.

Parakeeya - Married but in love with another man.

Samanya - A free woman, who truly belongs to any man for a price.

Jyeshtha - The preferred one.

Kanishta - The other woman.

Further classifications are

Uttama - Self-controlled & tolerant.

Madhyama - Literally the middle one, who gives as she gets.

Adhama - Literally the low one, who has no self restraint.

The **Companion** to the Nayika plays an important role in any padam, javali or Ashtapadi. This Companion is the one to whom the Nayika will convey her feelings, she is the one who will take the message, if any, from the nayika to the nayaka, she is the one who will sort out the differences between the nayika & the nayaka. This companion is usually a girl who is close to the Nayika.

The classification of the Companion is as follows.

- Daasi - Servant
- Sakhi - Friend
- Kaaroo - Woman from a lower caste
- Chatriya - Step Sister
- Prativamshini - Neighbour
- Lindini - Saint
- Shilpani - Artist
- Swaa - Nayika herself as a messenger

The Nayaka Bhava

Just like the heroines, the moods and emotions of the hero are also classified into different divisions. The main division is

- Dheerodaatta eg. Lord Rama
- Dheeroddhata eg. Demon Ravana
- Dheeralalita eg. Vatsaraaja
- Dheerashanta eg. Buddha

The other classification is

Pati - Married & faithful to his wife.

Upapati - Married but in love with another woman.

Vaisika - One who pays & enjoys women.

Further Nayaka classifications

Anukoola - Faithful to the Woman. eg. Lord Rama

Dakshina - Loves all his wives or women. eg. Arjuna

Drishta - When rejected, pleads to be accepted by his woman. eg. Vaali

Shatha - The deceitful one. eg. Lord Krishna

Most of the ashtanayika bhavas are experienced by the Nayaka also though the depiction of ashtanayika is more than the nayaka.

Nayaka's Companion plays an important role too. This companion is categorised as

- Peetamardhana
- Vita
- Cheta
- Vidooshaka

Arangetram

Arangetram is a tamil word. *Aranga* meaning raised floor and *Etram* meaning climbing in Tamil, one of the south indian languages. It is also called *Rangapravesha* in Kannada, another south indian language, *Ranga* meaning Stage and *Pravesha* meaning Enter. Ideally this should be the first public performance of an artist. After learning bharatanatyam under the guidance of an accomplished guru, this is the occasion for the proud guru to present his/her deciple to the public. This is the testing time for both the guru & the shishya (deciple) as the guru's knowledge & the deciple's talent both are judged by the public. Hence, the guru will decide when the deciple is ready for public appearance. Atleast 10 - 12 years of training is necessary to give a comendable performance.

This arangetram was known as *Gejjepooje* in old mysore district, meaning worshipping the jingles in kannada, a south indian language. For a dancer, jingles are considered devine. In olden days, deciples were not allowed to wear jingles till their first public performance. In their first performance, they were made to worship the jingles, wear them & then perform.

Accompaniments play a major role in the making of a memorable dance performance. Basic accompaniments are a Singer, Mridangam player, Violin player and ofcourse the Natuvanga. Veena, Flute and other instruments are optional. These people sit in the corner of a stage or in a place in front of the stage which will be in a lower level than that of the stage.

The artist will wear lot of jewellery, make-up and a specially stitched dress. Jingles are a must.

Usually duration of an arangetram will be 2 1/2 - 3 hours. To perform for such long hours one must have good stamina and concentration. This time is divided into two halves.

In the first half the artists generally perform

- [Pushpanjali](#) or [Alaripu](#)
- [Jatiswara](#)
- [Shabda](#)

- [Varna](#)

In the second half

- [Padam](#)
- [Ashtapadi](#) or [Devaranama](#)
- [Tillana](#)
- [Mangala](#)

Pushpanjali

This is an item where the artist salutes to god, guru and the audience. This item is a warmup item where the artist prepares the body for the next few hours of vigorous performance.

[Since Indian Dance was performed in the temples, therefore as a ritual the dancer would begin by offering the flowers to the God. Hence the name Pushpanjali- offering of flowers. The dancer pays her obeisance to the Ashtadikpālas, that is, the Guardians of the eight directions, the Guru and the audience. Later when dance no longer remained confined in the Temples and stepped out to be developed as an exclusive presentation, then some of the ritualistic compositions got lost. Perhaps that is the reason items like Pushpanjali and Kautukams are not being included in the Tanjore Quartette Format and instead we have Alārippu as the invocatory item. But again these items are being performed in today's recitals as they bring variety in the programme and also because of the fact that flowers are symbolic of pure mind. http://www.nadanam.com/bharatnatyam/b_margam.htm]

Alaripu

This is a Tamil word. *Alar* meaning to bloom. It comprises of set of movements without any meaning or expression. The movements are performed for syllables set for a beat (Tala). The complexity of the movements gradually increase. The steps are so formed that it looks like a bud blooming into a flower. This is also a warmup piece to prepare the body for the next few hours of performance. Even though there is no meaning, this can also be considered as an item where the artist salutes god, guru and the audience.

[Alarippu is the shortest and the simplest item of a BharatNatyam Recital. It is an invocatory piece where in the dancer pays her obeisance to the Gods, the Guru and the assembly of the onlookers.

Alar, Alaru is a Dravidian word and in most Dravidian languages, the verbal form means 'to blossom'. Alarippu literally means 'flowering', that is, opening of arms, body and limbs to get prepared to execute more difficult pieces to be taken up subsequently.

Hence it is a short piece with simple poses and movements in an equally simple tune and rhythm. It is a piece of 3-5 minutes duration and is preceded by a shloka or a verse. Alarippu is valuable in freeing the dancer from distraction and making her single-mindedness. In Alarippu which is based on rhythm (Taala) alone, the dancer takes leave of her subjective consciousness and identifies herself with the universal consciousness.

http://www.nadanam.com/bharatnatyam/b_margam.htm]

Jatiswaram

This is also an item where the movements will not convey any meaning or theme. Here the steps are more complex than the previous items. The composition can have amazing postures and teermanas or muktayas(ending of a jati). This is a musical composition set to a raga unlike alaripu which has only syllables.

[Jatiswaram is a more difficult item of pure dance(nritta) which has the adavus set to the Jatis (rhythmic syllables) and the Swara patterns set in a particular Raaga and Taala.

It has both melody (Raaga) and movement. It has no special mood and its aim is pure aesthetic pleasure by the creation of forms of beauty through poses and movements in rhythm. The Korvais show beautiful combination of Adavus and jatiswaram begins with a Teermaanam.

http://www.nadanam.com/bharatnatyam/b_margam.htm]

Shabda

This is a dance item with both nritta & abinaya. Usually the theme of the lyrics will be devotional like praising lord krishna, depicting lord krishna's childhood , praising a king etc.The movements here are leisurely.

[In the third item, Shabdham, for the first time words of sahitya and the abhinaya or gestural expression for that is introduced.

Lines of lyrics and rhythmic syllables (jatis) alternate in shabdham. Thus both abhinaya as well as the nritta is found here. **Shabda** means words of praise, hence a shabdham is a piece in which the deity/God or the king are praised for their deeds, glory, generosity and qualities. In Sanskrit it is called Yashogita, a song in praise praising the subjects' fame.

Shabdams usually ended with the word 'salaamure', that is, a salutation, hence they were also called as salaamus.

A large numbers of shabdham have been composed by gifted vaggeyakars of Melattur Village in Tanjore District like Bharatam Kasinadhayya, Ventaka Rama Shastri. Most of them are in raaga kaambhoji and a few in ragamaalika.

http://www.nadanam.com/bharatnatyam/b_margam.htm]

Varna

This is the item where the dancers are tested for their capacity to perform abinaya & nritta. This can be treated as a benchmark to judge the artist's talent.The item will contain many complex steps and will have lot of room for expressions also. To perform this item one should have lot of stamina & concentration. The lyrics can be devotional, praising a king etc. Varna can also have shrigara rasa as its theme.

[Varnam is the most enthralling, interesting and a challenging item in a bharatnatyam recital. It is a piece-de-resistance where in the expertise of the dancer is known.

There is a perfect synchronisation of Bhava, Raaga and Taala, thus giving the dancer abundant scope for displaying her rhythmic talents along with rich and variegated abhinaya. It is also a measure of one of the 'Dashapraanas' (the 10 vital characteristics of a good dancer), that is 'ashrama'(endurance), since it is the longest and the most demanding item where in the dancer uses her feet dancing to the Adavu-Jatis, the hands and the hastaas indicating the meaning of the song, while the feeling (inner emotion) is portrayed by the saatvika abhinaya through subtle facial expressions.

Varnam is nearly 45 minutes to one hour long item and creates an impression of beauty, grandeur and profundity while depicting the changing moods of love for the hero who is a God. The mood is of Shringara Bhakti- the worship through love.

» **Structure of Varnam:**

Varnam is divided into two sections:

The '**Purvaranga**', that is, the first half comprising pallavi, anupallavi and muktaayi swara, also called as chitta swara with abhinaya being alternated with pure dance steps.

The second half is the '**Urraranga**', also called as the 'Ettugada' or 'Charana' comprising ettugada sahitya and ettugada swaraas.

