Bharathanātya, a classical dance form also known as Sadrānātya, originated in Tamil Nadu and is now being popularised in all parts of India as one of the representative art forms of India. It shines as one of the resplendent gems in the crown of Indian Culture. The beauties and niceties of this art form have been attracting the attention of foreign countries also and from there many artistes come to India and enroll themselves in the Bharatha Nātya study centres in different parts of India. Now this art form has become internationally known and many foreign scholars are devoting their time in conducting advanced research studies in this subject. The days are not far off when we can expect foreign scientists and artistes with the help of sophisticated computers, presenting systematic and analytical studies about the tenets of Bharatha nātya and interpret the same principles intelligently and logically which are followed by Indians traditionally alone.

Bharathanātya flourished as a highly cultivated and patronised dance form in South India especially in Tanjore. As the term itself denotes it is a ‘Dance Drama’ presented by a single performer, usually a female dancer. Its evolution to the present form from the Nātya form prevalent in the days of Bharatha, the patronisation by the rulers and the people, the political
and social repercussions, the decline and emergence, pollution by the influence of film etc., are to be subjected to special studies and, as such, a detailed description of them is not attempted here. Only what is relevant to a comprehensive understanding of the relation between the forms of Carnatic Music and Bharatanatyam is attempted here.

7.03 Like all ancient Indian art forms, Bharatanatyam also has been transmitted over the generations from teacher to pupil i.e., by the dance teachers known as NAITUVANARS to their pupils namely DEVADASIS, but during the past three decades or so it has spread beyond the fold of the devadasis and reached the ladies of high society also. In a performing art transmitted traditionally by purely oral and practical methods of instruction, written literature will be practically nil. In this way though popular as an art form, Bharatanatyam lacks authentic and ample written literature about the tenets and its other peculiarities. Thanks to the efforts of outstanding scholars and exponents like Dr.V.Raghavan, Smt. Balasaraswathi, Smt. Kapila Vatsyan, Smt. Mrinalini Sarabhai etc. by which we are able to understand the connections as well as the difference in the accounts relating to dance in the treatises like NATYASASTRA, Nandikeswara’s ABHINAYADARPANA, Jayasenapathi’s NRITTARATNAVALI and Sarangadeva’s SANGITARATNAKARA etc.,

7.04 In this study the investigator has mainly relied upon the treatise like NATYASASTRA, ABHINAYADARPANA, NRITTARATNAVALI, BHRATARNAVAM and modern books by Dr.V.Raghavan, Smt.Balasaraswathi,
Smt. Ragini Devi, Smt. Mrinalini Sarabhai, Dr. (Mrs) Kapila Vatsyayan, and Sri. Ram Gopal.

7.05 Dance as a whole is divided into two groups viz. TANDAVA and LASYA. AHNINAYA DARPANA defines that TANDU composed the dance form of Tandava. It is the combination of the RECHAKAS (circular movements of the limbs), ANGAHARAS (sequence of movements) and PINDI (songs and instrumental music). In NATYASAstra, TANDAVA is referred to as NRITA, which is characterised by intense excitement, heroic mood and tough of wealth. It also expresses cosmic activity divine conquest of evil and attainment of bliss.

7.06 TANDAVA is of seven varieties:

1. SANDHYA TANDAVA
2. ANANDA TANDAVA
3. SHAKTHI or KAALI TANDAVA
4. TRIPURA TANDAVA
5. SATI SIVA TANDAVA
6. SAMHARA TANDAVA
7. ANDHARANISHVARA TANDAVA.

SANDHYA TANDAVA is the dance of creation performed by the Lord during the evening.

1. Dr. V. Raghavan and Smt. Balasaraswathy, BHARATHANATYA, Alleppey: S.T. Reddiar Press.
2. Dr. (Mrs) Kapila Vatsyayan, CLASSICAL INDIAN DANCES - Delhi: Publication Division.
ANANDA TANDAVA is performed for the protection of the disciples which is supposed to be danced at Chidambaram. This is also known as SADA TANDAVA.