The first half opens with a 'mukaala termaanam', that is a teermanam in three kaala (speeds) which is choreographed with complex and graceful adavus, performed to the recital of the 'shollukattu'. Then the pallavi and anupallavi sahitya is alternated with nritta followed by the muktaayi sahitya and the muktaayi swara indicating the end of 'purvaranga'. The pallavi sahitya is rendered once again and then the charana (ettugada) begins with the alternate occurrence of sahitya and swara on one hand and abhinaya and pure nritta on the other hand. After the last charana swara, the sahitya is rendered again and brought to an end on appropriate note till the cycle of taala is completed.

There are two kinds of Varnams- one is **Pada Varnam** and the second is **Taana Varnam**.

Taana Varnam is mainly intended for musical practice. Much of it is in middle or fast tempo. Though it has sahitya but the sahitya does not have much room for the exposition of rich and variegated abhinaya.

Where as PadaVarnam which is also known as ChaukaVarnam is sung in slow tempo (chaukakaala meaning vilamb or slow tempo) and hence give ample scope for abhinaya as well as the nritta.

» **Brief history**

Varnam was not part of the Sadir Attam till the 18th century. The earliest composer of Varnam is believed to be Melattur Veerbhadrayya who was in the court of Prataapa Simhaa (1739-1763). The idea of a musical composition with sahitya for all angas was probably suggested by 'Husseni Swarajati' by Veerbhadrayya himself. He is also known to have given a definite shape to Carnatic music. Patchimiriyam Adiyappa, Ramaswami Dikshitulu (1735-1817), Mudduswami Dikshitulu (1775-1835), Shyama Shastri(1763-1827), Ponnaiya and Vadivelu of the Tanjore Quartette and more are some of the later nattuvanaars who composed Varnams.

http://www.nadanam.com/bharatnatyam/b_margam.htm]

Padam

In this dance item the dancer's abhinaya is put into test. It narrates expression of divine love or pangs of separation in love. The tempo is slow and the performance is based on a specific mood of love. Padams will have *Nayaka* (Hero, Supreme lover, Divine Lord) & *Nayika* (Heroine, the yearning soul). Heroine will talk to her friend (sakhi) and narrate her feelings towards her hero. The lyrics can be about how the hero has betrayed, how he has delayed the arrival, how she is angry with her beloved hero etc. The *Nayika* and *Nayaka Bhavas* are explained in detail [Here](#).

[Padams are abhinaya items, usually love lyrics and are rendered in a slower tempo. The various moods and emotions of the *Naayikaa* are executed by the dancer giving immense scope for the expression of variegated sentiments and shades of emotions.

Unless the dancer has understood and experienced the meaning behind the words, she can never express fully the song. The *naayikaa* is longing for her *naayaka* symbolising the longing of each individual soul for union with the universal Divine Spirit. Separation (*Vipralambha*) and Union (*Sambhoga*) are the two aspects of love that dominate this item in which the dancer can surrender herself to God, forget her own self in utter renunciation and begin to experience awareness of the highest truth. The Padams of *Kshetravya* and the *Ashtapadis* of *Jayadeva* are frequently chosen for the performance besides others.

» **Javalis**

Javalis are also love lyrics based on *shringara rasa* like padams but they are shorter and executed in faster tempo. They have a touch of folk music. The javalis are in a lighter mood than the padam. The *nritta* and abhinaya portions of the dance are also not demarcated.

» **Kirtanams**

Kirtanams are compositions which are in praise of God which begin with pure dance steps performed on rhythmic syllables (*shollus*) followed by abhinaya on the *sahitya* (lyrics) of the song. They are executed in *madhyam kaala*, that is in a medium tempo.

http://www.nadanam.com/bharatnatyam/b_margam.htm]

Ashtapadi

These are poet *Jayadeva's* Sanskrit compositions called *Geetagovinda*, an extremely romantic composition. It describes the love of *Krishna* and *Radha* in twelve cantos containing 24 songs. The songs are sung by *Krishna* or *Radha* or by *Radha's* maid. Each Canto is named differently considering *Krishna's* status of mind.

- *Saamodadamodara* - Joyful *Krishna*
- *Aakleshakeshava* - Careless *Krishna*
- *Mugdhamadhusoodhana* - Bewildered *Krishna*
- *Snigdamadhusoodhana* - Tender *Krishna*
- *Saakankshapundareekaksha* - Longing *Krishna*

- *Kuntavaikunta* - Indolent Krishna
- *Naagaranaaraayana* - Cunning Krishna
- *Vilakshalakshmeepathi* - Abashed Krishna
- *Mandamukunda* - Languishing Krishna
- *Chaturachaturbhuj*a - Intellegent Krishna
- *Saanandadamodara* - Blissful Krishna
- *Supreetapeetambara* - Ecstatic Krishna

Expressions are given foremost importance while performing these poems. Needs lot of grace. The artist should be mature enough to understand the lyrics and the situation to show the rasas.

Devaranama

This item is a devotional piece where the lyrics are in praise of god, describing the god etc. This is a pure abhinaya item with almost no emphasis on nritta. Usually the lyrics are in Kannada. These songs are the compositions of great mystics like *Purandharadaasa*, *Kanakadaasa*, *Vijayadaasa*, *Vyasaraaja* to name a few. The compositions are popularly known as *Daasa Sahitya*. It is a devotional literatures written in simple language understood by common man. It has made remarkable contribution to the spiritual and cultural upliftment of people by preaching phylosophy of Love, Devotion and Peaceful Co-Existence. If you are looking for some compositions, [here they are](#).

<http://www.cs.toronto.edu/~kulki/kannada/dasa.html#BEG>

Tillana

This is usually the last item in any bharatanatyam performance. Tillana is full of complicated movements & postures. This will also have complicated *Muktayas* or *Sholkattu*, ending of any step or adavu. This is mainly a nritta piece which might have a *charana*, a meaningfull lyrics for which abinaya is shown.

[Tillana is a nritta item comprising of beautiful and graceful pure dance steps along with a number of alluringly sculpturesque poses and varied patterns of movements.

Each adavu is executed in Vilambit (slow), Madhya (medium) and Dhnut (fast) kaala (speed) with a meticulous combination of the adavus, resulting in scintillating teermaanams. It ends in Dhnut kaala, thus impressing and spell bounding the audience.

Composed in specific raaga and taala, tillana comprises of pallavi, anupallavi and a sahitya which is in praise of God or the Diety in the temple or the King who has built the temple where the dance used to be performed.

http://www.nadanam.com/bharatnatyam/b_margam.htm

Mangala

Meaning ending the performance. Here the artist will again salute god, guru & the audience for making the performance a success

[The performance closes either with abhinaya or a shloka or a verse according to the tradition. The dancer does the Namaskar and pays her gratitude to the audience, Guru, musicians, Earth and God. She prays for everybody's well being and success at the end of her performance.

A Bharatanatyam recital lasts for about two and half to three hours and hence the main purpose of Mangalam is to show that even after the strenuous dance, she is as fresh as she was in the beginning..

http://www.nadanam.com/bharatanatyam/b_margam.htm]

About My Self & My Gurus

<http://www.geocities.com/Tokyo/Shrine/3155/bnatyam.html#PS>

I, Annapoorana Anand, am a dancer myself and have learnt Bharatanatyam for about 16 years. I have passed Vidwat exam, Highest exam for classical dance, Karnataka Examination Board, Karnataka, India. I am also a Classical Carnatic Vocal singer. I have given innumerable performances in Karnataka and have participated in number of dance dramas composed by my guru.

My guru **Sri.H.R. Keshavamurthy** is a doyen in the field of Bharatanatyam in Bangalore, India. He has been my Guru for 16 years. He is the founder of **Shri Keshava Nritya Shala**, a dance school which trains students in Bharatanatyam. He has dedicated himself to this field from more than five decades. He has been honoured with many awards. Recently he was awarded "The Shantala Award", given for outstanding contribution to the field of Classical Dance. He has directed more than 30 dance dramas like Sri Krishna Tulabhara, Kaveri Vaibhava, Jatayu Moksha, Mohini Bhasmasura, Parvati Koravanji, Tirukana Kanasu to name a few. Latest project he is working on is, to adopt the works of number of famous Indian poets to dance, like Kalidasa's Shakuntala, Ranna's Gadhayudda etc., a very challenging & commendable step. He has trained thousands of students under his able guidance, many of whom have taken this as a profession and running their own dance schools. This year he is celebrating the 50th anniversary of his dance school. To commemorate the occasion, year long dance performances & workshops are held in Bangalore.

Here in St. Louis, Missouri my Guru is **Smt. Asha Prem**. She is the director of the School of **Dances of India**. She has performed extensively in India & USA. She has been the recipient of numerous awards and honors from various cultural associations. She was invited to inaugurate the Festival of India program in New York. She is a faculty of Washington University in St. Louis. She has enriched the cultural life of the Midwest by dedicating herself to teaching & performing classical dances over the past twenty years.

Other Bharatanatyam Links



[Buy a CD on Bharatanayam](#)



- ▶ [Lasya Academy of Dance](#)
- ▶ [Preeti's Home Page](#)
- ▶ [Indian Dances](#)
- ▶ [Classical Dances of India](#)
- ▶ [Home Page of Siri Rama](#)

References

I have referred to

- *The Geetavinda of Jayadeva, Love song of the Dark Lord - By Barbara Stoler Miller*, for information about Geetavinda.
- *Aspects of Abhinaya - By Kalanidhi Narayanan*, for Nayika & Nayaka Bhavas.
- *Abhinayadarpana, Kannada traslation - By Sri.M.Sridharmurthy.*, for Hasta Viniyogas.

All other information were part of my Vidwat exam, given to me by my Guru, Sri. H.R.Keshavamurthy.

[List of other reference books.](#)

Reference Books

Name of the Book	Author
Bharatarnava	Nandikeswara
Nruttaratnavali	Jayasena
Alankarashastra	Kalidasa
Naatyadarpana	Ramachandra & Gunachandra
Bharatanatya	Satyanarayana
Bhavaprakashanamu	Sharadatanaya
Nrityadhyaya	Ashokamalla
Natyashastramu	Ponnayya
Pundareekamaala	Dr. R. Satyanarayana
Naatyashastra	Aadyarangacharya - Kannada Translation Manmohan Ghosh - English Traslation
Abinayadarpana	Sridhar Murthy - Kannada Translation Manmohan Ghish - English Traslation
Abhinayabharati	Abhinava Gupta
Abhinaya Shastra	Kohali
Laasyaranjana	Simhabhoopala
Hastamuktavali	Shubhankara
Aspects of Abhinaya	Kalanidhi Narayanan

Hasta (Hand Movements)

HASTA PRANALAKSHANA

The way a hasta/mudra is held, is divided into 12 *Pranalakshana* ie 12 different ways of holding a hand.

- *Prasarana Hasta* - The fingers are stretched
- *Kunchita Hasta* - The fingers are folded
- *Rechita Hasta* - The fingers are given movement
- *Punchita Hasta* - The fingers are folded or moved or stretched
- *Apaveshtita Hasta* - The fingers are bent down
- *Prerita Hasta* - The fingers are bent back or moved or stretched
- *Udveshtita Hasta* - Holding the hands UP while dancing
- *Vyavrutta Hasta* - Hands held UP in the sides
- *Parivrutta Hasta* - Hands are brought together from sides (like a namaskara)
- *Sanketa Hasta* - Hands used to convey Implied Meanings
- *Chinha Hasta* - While dancing a dancer tries to show lot of things which are visible & invisible like a person's physical appearance, face, weapons, places of limbs & other parts of the body, his/her influence on others, their mannerisms etc. Hands used to show such things are called *Chinhe*
- *Padarthateeke* - Hands used to confirm the meanings of certain words

The hand gestures are divided as

- *Asamyuta Hasta* - Single hand gestures
- *Samyuta Hasta* - Double hand gestures

There are 28 asamyuta hastas & 24 Samyuta hastas. Each hasta has a defined usage called *Viniyoga*. These viniyogas are again sanskrit shlokas written in Natyashastra.



Asamyuta Hasta

*Pataka tripatakordhapataka kartareemukhaha
 Mayurakyordhachandrashcha arala shukatundakaha
 Mushtishta shikarakyashcha kapitha katakamukhaha
 Suche chandrakala padmakosham sarpashirastata
 Mrugasheersha simhamukho langulasolapadmakaha
 Chatur bramarashchiva hamsasyo hamsapakshakaha
 Samdamsho mukulashchiva tamrachooda trishoolakaha
 Ashtavimshatihastanaam evam naamaanivikramat.*



Samyuta Hasta

*Anjalishcha kapotashcha karkata swastikastatha
Dolahasta pushpaputaha Utsanga shivalingakaha
Katakavardhanashchiva kartaree swatikastata
Shakata shankha chakrecha sampata pasha keelakau
Matsya Koorma Varahashcha Garudonagabandakaha
Khatwa bherundakakhyashcha avahitastathivacha
Chaturvimshatisankhyakaha samyuta katithakaraha*

The Viniyoga (usage) of these are described below.

Hasta Viniyogas

[Asamyuta Hasta](#)

[Samyuta Hasta](#)

Using the above two, one can show lot of other things in dance like

- [Deva Hasta](#)
- [Dashavatara Hasta](#)
- [Navagraha Hasta](#)
- [Jaati Hasta](#)
- [Bandhu Hasta](#)
- [Nritta Hasta](#)

Asamyuta Hastas

Pataka Hasta

Stretch all the fingers & hold them tightly together to show Pataka Hasta.

*Nattyaarambhe Vaarivaathe Vane Vastunishadhane
to begin the dance, clouds, forest, to refuse something
Kuchasthale Nishanyaamcha Nadhyaam Amaramandale
to show breasts, night sky, river, the heavens
Turage Khandane Vaayau Shayane Gamanodyame
horse, strike down, wind, sleeping, to go quietly
Prataapecha Prasaadecha Chandrikaayam Ghanaatape
to indicate greatness, to offer something, moonlight, bright sunlight
Kavaattapaattane Saptavibhaktiyarthe Tarangake*

to open a door, seven scriptures, waves
Vithipraveshabhaavepi Samatvecha Angaraagake
to enter a street, to show equality, to anoint ones body
Aatmaarthe Shapathechaapi Tushnimbhaavanidarshane
to show oneself, to take an oath, to show silence
Aashirvaadakriyaayaamcha Nripashreshtasyabhaavane
to bless, ideal king,
Taalapatrecha Khettechha Dravyaadisparshane tatha
palm leaf, shield, to touch things
Tatratatretivachane Sindhautu Sukrutikrame
to indicate such and such person, ocean, to indicate everything is alright
Sambhodhane Purogepi Khadgarupasyadharane
to address a person, going forward, sword
Maase Samvatsare Varshaadine Samaarjane tatha
month, year, rainy season, to sweep
Evamartheshuyujyante Pataakahastabhavanah
these are the different usages of Pataka Hasta

Tripataka Hasta

Bend the fourth finger & hold the rest tightly, like in pataka hasta to show Tripataka Hasta.

Makute Vrukshabhavacha Vajre Taddharavasave
Crown, Tree, Weapon of Lord Indra, Lord Indra
Ketakee kusume Deepe Vanhijwalavigrumbhane
Ketakee Flower, Lamp, to show flames
Kapole Patralekhayaam Baanarthe Parivartane
Cheeks, Letter writing, Arrow, Changing
Streepumpsayosamayoge Yujyate Tripatakakaha
Getting together of Man & Woman Tripataka is used.

Ardhapataka Hasta

Bend the fourth & the last finger and hold the rest tightly like in Tripataka Hasta to show Ardhapataka Hasta.

Pallave Phalake Teere Ubhayoritivachake
Sprouts, Board, Banks of rivers, to show two persons
Krukache Churikayanacha Dhawaje Gopura Shrungayoho
Hack Saw, Sword, Flag, Shrine, Horns
Yujyaterdhapatakoyam Tatatkarmaprayogataha
Ardhapataka is used to show all these things.

Kartareemukha Hasta

Hold Ardhapataka Hasta. Then make an angle between the second & third fingers (like in scissors) to show Kartareemukha Hasta.

Streepumsayostuvishleshe Viparyasapadepicha
Separation of Man & Woman, differentiation
Lunthane Nayanantecha Marane Bhedabhavane
Stealing, Glance, Death, Showing Difference

Vidyudarthe Ekashayya Virahe Patanetatha
Lightning, Single Bed, Pain of Seperation, Falling Down
Latayaam Yujyatechayam Kartareemukha Isyate
Creeper Kartareemukha is used for all these things.

Mayura Hasta

Hold Tripataka Hasta but touch the fourth finger with the thumb to show Mayura Hasta.

Mayurasye Latayancha Shakune Vamanetatha
Peacock, Creeper, Bird, Vomitting
Alakasyapanayane Lalate Tilakeshucha
Curls, Forehead, Dot on the Forehead(bind)
Netrasyodakavikshepe Shastravade Prasadhake
Tears, Predictions, Famous
Yevamartyeshu Yujyante Mayurakarabhavanaaha
To show all these meanings Mayura Hasta is used.

Ardhachandra Hasta

Leave the thumb in the Pataka Hasta to show Ardhachandra Hasta.

Chandre Krishnashtameebhaje Galahastadikepicha
Moon, Krishna's Birthday, pushing out holding the neck
Bhallayudhe Devatanaamabhishechanakarmanee
Weapon, worshipping the gods
Bhukpatrecha Udbhave Katyaam Chintayaam Aatmavachake
Plate, Creation, Waist, Worrying, Saying that "It is mine"
Dhyanecha Prarthanechapi Angasamsparshane tatha
Meditation, Praying, Touching the Limbs
Prakrutanaamnamaskarepyardhacahndroniyujyate
To salute the common man Ardhachandra Hasta is used.

Arala Hasta

Fold the second finger in Pataka Hasta to show Arala Hasta.

Vishamrutadipaneshu Prachandapavanepicha
Drinking Poison or Nectar, Thunder storm
Yujyateraalahastoyam bharattagamakovidhihi
Arala Hasta is used to show all these things.

Shukatunda Hasta

Bend the fourth finger in Arala Hasta to show Shukatunda Hasta.

Baanaprayoge Kuntarthe Marmoktaaugrabhavane
To Shoot an Arrow, Weapon, Saying Cunning things, Showing Fury
Shukatundakarogneyo Bharatagamavedhibhihi
Shukatunda Hasta is used for all these things.