SHAKTI and SIVA TANDAVA is performed as a duet by SIVA and SHAKTHI.

TRIPURA TANDAVA is the dance which SIVA danced after destroying the demons named TARAKSHA, KAMALAKSHA and VIDYUN MALI.

SATI AND SIVA TANDAVA is the dance performed by SIVA and SATI to depict the unity of BAKRUTHI and PURUSH.

SAMHARA TANDAVA is the destructive dance which SIVA performed when SAKTI burned herself in the fire of sacrifice performed by DAKSHA RAJAPATHI, her father.

ARDEHANAREESWARA TANDAVA depicts the unity between nature and God.

Sri. Sivarama Murthi, in his masterly work 'Nataraja in Art, History and Literature' enumerates the seven varieties of TANDAVA with slight variations - SANDHYA TANDAVA, ANANDA TANDAVA, UMA TANDAVA, GOMRI TANDAVA, KALIKA TANDAVA, TRIPURA TANDAVA and SAMHARA TANDAVA.  

7.07  LASYA is said to be a pure dance in the form of BKAHARAYA or BKAHARAYYA danced by a single dancer. This is the gentle aspect of dance as against TANDAVA, the fierce aspect.

Sivarama Murthi, NATARAJA IN ART, HISTORY AND LITERATURE.  
It has ten angas viz. GEYAPADA, STHITAPATHYA, AASENA,
FUSHPAGANDHIKA, BHECHADAKA, THIMUDAKA, SAINDHAVALA, VINUKHA,
UKHAMOTHAMAKA, UKTHAPATHYUKTA?  

7.08 Technically dance is classified into NRITTA, NRITHYA
and NATYA. This is the common classification made by preceptors
like BHARATHA. The dance has four angas viz. PAATHYA, ABHINAYA,
GEETA and RASA. NATYA corresponds to drama, NRITTA to expository
abhinaya and NRITHA to pure dance with graceful movements.

7.09 BHARATHA defines NRITHA as the movements and poses of
hands which add grace and beauty to dance. The poses are
sculpturesque in quality and static in impression. It is a
combination of CHARI, MANDALA, KARANA, ANGAHARA etc. In this the
head, hands, hip and feet constitute the major angas and eyes,
eyebrows, nose etc. from the minor angas. Its sole feature is
ANGAVIKSHAPA devoid of Abhinaya regularised by tempo.

In NATYA SAstra the NRITHA is described in the following lines.9

Barnasi Des. 1975.
Calcutta: 1934.
vol.1. p.32.
7.10 The word NRITYA is derived from the root 'Nrit' meaning movement or action of the body - GATHRAVIKSHA. Here a single person represents many NAYAKAS or NAYIKAS. It is also said that the dancer should simultaneously sing, keep TALA by the beatings of the feet and communicate with the audience by ANG.KA ABHINAYA with the help of the rest of the limbs. NRITYA is a judicious and reciprocal combination of RASA, BHAVA and ABHINAYA.

According to ABHINAYADARPANA, NRITYA is that dance form which suggests RASA and BHAVA. 10

SANGEETHARATNAKARA defines NRITYA as the combination of the three ABHINAYAS. 11

7.11 NATYA, the third important concept in dance, constitutes purely ABHINAYA. The word is derived from the root NAT meaning movement or action. It is the combined manifestation of RASA, BHAVA and ABHINAYA. ABHINAYADARPANA defines NATYA as an adorable Art. In NATYASASTRA it is described as the usual representation of the four ABHINAYA forms. The purpose is said to be the conveyance of the message to the audience. The six ANGAS of NATYA are decoration, postures, gestures, words, expression of temperaments and music. In NATYASASTRASANGRAHA it is said that NATYA mainly indicates RASA and it is the sole means of the expression of RASA. 12

7.12 NRTTA comprises of ADAVS, THIRMANAS, and CROKKTUS which are the basic units of Bharatanātya. ADAVU is a cadence of hands, a rhythmic movement of feet combined with the movements of the body. The ADAVS are classified into ten, each class having twelve varieties. The NATTADAVU, NETTADAVU, THATTUMETTADAVU, THATTADAVU are some of the important varieties. It is suggested that these varieties as prevalent in Bharatanātya may be studied deeply in comparison and contrast with the KARANAS enunciated in the NATYASASTRAS of BHARATHA and depicted in the temples of Chidambaram, Tanjore in Tamil Nadu and Kalamandalam at Cheruthuruthy in Kerala. A comparative study of these ADAVS with the poses and steps of KATHAKALI also will reveal many interesting similarities, and common sources of these art forms.