Mushti Hasta

Fold all the fingers in to the palm & keep the thumb on them to show Mushti Hasta(like a fist).

Sthire Kachagrahe Dardhye Vastraadeenaanchadharane
Strength, Dragging by the Hair, Courageous, Holding Things
Mallanaam Yudha bhavecha Mushtihastoyamuchyate
Wrestling To show all these Mushti Hasta is used.

Shikhara Hasta

Stretch the thumb finger in Mushti Hasta to show Shikhara Hasta.

Madane Karmukhe Sthambe Nishabdhe Pitrutarpane
Cupid, Bow, Piller, Silence, Offerings to the dead ancestors
Oshte Pravishtaroopecha Radane Prashnabhavane
Lips, Enterung, Teeth, Questioning
Ange Naasteetivachane Smarane Abinayaantare
Limbs, saying 'NO', Recollection, At he end of an expression
Katibandhakarshanecha Parirambhavidhoudhave
Tieing around the waist, Hugging
Shaktitomarayormokshe Ghantanadecha Peshane
Weapon names Shakti, Weapon called Tomara, Ringing the Bell, Churning
Shikharo Yujyatesoyam Bharatagamavedhibhihi
Shikhara Hasta is used to show all these things.

Kapitha Hasta

Fold the second finger on the thumb in the Shikhara Hasta to show Kapitha Hasta.

Lakshmyamchiva Saraswatyam Veshtane Taladharane
To show Godess Lakshmi, Saraswati, Going Around, Holding the symbols(Tala)
Godohanechanjanecha Leelattasumadharane
Milking the cows, Putting eye liners, Holding Flowers
Chelanchaladigrahane Patasyivavakuntane
Holding the Saree(pallu), Draping a cloth on the face
Dhoopadeepaarchanechapi Kapithasamprayujyate
To Hold Lamp and Incense, Kapitha Hasta is Used.

Katakamukha Hasta

Bring together the thumb, index & middle fingers & stretch the other two fingers at an angle to show Katakamukha Hasta.

Kusumapachaye Muktasrajaam Daamnancha Dharane
Plucking the flowers, Pearl necklace, Wearing Flowers
Sharamandaakarshanecha Nagavallee Pradanake
Getting attracted by the cupid arrows, Giving Beetle Leaf
Kastoorikadi Vastonaam peshane Gandhavasane
Showing Kastoori & other Perfumes, Enjoying the perfumes,
Vachane Drushtibhavecha Katakamukha Ishyate
To show Talking & Seeing Katakamukha Hasta is used.

Suchi Hasta

Stretch the index finger & bring together all others to show Suchi Hasta.

Ekartheipi Parabrahmabhavanayam Shatapicha
Showing Number One, Showing Para Brahma, To show 100
Ravou Nagaryam Lokarthe Tathepivachanepicha
Sun, City, Univerce, Saying 'That's how it is'
Yachabdepichatatchabdhe Vyajanartheptarjane
Asking 'when, why, who, how?', Scaring
Karshye Shalakavapushe Ashcharye Venibhavane
Thin or Skinny, Wonder, Showing the hair
Chatre Samarthe Konecha Romalyam Bheribhedhane
Umbrella, Capable, Room, Exitement,
Beating an instrument called Bheri
Kulalachakrabhramane Rathange Mandaletatha
Showing potter's Wheel, Wheel of a chariot, Group of People
Vivechane Dinantecha Suchi Hasta Prakeertithaha
Thinking, Evening all these are shown using Suchi Hasta.

Chandrakala Hasta

Stretch the thumb finger in Suchi Hasta to show Chandrakala Hasta.

Yesha Chandrakalaa chandrakallayame Vyujyate
This Chandrakala Hasta is used to show Moon.

Padmakosha Hasta

Bend all the fingers towards the palm to show Padmakosha Hasta.

Phale Bilwa Kapithadou Streenaamcha Kuchakumbhayoho
To show Fruits like Bilwa & Kapitha, Breasts
Vartule Kanduke Swalpabhojane Pushpakoshake
Round, Ball, Small quantity of food, Bud
Sahakaraphale Pushpavarshe Manjarikadishu
Mango, Rain of flowers, Bunch of Flowers
Japakusumabhavapi Ghantarooopa Vidhanake
To show Flowers, Bell
Valmeeke Kumude Ande Padmakoshobhidheeyate
Anthill, Lilly, Egg Padmakosha Hasta is used.

Sarpasheersha Hasta

Bend the fingers a little in Pataka Hasta to show Sarpasheersha Hasta.

Chandane Bhujage Mande Prokshane Poshanadishu
Sandalwood paste, Snake, Slow, Sprinkling, Caring
Devarshudakaaneshu Hyaspale Gajakumbhayoho
Holy water, Elephant's Forehead
Bhujaasphaletu Mallanaam Yuujyate Sarpasheershakaha
To show the muscles of wreslers Sarpasheersha hasta is used.

Mrugasheersha Hasta

Stretch the thumb & the little fingers in Sarpasheersha Hasta to show Mrugasheersha Hasta.

Streenamarthe Kapolecha Krama Maryadayorapi
To show Women, Cheeks, Way of doing things, To show respect
Bheete Vivade Nepathye Aavasecha Tripundrake
Scare, Argument, Back Stage, The place of living, Forehead
Mukhamukhe Rangavalyom Paadasamvahanepicha
Meeting of people, Sacred Design on the floor, Massaging the feet
Sarvasammelanekaarye Mandire Chatradharane
Getting people together, house, Holding an umbrella
Sopane Padavinyase Priyahvane Tathivacha
Stairs, Gait, To call the loved one
Sancharecha Prayujyeta Bharatagamakovidhihi
To show Movement this hasta is used.

Simhamukha Hasta

Touch the middle & the ring finger with thumb & stretch the second & little fingers to show Simhamukha Hasta.

Vidrume Mouktikechiva Sugandhe Alakasparshane
to show Coral, Pearl, Fragrance, Curls
Aakarnanecha Prushati Moksharthe Hrudisamstitaha
Hearing, Point, Salvation, Heart
Home Shashe Gaje Darbhachalane Padmadamini
Sacred fire, Rabbit, Elephant, Sacred Grass, Flower
Simhanane Vaidyapakashodhane Simhavakrakaha
Lion's face, Examine the medicinal preparations Simhamukha Hasta is used.

Langoola Hasta or Kangoola Hasta

Fold the ring finger in Padmakosha Hasta to show Langoola Hasta.

Lakuchasya Phale Balakuche Kalharake tatha
To show Lemon, Breasts of a teenager, Flower called Kalhara
Chakore Kramuke Baalakinkinyam Ghutikadike
A bird called Chakora, Beetle nut, Jingles, Tablets
Chaatake Yujyatechayam Kangoolakaranaamakaha
A bird called Chataka Kangoola Hasta is used.

Alapadma Hasta

Stretch & hold all the fingers at an angle to each other to show Alapadma Hasta.

Vikachabje Kapithadiphale Chaavartake Kuche
Lotus, Fruit Called Kapitha, Turning, Breasts
Virahe Mukure Poornachandre Soundaryabhajane
Pain of separation, Mirror, Full moon, Beautiful things
Dhammille Chandrashalayaam Grame Uddhata Kopayoho
Knotted Hair, Moon Chamber, Village, Height, Anger
Tataake Shakate Chakravake Kalakalaarave
Lake, Cart, Bird Called Chakravaka, Sound of Birds, wind, water

Shlaghane Solapadmashcha Keertito Bharatagame
To Praise Alapadma Hasta is used.

Chatura Hasta

Stretch all the fingers, hold the little finger at an angle to the other fingers & fold the thumb & touch the bottom of the ring finger to show Chatura Hasta.

Kastooryaam Kinchidapyarthe Swarnataamraadilohake
Fragrane called Kastoori, To show small quantity, Gold and other metals
Aardre Khede Rasaaswade Lochane Varnabhedake
Wetness, Sadness, Taste, Eye, Differentiate colors
Pramane Sarase Mandagamane Shakaleekrute
Promise, Romance, Slow movement, Breaking
Aasane Ghruta Tailadou Yujyate Chaturakaraha
Seat, Melted Butter, Oil Chatura Hasta is used.

Bhramara Hasta

Touch the Middle finger with thumb, bend the second finger completely, stretch the last two fingers at an angle to show Bhramara Hasta.

Bhramarecha Shuke Yoge Saarase Kokiladishu
To show Honey Bee, Parrot, Meditation(Yoga),
Birds Called Sarasa & Kokila
Bhramaraabidhahastoyam Keertito Bharatagame
Bhramara Hasta is used.

Hamsasya Hasta

Touch the index finger with thumb & hold the other fingers at an angle to show Hamsasya Hasta.

Mangalyasootrabandhe Chapyupadeshe Vinishchaye
Tying the sacred thread of marriage, Advice, Decision
Romanche Mouktikadoucha Chitrasamlekhane tatha
Excitement, Pearls & other precious stones, Drawing
Damshetu Jalabindoucha Deepavarteeprasarane
Fly, Drop of water, Wick of the lamp
Nikashe Shodhane Mallikadou Rekhavalekhane
Polishing, Searching, Jasmine & other flowers, Drawing a line
Malayaamvahane SohambhavanayananchaRoopake
Holding garland, To say 'i am Brahma'
Naasteetivachanechapi Nikashanamchabhavane
Saying 'No', Looking at the polished article
Krutakrutyepe Hamsasyaha Eerito Bharatagame
Hamsasya Hasta is used to show all these things.

Hamsapaksha Hasta

Stretch the Little finger in Sarpasheersha Hasta to show Hamsapaksha Hasta.

Shatsankhyayaam Setubandhe Nakharakankhanetatha
To show number 6, Bridge, Impression of the nails

Vidhane Hamsapakshoyam Keertito Bharatagame
Way of doing thing Hamsapaksha Hasta is used.

Samdamsha Hasta

Hold the Padmakosha Hasta, close & open the fingers often to show Samdamsha Hasta.

Udaare Balidanecha Vrane Keete Manobhaye
To show Generosity, Sacrificial Offering, Wound, Insects, Fear
Archane Panchavakravaye Samdamshakyobhidheeyate
Offering Worship, Number 5 Samdamsha Hasta is used.

Mukula Hasta

Touch the tips of all the fingers to show Mukula Hasta.

Kumude Bhojane Panchabane Mudradidharane
To show Lilly, Eating, Cupid, Smearing sacred marks on the body
Naabhoucha Kadaleepushpe Yujyate Mukulakaraha
Belly button, Banana Flower Mukula Hasta is used.

Tamrachooda Hasta

Hold the Mukula Hasta, separate the index finger, bend a little to show Tamrachooda Hasta.

Kukkutadou Bake Kaake Ushtre Vatsecha Lekhane
To show Rooster, A bird called Baka, Crow, Camel, Calf and to show letters
Tamrachooda Karakhyasou Keertito Bharatagame
Tamrachooda Hasta is used.

Trishoola Hasta

Fold the thumb & the little finger, stretch the other fingers & hold them together to show Trishoola Hasta.

Bilwapatre Tritwayukte Trishoolakara Eeritaha
To show a leaf called Bilwa & to show the number 3
Trishoola Hasta is used.

Samyuta Hastas

Anjali Hasta

Hold Pataka in both the hands & join the palms to show Anjali Hasta.

Devataguru Vipranaam Namaskarepyanukramaat
To salute God, Teacher & the Learned hold the Anjali Hasta
Karyasshiromukhorassu Viniyojyonjalikaraha
above the head, in front of the face &
in front of chest respectively.

Kapota Hasta

In Anjali Hasta, only the borders of the hands are joined(Palm should not touch one another) to show Kapota Hasta.

Pramaana Gurusambhasha Viniyogekrutishwayam
To make promise, Speak to the teacher, To be Polite,
To Agree this hasta is used.

Karkata Hasta

Bring the fingers of both the hands between one another to show Karkata Hasta.

Samooahadarshane Tundadarshane Shankhapoorane
To show Crowd, Thick articles, Blowing of Shankha
Angaanaam Motane Shakhonnamanecha Niyujyate
Stretching Limbs, Bending the branches of a tree this hasta is used.

Swastika Hasta

Hold Pataka Hands & cross the hands at the wrist so that the hands are opposite to each other to shoe Swastika Hasta.

Samyogena Swastikakhyo Makararthe Niyujyate
This hasta is used to show Aligater
Bhayavade Vivadecha Keertane Swastikobhavet
To Talk in fear, to Argument and to praise this hasta is used.

Dola Hasta

Hold Pataka Hasta, stretch the arms & keep the hasta upside down along the hip line to show Dola Hasta.

Naatyarambhe Prayoktavya Iti Natyavidovidhuhu
This hasta is used in the beginning of a dance.

Pushpaputa Hasta

Hold Sarpasheersha in both the hands & join them at the wrist to show Pushpaputa Hasta.

Neerajanavidhou Baala Phaladigrahane tatha
To show Lamp Offering, Children, Accept Fruits
Sandhyayaamarghyadanecha Mantrapushpe Niyojayet
Offering to the Sun in the evenings, Chant Holy prayers
This hasta is used.

Utsanga Hasta

Hold Mrugasheersha Hasta in boh the hands, cross the hands, touch opposite shoulders to show Utsanga Hasta.

Aalinganecha Lajjayaam Angadaadipradarshane
To Embrace, To show shyness, To show one's body
Baalaanaamshikshanechaayam Utsango Yuujyatekaraha
To deciplinne children Utsanga hasta is used.

Shivalinga Hasta

Hold Ardhachandra Hasta in the left hand(palm up), keep shikhara Hasta in right hand & place it on the left hand to show Shivalinga Hasta.

Viniyogastutatsyva Shivalingapradarshane
This Hasta is used to show Shivalinga (Lord Shiva).

Katakavardhana Hasta

Hold Katakamukha Hasta in both hands, cross the hands at the wrist to show Katakavardhana Hasta.

Pattabhisheke Poojayam Vivahadishu Yujyate
To show Coronation, To worship and to show weddings
this hasta is used.

Kartareeswastika Hasta

Hold Kartareemukha Hasta in both the hands & cross the hands at the wrist to show Kartareeswastika Hasta.

Shakhaasucha Adri Shikhare Vruksheshucha Niyujyate
To show the branches of a tree, tip of Mountains, Trees
This hasta is used.

Shakata Hasta

Leave the thumb & the middle fingers in Bhramara Hasta. Hold like this in both the hands & cross at the wrist to show Shakata Hasta. Another way of showing Shakata Hasta is to cross the Arala Hastas at the wrist.

Raakshasaabhinayechaayam Niyukto Bharatadibhihi
This hasta is used to show Demons.

Shankha Hasta

Hold the Left thumb with the last three fingers of the right hand, stretch the other fingers of the left hand, stretch & touch the thumb & index fingers of the right hand with the stretched fingers of the left hand to show Shankha Hasta.

Shankhaadishuniyujyoya Mityevam Bharataadayaha
This hasta is used to show Conch.

Chakra Hasta

Hold Ardhachandra hasta in both the hands, place them one above the other like a Plus(+) mark to show Chakra Hasta.

Chakrahastassa vigneya chakrarthe viniyujyate
This Hasta is used to show Chakra, the weapon of Lord Vishnu.

Samputa Hasta

Hold Chakra Hasta, fold the thumb & little fingers in both the hands to show Samputa Hasta.

Vastvaacchchade Samputecha Samputahkara Eeritaha
To cover things and to show the sacred box in which the
idols are placed this Samputa Hasta is used.

Paasha Hasta

Hold Suchi Hasta in both hands, bend the index finger a little & join these fingers like a chain to show Paasha Hasta.

Anyonyakalahe Paashe Shynkhalaayaam Niyujyate
To show Playful Quarrel, Rope, Chains this hasta is used.

Keelaka Hasta

Hold Mrugasheersha Hasta in both hands, bend the little finger a little & join these fingers like a chain to show Keelaka Hasta.

Snehecha Narmalaapecha Viniyogosya Sammataha
To show friendly talk this hasta is used.

Matsya Hasta

Hold Pataka hasta in both the hands, place them one above the other, stretch the thumb a bit (like fins of fish) to show Matsya Hasta.

Etasya Viniyogastu Matsyarthe Sammatobhavet
This hasta is used to show Fish.

Koorma Hasta

Opposite of Chakra Hasta is Koorma Hasta i.e Stretch the thumb & little fingers & fold the other fingers in Chakra Hasta to show Koorma Hasta.

Koormahastasyavigneyaha Koormarthe Viniyujyate
This Hasta is used to show Turtle, Tortoise

Varaha Hasta

Hold Mrugasheersha hasta in both hands, place them one above the other to show Varaha Hasta.

Etasyaviniyogastu Varaharthe tu Yuujyate
This Hasta is used to Show Boar (Wild Pig)

Garuda Hasta

Hold Ardhachandra in both the hands, turn them & hold them with the thumbs to show Garuda Hasta.

Garudo Garudarthe cha Yuujyate Baratagame
This Hasta is used to show a bird called Garuda.

Nagabandha Hasta

Hold Sarpasheersha in both the hands & cross them at the wrist to show Nagabandha Hasta.

Bhujagadampatee Bhaave Nikunchanaamcha darshane
To show Snakes, Creeper Chamber
Athrvanasya mantreshu Yojyo Bharatakovidhihi
Atharvana Veda Shlokas this hasta is used.

Khatva Hasta

Hold Chatura Hasta in both hands, place the hands one above the other, stretch the index fingers down to show Khatva Hasta.

Khatvahastobhavedeshaha Khatvaadishu Niyujyate
This Hasta is used to show Bed.

Bherundha Hasta

Hold Kapitha Hasta & cross them at the wrist to show Bherundha Hasta.

Bherundhapakshi Dampatyorbherundhaka Eteeritaha

To show a bird couple called Bherundha this hasta is used.

Avahittha Hasta

Hold Alapadma in both the hands, cross them at the wrist, place them near chest to show Avahitha Hasta.

Srungara Natanechiva Leelaa Kandukadharane

To show Love, Catching the ball

Kucharthe Yujoyate Soyamavahitthakaraabhidhaha

Breasts Avahittha Hasta is used.

Deva Hasta

Here are some of the hastas used to show the gods & goddesses.