7.13 The ADAVS are combined to give the forms to the different dance forms such as ALARIPOO, VARNAM etc. The ADAVS when knitted together in various rhythmic patterns is called THIRMANAN. KARANA which is also one of the important constituent of Natya is derived from the CHARUS - poses.

7.14 KARANAS are 108 in number. They are:— TALAPUSHPAPUTA, VATITA, VALITORA, APAVDH, SAMANAKHA, LINA, SWASTIKARECHITA, MANDALAVESHTITA, NIKUTTAKA, ARDHANIKUTTAKA, KATICHINHA, ARDHA RECHITAKA, VAKSHASMASTIKA, URNATHAKA, SWASTHIKA, HRISHTASMASTHIKA, DIKSHASTHIKA AATAKA, KATISAMA, AKSHIPTARECHITA, VIKSHIPTAKSHIPTAKA, ARDHASMASTIKA, ANITTA, BHUWANGATHRASITA, URDHMAJANU, NIKUNCHITA,
The classic treatises on dance describe the Karanas and the temples of Murudeshwar at Tanjore, Nataraja at Kumbakonam depict these as sculptures on pillars. Very recently a Koothamalam theatre - is built at kalamandalam, at Cheruthuruthi near Trichur where all the Karanas are sculptured in wood.

The next important aspect of Bharathanātya is Abhinaya. The word is derived from the root 'Nee' to carry
and the Upasarga (prefix) 'ABHI' meaning towards. In short ABHINAYA is that medium which establishes a rapport (connection and understanding) between the artiste and the audience and helps the audience to appreciate the role of the artiste. According to NANDIKESWARA\textsuperscript{13} ABHINAYA means the conveying of the meaning of song through the movements of limbs. The essentiality of ABHINAYA is more felt in Dance because among its components only ABHINAYA can convey the ideas and emotions underlying the song.

7.17 The ABHINAYA is of four varieties - ANG\textsuperscript{IA}, VACHIK\textsuperscript{A}, AHARYA and SATIK\textsuperscript{A}. ANG\textsuperscript{IA} is the movements of the body and limbs. The ANG\textsuperscript{AS} also are classified as ANGA, PRATHYANG\textsuperscript{A} and UPA\textsuperscript{ANG\textsuperscript{A}}\textsuperscript{13} i.e. head, hands, chest, sides, hip, and feet.

VACHIK\textsuperscript{A} ABHINAYA\textsuperscript{14} is the expression through words. And in dance the words take the shape of song and are presented to the audience and dancer as an accompaniment to each dance item, where as in Drama the characters themselves speak or sing.

AHARYA ABHINAYA relates to the decoration and beautification of the body of the artiste by ornaments, attire, toilets and make-up articles.\textsuperscript{15}

\textsuperscript{13} NANDIKESWARA, ABHINAYADARPA\textsuperscript{A} - Ibid.

\textsuperscript{a.} तत्र आर्थिकौ कों 'डा' निदर्शितः
\textsuperscript{b.} अर्थात् तत्र चिरो त्त्ता: पश्चापो कान्तिं दियर् पाश्चापिनिः

\textsuperscript{14} Ibid

\textsuperscript{15} Ibid
SATHWIKA ABHINAYA refers to the expression of emotions or STAAYIK BIHAVAS. The SATHWIKA BIHAVAS are eight in number - Stillness, perspiration, horrripilation, sobbing, trembling, change of colour, tears and fainting. 16

ABHINAYA is connected with all the bodily limbs, but HASTAS or HASTAMUDRAS (i.e., hand gestures) are much more important in dance because these are the dance Phonemes (unit of the system of word distinguishing sounds of a language) and the technique of HASTAMUDRA can be said to be the Phonemes of HARIKAMONAYA. These are the pivots around which everything revolves. The importance of HASTA and its connection with the eyes are described in treatises 17 Where the hands go the eyes follow; where the eyes go the mind follows; where the mind goes the Raha follows and the eternal bliss follows the Raha.