<i>Name of the Deity</i>	<i>Left Hand</i>	<i>Right Hand</i>
Brahma Hasta	Chatura Hasta	Hamsasya Hasta
Shambhu Hasta	Mrugasheersha Hasta	Tripataka Hasta
Vishnu Hasta	Tripataka Hasta	Tripataka Hasta
Saraswati Hasta	Kapitha Hasta, in line with the shoulder	Suchi Hasta
Parvati Hasta	Ardhachandra Hasta, held downwards	Ardhachandra Hasta, held upwards
Lakshmi Hasta	Kapitha Hasta, in line with shoulder	Kapitha Hasta, in line with shoulder
Vinayaka Hasta	Kapitha Hasta, in front of chest	Kapitha Hasta, in front of chest
Manmatha Hasta	Shikhara Hasta	Katakamukha Hasta
Shanmukha Hasta	Trishoola Hasta	Shikhara Hasta
Indra Hasta	Tripataka Hasta	Swastika Hasta
Agni Hasta	Kangoola Hasta	Tripataka Hasta
Yama Hasta	Paasha Hasta	Suchi Hasta
Niruti Hasta	Khatva Hasta	Shakata Hasta
Varuna Hasta	Shikhara Hasta	Pataka Hasta
Vaayu Hasta	Ardhapataka Hasta	Arala Hasta
Kubera Hasta	Padmakosha Hasta	Ardhachandra Hasta

Dashavatara Hasta

The 10(Dasha) incarnations(Avatara) of Lord Vishnu can be shown like this.

<i>Name of the Avatara</i>	<i>Left Hand</i>	<i>Right Hand</i>	<i>Position of the Hands</i>
----------------------------	------------------	-------------------	------------------------------

Matsya (Fish)	Tripataka Hasta	Tripataka Hasta	First show the Matsya hasta and then hold tripataka hasta in both the hands, in line with shoulders.
Koorma (Tortoise)	Tripataka Hasta	Tripataka Hasta	Show the Koorma hasta and then hold tripataka hasta in both the hands, in line with shoulders.
Varaha (Wild Bore)			Show the Varaha hasta and then keep both hands on the waist.
Narasimha (Half Man & Half Lion)	Simhamukha Hasta	Tripataka Hasta	Hold the hands in front of the chest.
Vamana (Dwarf)	Mushti Hasta	Mushti Hasta, turned down	Hold the left hand little below the left sholuder and the right hand little above the waist, like showing the sacred thread.
Parashuraama	Keep the hand on the waist	Ardhapataka Hasta	Stretch the right hand above the head at an angle.
Raama	Shikhara Hasta	Kapitha Hasta	Hold the left hand above the shoulder level, like holding a bow and stretch down the right hand, like holding an arrow.
Balaraama	Mushti Hasta	Pataka Hasta	Hold the hands in front of the chest.
Krishna	Mrugasheersha Hasta	Mrugasheersha Hasta	Both the hands are held near the mouth with mrugasheersha hasta opposite to one another, like holding the Flute
Kalki	Tripataka Hasta	Pataka Hasta	Hold the hands in front of the chest.

Navagraha Hasta

<i>Name of the Graha</i>	<i>Left Hand</i>	<i>Right Hand</i>
Surya	Alapadma Hasta	Kapitha Hasta
Chandra	Alapadma Hasta	Pataka Hasta
Kuja or Mangala or Angaraka	Suchi Hasta	Mushti Hasta
Budha	Mushti Hasta, held horizontally	Pataka Hasta
Bruhaspati or Guru	Shikhara Hasta	Shikhara Hasta, both hands held like showing the showing the sacred thread.
Shukra	Mushti Hasta	Mushti Hasta, held upside down
Shani	Shikhara Hasta	Trishoola Hasta
Raahu	Sarpasheersha Hasta	Suchi Hasta
Ketu	Suchi Hasta	Pataka Hasta

Jaati Hasta

<i>Name of the Jaati</i>	<i>Left Hand</i>	<i>Right Hand</i>
Rakshasa Hasta	Shakata Hasta	Shakata Hasta, held near the mouth
Brahmana Hasta	Shikhara Hasta	Shikhara Hasta
Kshatriya Hasta	Shikhara Hasta, held horizontally	Pataka Hasta
Vyshya Hasta	Hamsasya Hasta	Katakamukha Hasta

Bandhu Hasta

<i>Relationship</i>	<i>Left Hand</i>	<i>Right Hand</i>
Dampati (Married Couple)	Shikhara Hasta	Mrugasheersha Hasta
Maatru (Mother)	Ardhachandra Hasta , held near the stomach	Samdamsha Hasta
Pitru (Father)	Ardhachandra Hasta , held near the stomach	Shikhara Hasta
Swashru (Mother-in-law)	Hamsasya Hasta, held near the neck	Samdamsha Hasta
Swashura (Father-in-law)	Hamsasya Hasta, held near the neck	Shikhara Hasta
Bhartru Bhaatru (Brother-in-law)	Shikhara Hasta	Kartareemukha Hasta
Nanand (Sister-in-law)	Show the above hasta and then show Mrugasheersha Hasta in right hand	
Sodara (Brother)	Mayura Hasta	Mayura Hasta
Putra (Son)	Shikhara Hasta	Samdamsha Hasta, held near the stomach
Snusha (Daughter-in-law)	Show the above hasta and then show Mrugasheersha Hasta in right hand	
Sapatni (Second Wife)	Mrugasheersha Hasta	First Paasha Hasta and then Mrugasheersha Hasta

Nritta Hasta

13 Hastas are categorised under Nritta Hasta. They are so named because of their usage in Aduvus. There are different ways of holding the Nritta Hastas. They can be held

- Facing Upward
- Facing Downward
- To the Right
- To the Left
- In Front

Depending on the footwork, the nritta hastas should be held in proper places.
The 13 Nritta Hastas are

- Pataka
- Swastika
- Dola
- Anjali
- Katakavardhana
- Shakata
- Paasha
- Keelaka
- Kapitha
- Shikhara
- Koorma
- Hamsasya
- Alapadma

Shirobedha (head movements)

Shirobedha

*Samam Udvahitam Adhomukham Alolitam Dhutam
Kampitancha Patavruttam Utkshiptam Parivahitam.*

Samam = Keeping head straight
Udvahitam = Lifting the head up
Adhomukham = Putting the head down
Alolitam = Rotating the Head Clockwise & Anti-clockwise
Dhutam = Nodding the head as if to say "NO"
Kampitam = Shaking the Head
Paravruttam = Lifting the head from right side
Utkshiptam = Lifting the head from left side
Parivahitam = Nodding the head as if to say "YES".

Greevabhedha (neck movements)

Greevabhedha

Sundareecha tirashcheena tathivaparivartita prakampitachabhavagny gneyagreeva chaturvidha

Sundari = Neck movement on both sides
Tirashcheena = Above movement with increase in speed
Parivartita = Movement to the corners
Prakampita = Moving the neck like a rooster

Drushtibhedha (eye movements)

Drushtibhedha

Samam Alolitam sachi pralokita nimeelite Ullokita anuvruttecha tathachivavalokanam

Samam = Looking Straight
Alolitam = Turing eye balls clockwise & anti-clockwise
sachi = Looking to the sides without turning the head
Pralokana = Looking to the sides alternatively without turning the head
Nimeelana = Looking down
Ullokana = Looking Up
Anuvrutta = Looking Up & Down
Avalokana = Looking deep down.

Paadabhedha (leg movements)

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

- [Mandala \(Standing\)](#)
- [Utplavana \(Jumping\)](#)
- [Bhramari \(Circling\)](#)
- [Paadachari \(Walking\)](#)

Mandala

There are 10 categories in Mandala. They are

- Sthanaka - Stand Straight with Ardhachandra Hasta on the waist
- Aayata - Keep 12 inch distance between the feet and bending the knees a little.

- Aaleedha - Keep the right foot 3 feet in front of the left foot, holding shikhara hasta in the left and katakamukha hasta in right hand
- Prenkhana - Stand with one foot on the knee of the other and holding koorma hasta
- Prerita - Hit the floor hard with one leg, bend the knees, keep the other foot a little further, hold shikhara in one hand, near the chest and pataka in another, stretched away
- Pratyaleedha - Opposite of Aaleedha
- Swastika - Keep right leg across the left leg and right hand across the left hand
- Motita - Sit on toes, touch the ground with knees, alternatively
- Samasoochi - Touch the ground with toes & knees
- Paarshwasoochi - Sit on toes, touch the ground with one of the knees in one side

Sthanaka Mandala is further classified as

- Samapaada - Stand Straight. While worshipping the god this is used.
- Ekapaada - Stand with one foot on the knee of the other. To show a Saint in Penance this is used.
- Naagabandha - Twist one leg with the other & one hand with the other. To show a pair of snakes this is used.
- Aindra - Bend one of the legs little and lift the knee of the other and keep the hands as usual. To show Indra this is used.
- Garuda - Bend the left leg keeping the foot completely on the floor, bend the right leg and sit on the right leg. This is used to show the bird Garuda, Lord Vishnu's Vehicle
- Brahma - Sit down, cross the feet like Padmasana. This is used to show meditation.

Utplavana

There are 5 types of Utplavana. They are

- Alaga - Hold Shikhara hasta on the waist and jump
- Kartaree - Hop on the toes, hold Kartareemukha hasta behind the left leg and hold shikhara hasta, upside down on the waist
- Ashvotplavana - Hop forward on one leg and bring the other leg together, hold tripataka hasta in both the hands
- Motita - Hold tripataka hasta in both the hands, jump like Kartaree Utplavana on both side
- Krupaalaga - Jump in such a way that the heel touches the back side

Bhramari

There are 7 types of Bhramari. They are

- Utplutabhramari - With Samapaada Sthanaka, jump & turn around
- Chakrabhramari - Hold tripataka hasta in both the hands and turn around while dragging the legs on the floor
- Garudabhramari - Keep one of the knees on the ground, stretch the other leg and turn around
- Ekapaadabhramari - Stand on one leg and turn around with the other
- Kunchitabhramari - Jump and turn around folding the legs up
- Aakaashabhramari - Jump , spread the legs apart and turn around
- Angabhramari - Keep the legs 12 inch apart and turn the body around

Paadachari

There are 8 types of Paadachari. They are

- Chalanachaari - Walk casually
- Chankramanachaari - Walk while keeping the legs sideways
- Saranachaari - Walk while dragging one feet and bringing the other together without lifting the heel from the ground
- Veginichaari - Walk fast while changing alapadma & tripataka hasta alternatively
- Kuttanachaari - Walk while tapping the feet hard on the floor
- Lunthitachaari - Stand in Swastikamandala and perform kuttanachaari in the front leg
- Lolithachaari - Perform kuttanachaari in one leg and walk slowly with the other one
- Vishamachaari - Walk while the legs are twisted together

Gathibhedha (Charecteristic walks)

There are 10 unique ways of Gathibhedha(Gait). They are

- Hamseegathi - Walk while keeping one foot in front of the other and sway with each step, hold kapitha hasta in both hands. (Walk like a Swan)
- Mayooreegathi - Stand on the tip of toes, hold kapitha in both hands and fold up the legs for each step. (Walk like a Peacock)
- Mrugeegathi - Hold tripataka in both hands and run around like a Deer
- Gajagathi - Hold pataka hasta near the ears, walk very slowly with Samapaada
- Turangineegathi - Lift the right leg, hold shikhara in left hand and pataka in right hand and jump with the left leg.(Like a Horse)

- Simheegathi - Hold shikhara hasta in both hands, jump on the toes and move forward. (Like a Lion)
- Bhujangeegathi - Hold tripataka in both hands & walk as explained in simheegathi. (Like a Snake)
- Mandookeegathi - Like simheegathi.
- Veeragathi - Hold shikhara hasta in left hand, pataka in right and walk as though coming from far.
- Maanaveegathi - Keep the left hand on the waist, katakamukha in right and walk while turning around for each step.

Various imp adavu

Here's a list of common Adavus. Different schools of dance perform them with slight variations. You could also check out some books that will tell you more about Adavus.

You could try 'Laghu Bharatam' - Volumes I & III published by Shree Bharatalaya, for a detailed description of the adavus with illustration of stick figures. Mohan Khokar's book 'Adavus' is another reference work.

1. Thattu Adavu - Thaiya thaiyi
2. Naattu Adavu - thaiyum thath- tha thaiyum -tha
3. Pakka Adavu / Meetu Adavu - Taa thai thai tha
4. Kudhitha Mettu Adavu / Mettu Adavu - thai-ha thai-hi
5. Kutha Adavu / Etta Adavu - thath-thai tha-ha
6. Shutru / Bhramari - Thath thai thaam, dhith thai thaam
7. Thaangidu thathadhina Series
 - a. Mandi Adavu
 - b. Karthari Adavu - thai thai-dhath tha
 - c. Shimir Adavu - thai thai-dhath tha
8. Theermana Adavus
 - a. Thai dhi dhi thai / tha dhing gin na thom
 - b. Kita thaka thari kita thom
9. Jark Adavu - thai-ya thai-yi
10. Sharukkal Adavu
11. Mei Adavu
12. Thattu Mettu
13. Uthplutha / Thalaangu / Jumps
14. Bhramari / Turns
15. Nadai / Walk

Mrinalini Reddy asks -

Could you give me the words for "Nateshwara Kavutuvvam" it goes something like this: tadavana munijan sakhala sura asura.....

Dear Mrinalini,

You wanted the words of Natesha Kauthuvam. Here they are

Natesha Kauthuvam

Thatavana munijana sakala surasura

Sannutha padha kinkini jamjam

Jana jana jana jana noopura layagathi

Gana gana gana gana vidhi hari sevitha

Thakudu thikudu thaka thari kita thaka tham tha tha

Thandavidhambara
dhik kita kita thaka dhi dhi kita kita thaka
Vyagra charmadhara
Thom kita kita thaka thona kita kita thaka
Thrishuladhara
Nam kita kita thaka nan kita kita thaka
Nandi Vahana

Nadha yoga priya
Jakanam kita thaka jakanam kita thaka thona thaka thath thaka thai

Jaka jaka jaya jaya sashi ravi bhushana
Rupa bhayankara damaruha hastham
Thrithiya sahasra dhikshitha nadha natesha kauthuvam

Thaka thaka tham dhigi dhigi thai
Thaku dhiku thom kita
Thom kita kita thaki thang
Thangi kitathaka dhiku tham
Tha tha tham
Tha tha tham

Adavus

Then the disciple is taught the basic steps called the '**Adavus**'. But before that it is always a good practice to do some **Exercises** to warm up and help the body in achieving flexibility, balance and poise in the basic positions and movements. While carrying out the Adavus, special importance is paid to the '**Angashuddha**', that is, correct posture of the limbs which includes the '**Nritta hastas**'; the '**Paadabhedaas**'; '**Taalashuddha**', that is, accurate rhythm ; then the '**Taandava**' (strong movements) and the '**Laasya**' (graceful movements). The style of these Adavus vary with each Guru and Sampradaya (tradition). There are about hundred variations of Adavus which are practiced before the main items are taught. Then these Adavus are combined to form the **Korvais** or Jethis, that is a group of Adavus in varied permutation and combination. The Korvais are in turn combined to form the **Teermanams** (sequence of Korvais) and **Aridis** (endings with the repetition of particular adavus for three times on special rhythmic syllables).

There are varieties of Adavus like Tattadavu, Natadavu, TattaMettadavu, Kattadavu, Kudittamettadavu, Maiadavu, Mandiadavu, Jati, Nadai and many more....The posture is always half sit that is 'Ayata' or 'Aramandi' except in cases where mentioned otherwise. After the teachings of Adavus, the main items (Margam) are taught beginning with Alarippu, Jatiswaram and so on.

Costume and Jewelry

» Costume

The costume of BharatNatyam has been developed from time to time. The costume that were prevalent earlier have been improvised and designed according to the

needs and aesthetics.

But the most commonly used styles include the Skirt/Saree style and the Pyjama Style . Some also use the normal saree and stitch it temporarily for the dance purpose. The most beautiful part of the costume is the knife-pleated fan which is either knee length or mid-calf length and links the the two legs of the pyjamas. This fan opens up whenever the dancer takes the basic BharatNatyam posture of aramandi.

» **Jewelry**

The specific jewelry that is used for the dance is called as the Temple jewelry which is made of semi precious stones and metal.

It consists of Maattal and earbells for the ear, Kasumalai (coin necklace made of 'panchdhaatu'), Muthu maalai (long necklace), Necklace (small), Bangles, Talaisaamaan (head set, sun-surya prabha and moon- chandra prabha), Flowers (Jasmine ring and Kanakambaram (orange flowers), other hair decoration, Nose ring, Chalang (Ghungroos -ankle bells-of brass metal) and Waist band (kamar patta). The raakodi is worn at the top of the head which provides as an anchor for the flowers worn by the dancer. The hair is mostly plaited and tied to a beautiful fringe called the kunjulam.

Abhinayam

The expressions which are shown to express poetic meanings is Abinaya. Here the emphasis is more on facial expressions than rhythmic movements. The Abinaya is divided as

Angikabhinaya

Vachikabhinaya

Aharyabhinaya

Satvikabhinaya

Angikabhinaya : Expressing the meanings of lyrics using the body parts like Head, Hands, Legs etc. is Angikabhinaya. The Bhedas which i have explained above come under Angikabhinaya.

Vachikabhinaya : Expressing the Story using narrations in the dance drama is Vachikabhinaya.

Aharyabhinaya : Imitating the Costumes, Jewellery, Make-up etc. in a dance comes under Aharyabhinaya.

Satvikabhinaya :Showing the Bhava(moods) come under Satvikabhinaya.

Lord Shiva is praised as the embodiment of the above 4 types of

abinaya in this following shloka.

*Angikam bhuvanam yasya Vachicam sarva vangmayam
Aharyam chandra taradi tam vande satvikam shivam.*

Meaning for the above shloka is :

*We bow to Him the benevolent One Whose limbs are the world,
Whose song and poetry are the essence of all language, Whose
costume is the moon and the stars..."*

*In Lord Shiva's well-known pose of NATARAJA, his right hand
holds the drum of creation - symbolising a new awakening his
left hand holds fire - representing destruction of the old order his
other right hand is raised in blessing the other left hand points to
his left foot, which has crushed demon Muyalaka - representing
ignorance.*

*There are nine main or primary emotions, Sthayibhavas. It is
also termed as Rasa(Mood).*

Shringara - Love

Hasya - Mirth

Veera - Heroism

Roudra - Anger

Bhayanaka - Terror

Bheebatsa - Disgust

Adbhuta - Wonder

Karuna - Compassion

Shanta - Tranquility

*Vatsalya(Parental fondling) rasa is also sometimes included as
one of the stayibhava. Vibhava (cause of emotion), Anubhava
(effect of emotion) and Sanchari bhava (subordinate emotions)
constitute the state of rasa.*

*Now i would like to talk about Nayika(the Heroine) and Nayaka
(the Hero) bhavas.*

The Nayika Bhava :

*The shastras have classified the basic mental status of woman,
the Nayika, into Eight divisions, called Ashtanayika bhavas.*

These divisions portray the heroine in different situations, express different feelings, sentiments & reactions.