7.18 HASTAS are used in dance to convey the ideas of place, things, ideas and emotions. They are broadly classified into two groups, ASAMYUTA (single-hand) and SAMYUTA (Double-hand), numbering twenty eight and twenty four respectively. 18

ASAMYUTA HASTAS (single hands) are PATAKA, TRIPATATA, ARDHAPATATA, KARTAR MUKHA, MAYURA, ARDHACHANDRA, ARALA, SUKATUNDA

16. Ibid.

17. Abhinayadarpana - op. cit.

18. Ibid.
Bharata in his Natya Sasta describes only 24 Hastas. He mentions about ALAPALLAVA and URNANABHA which are not described in AHINAYADARPANA. The Samyuta Hastas are 24 in number.

They are ANJALI, KAPOTHA, KARTATA, SVASTHICA, DOLA, PUSHPAPUTA, UTSANGA, Katakavardhamanka, GAJADANTA, GAJADANTA, AVAHITA, NESHDHA, NAKARA; VARDHAMANA described in NATYA SAstra. In 'Mirror of Gesture' 24 Samyuta Hastas are enumerated as follows. ANJALI, KAPOTA, KARKATA, DOLA, PUSHPAPUTA, SVASTIKA, UTSANGA, SIVALINGA, Katakavardhana, KARTARI SVASTIKA, SAKATA, SANKHA, CHAKRA, Sampula, PASA, KILAKA, MATSYA, KURMA, VARAHA, GARUDA, NAGABANDHA, KDATVA, BHERUNDA and AVAHITA.

19a. Natya Sastra Sangrah, Tanjore Manuscript Library, Tanjore:

7.19 As the above Samyutha and Asamyutha mudras are not sufficient sometimes to communicate the whole content of a passage there are other conventionally accepted mudras also for the Devas - Brahma, Siva, Vishnu, Saraswati, Lekshmi, Parvati, Vinayaka, Shanmukha, Indra, Agni, Yama, Nirti, Varuna, Vayu, Kubera, Siva, for the ten incarnations of Vishnu such as Matsya, Kurma, Varaha etc. Further there are Hastas denoting the different Jatis, Rakshasa, Munimana, Kshatriya, Vaishya, Sudra and Hastas revealing the relations of human beings - Father, Mother, Son, daughter, husband, wife etc. Navagrahas also such as Surya, Chandra, Budha, Hiraseati, Sukra, Sani, Rahu and Ketu can be represented by Hastas. There are Hastas for the different birds, animals and showing the different natural products. The Saptaswaras (seven musical notes) are also indicated by mudras in dance. Thus Hastamudras provide a conventional tool in the hands of the dancer to enable the audience to have a knowledge and understanding of the ideas and meaning underlying the song performed for dance. There are many limits and curbs on these hand gestures and the more deep and vast the idea the more feeble and ineffective the expression through Mudras. It will be too ambitious to expect that all the articles under the sun and all the ideas that originate in the

fathoms of the mind or emerge from the intelligent and
manipulative fertile human brain can be represented through
the gestures and MUDRAS. Only with these limitations in mind
one may appraise the gestures and expressions of the dance
artistes.

7.20 The items figuring in a dance performance are
invocatory dance – Pushpanjali or Alarippu, Jatiswaram,
Swarajathy, Sabdam, Padavarnam, Padam, Javali, Tillana,
Virutham, Slokan, Mangalam etc. They are analysed separately
in the chapter, Ideal performance of Bharathanatya with
musical accompaniments.