The Ashtanayika bhava are :

Abhisarika

Kalahantarika

Khandita

Proshitapathika

Swadheenapathika

Vasakasajjika

Virahotkantita

Vipralabda

Abhisarika - She is the one who boldly goes out to meet her lover.

Kalahantarika - She is the one who is repenting her hastiness in quarrelling with her lover, which has resulted in their seperation.

Khandita - She is the one who is angry with her lover for causing dissapointment.

Proshitapathika - She is the one who is suffering in the absence of her beloved, who is away on a long journey.

Swadheenapathika - She is the one who is proud of her husband's or beloved's love and loyalty.

Vasakasajjika - She is the one who is preparing for the arrival of her beloved, by decorating herself and her surroundings. to provide a pleasent welcome to her lover.

Virahotkantita - She is the one who is seperated from her lover & is yearning for reunion.

Vipralabda - She is the one who is dissapointed that her lover has not turned up at the tryst as he promised.

Other classifications of the Nayika bhava are :

Mugdha - Inexperienced in love.

Madhya - Partly Experienced in love.

Pragalbha - Matured in the art of love.

This Pragalbha Nayika is further classified as :

Dheera

Adheera

Dheeraadheera

Sweeya - Married & faithful to her husband.

Parakeeya - Married but in love with another man.

Samanya - A free woman, who truly belongs to any man for a price.

Jyeshtha - The preferred one.

Kanishtha - The other woman.

Further classifications are :

Uttama - Self-controlled & tolerant.

Madhyama - Literally the middle one, who gives as she gets.

Adhama - Literally the low one, who has no self restraint.

The Companion to the Nayika plays an important role in any padam, javali or Ashtapadi. This Companion is the one to whom the Nayika will convey her feelings, she is the one who will take the message, if any, from the nayika to the nayaka, she is the one who will sort out the differences between the nayika & the nayaka. This companion is usually a girl who is close to the Nayika. The classification of the Companion is as follows.

Daasi - Servant

Sakhi - Friend

Kaaroo - Woman from a lower caste

Chatriya - Step Sister

Prativamshini - Neighbour

Lindini - Saint

Shilpani - Artist

Swaa - Nayika herself as a messenger

The Nayaka Bhava :

Just like the heroines, the moods and emotions of the hero are also classified into different divisions. The main division is :

Dheerodaatta eg. Lord Rama

Dheeroddhata eg. Demon Ravana

Dheeralalita eg. Vatsaraaja

Dheerashanta eg. Buddha

The other classification is :

Pati - Married & faithful to his wife.

Upapati - Married but in love with another woman.

Vaisika - One who pays & enjoys women.

Further Nayaka classifications :

Anukoola - Faithful to the Woman. eg. Lord Rama

Dakshina - Loves all his wives or women. eg. Arjuna

Drishta - When rejected, pleads to be accepted by his woman. eg. Vaali

Shatha - The deceitful one. eg. Lord Krishna

Most of the ashtanayika bhavas are experienced by the Nayaka also though the depiction of ashtanayika is more than the nayaka.

Nayaka's Companion plays an important role too. This companion is categorised as :

Peetamardhana

Vita

Cheta

Vidooshaka

Arangetram

Arangetram is a tamil word. Aranga meaning raised floor and Etram meaning climbing in Tamil, one of the south indian languages. It is also called Rangapravesha in Kannada, another

south indian language, Ranga meaning Stage and Pravesha meaning Enter. Ideally this should be the first public performance of an artist. After learning bharatanatyam under the guidance of an accomplished guru, this is the occasion for the proud guru to present his/her deciple to the public. This is the testing time for both the guru & the shishya(deciple) as the guru's knowledge & the deciple's talent both are judged by the public. Hence, the guru will decide when the deciple is ready for public appearence. Atleast 10 - 12 years of training is necessary to give a comendable performance.

This arangetram was known as Gejjepooje in old mysore district, meaning worshiping the jingles in kannada, a south indian language. For a dancer, jingles are considered devine. In olden days, deciples were not allowed to wear jingles till their first public performance. In their first performance, they were made to worship the jingles, wear them & then perform. Accompaniments play a major role in the making of a memorable dance performance. Basic accompaniments are a Singer, Mridangam player, Violin player and ofcourse the Natuvanga. Veena, Flute and other instruments are optional. These people sit in the corner of a stage or in a place in front of the stage which will be in a lower level than that of the stage. The artist will wear lot of jewellery, make-up and a specially stitched dress. Jingles are a must.

Usually duration of an arangetram will be 2 1/2 - 3 hours. To perform for such long hours one must have good stamina and concentration. This time is divided into two halves.

In the first half the artists generally perform :

Pushpanjali or Alaripu

Jatiswara

Shabda

Varna

In the second half :

Padam

Ashtapadi or Devaranama

Tillana

Mangala

Pushpanjali : This is an item where the artist salutes to god, guru and the audience. This item is a warmup item where the artist prepares the body for the next few hours of vigorous performance.

Alaripu : This is a tamil word. Alar meaning to bloom. It comprises of set of movements without any meaning or expression. The movements are performed for syllables set for a beat(Tala). The complexity of the movements gradually increase. The steps are so formed that it looks like a bud blooming into a flower. This is also a warmup piece to prepare the body for the next few hours of performance. Eventhough there is no meaning, this can also be considered as an item where the artist salutes god, guru and the audience.

Jatiswaram : This is also an item where the movements will not convey any meaning or theme. Here the steps are more complex than the previous items. The composition can have amazing postures and teermanas or muktayas(ending of a jati). This is a musical composition set to a raga unlike alaripu which has only syllables.

Shabda : This is a dance item with both nritta & abinaya. Usually the theme of the lyrics will be devotional like praising lord krishna, depicting lord krishna's childhood , praising a king etc. The movements here are leisurely.

Varna : This is the item where the dancers are tested for their capacity to perform abinaya & nritta. This can be treated as a benchmark to judge the artist's talent. The item will contain many complex steps and will have lot of room for expressions also. To perform this item one should have lot of stamina & concentration. The lyrics can be devotional, praising a king etc. Varna can also have shrigara rasa as its theme.

Padam : In this dance item the dancer's abhinaya is put into test. It narrates expression of divine love or pangs of seperation in love. The tempo is slow and the performance is based on a specific mood of love. Padams will have Nayaka(Hero, Supreme lover, Divine Lord) & Nayika(Heroine, the yearning soul). Heroine will talk to her friend(sakhi) and narrate her feelings towards her hero. The lyrics can be about how the hero has betrayed, how he has delayed the arrival, how she is angry with her beloved hero etc. The Nayika and Nayaka Bhavas are explained in detail Here.

Ashtapadi : These are poet Jayadeva's Sanskrit compositions

called Geetagovinda, an extremely romantic composition. It describes the love of Krishna and Radha in twelve cantos containing 24 songs. The songs are sung by Krishna or Radha or by Radha's maid. Each Canto is named differently considering Krishna's status of mind.

Saamodadamodara - Joyful Krishna

Aakleshakeshava - Careless Krishna

Mugdhamadhusoodhana - Bewildered Krishna

Snigdhamadhusoodhana - Tender Krishna

Saakankshapundareekaksha - Longing Krishna

Kuntavaikunta - Indolent Krishna

Naagaranaaraayana - Cunning Krishna

Vilakshalakshmeepathi - Abashed Krishna

Mandamukunda - Languishing Krishna

Chaturachaturbhuj - Intellegent Krishna

Saanandadamodara - Blissful Krishna

Supreetapeetambara - Ecstatic Krishna

Expressions are given foremost importance while performing these poems. Needs lot of grace. The artist should be mature enough to understand the lyrics and the situation to show the rasas.

Devaranama : This item is a devotional piece where the lyrics are in praise of god, describing the god etc. This is a pure abhinaya item with almost no emphasis on nritya. Usually the lyrics are in Kannada. These songs are the compositions of great mystics like Purandharadaasa, Kanakadaasa, Vijayadaasa, Vyasaraaja to name a few. The compositions are popularly known as Daasa Sahitya. It is a devotional literatures written in simple language understood by common man. It has made remarkable contribution to the spiritual and cultural upliftment of people by preaching phylosophy of Love, Devotion and Peaceful Co-Existance. If you are looking for some compositions, here they are.

Tillana : This is usually the last item in any bharatanatyam performance. Tillana is full of complicated movements &

postures. This will also have complicated Muktayas or Sholkattu, ending of any step or aduvu. This is mainly a nritta piece which might have a charana, a meaningful lyrics for which abinaya is shown.

Mangala : Meaning ending the performance. Here the artist will again salute god, guru & the audience for making the performance a success.