A Comparative Study and Assessment of the Manifestations of Chaitanite Vaishnavism on Odissi Dance & Manipuri Dance

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My relation with dance from my childhood as I have heard that my parents took me to watch the performance of two doyens of Odissi Dance; Guru Kelucharan Mahapatra and Smt Samyukta Panigrahi when I was six months old only. Their aspiration was to teach me Vocal Music, hence I started learning Vocal Music at the very early age. But nothing could hold me back from learning dance. My parents admitted to the then renowned school for Performing Arts named Surangama, which was located at Rashbehari, Kolkata and the voyage of my dance life begun. I was introduced with both Manipuri and Bharatnatyam Dance there. The gentleness of the body movement of Manipuri Dance attracted me more than Bharatnatyam. Meanwhile my father came to know that Smt Aloka Kanungo stays in Kolkata and teaches at school of Performing Arts, Saourabh. Within few days I took admission at Saurabha under the supervision of Smt Aloka Kanungo as my parents’ love for Odissi Dance. In fact the teachers of Surangama also suggested my parents to teach me a specific classical dance and they believed it will open a new gate of my dancing life.

Smt Aloka Kanungo has groomed my body for Odissi Dance from Bharatnatyam and Manipuri. Her strict supervision lifted me to what I am today. Her inspiration and encouragement motivated me to take Odissi Dance as my career and started perform with her almost every corner of India. But I never thought that I shall pursue my academic career in dance also. An incident transformed my mental frame regarding my academics. I had been to Puri for one week with her in 1998 when she was doing her research on Gotipuas or trying to revive the Banddha Nritya. Hence we used to go to Raghurajpur every day and worked with Gotipuas for whole day. It accelerated my
aspiration to explore myself not only as the performer of Odissi Dance but also it will be taken as my academics. Hence after finishing my study I took admission in the Department of Dance, Rabindra Bharati University. Besides our practical education we had theory classes also where I met Prof Sruti Bandopadhay. History of Dance, Tagore School of Study, Modern Dance, Ballet, Folk Dance, Aesthetics, Natyasastra all are within our syllabus at Rabindra Bharati University. The ample scopes of studying with dance astonished me. Amongst these I loved to study History of Indian Classical Dance and thought of doing my PhD in this field. After completion of my M.A, I decided to appear in the NET (UGC) and I went to Prof Bandopadhay to discuss regarding this. Her encouraging words pushed me to give NET (UGC) and I passed both lectureship and JRF with the blessings of my gurus, teachers, parents and well wishers. While I was wandering in selection of the field of my research work Prof Bandopadhay asked me to find the field where I can do a comparative study. Suddenly I found the book titled as *Manipuri Dance, An Assessment on History and Presentation* by Prof Sruti Bandopadhay. Immediately I bought the book and read it. This book took me to a decision that I shall do my research work on the influence of manifestations of Chaitanite Vaishnavism on Manipuri Dance and Odissi Dance. As I loved to study history of dance hence it became very interesting for me.

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Soma di who was my first dance teacher at Surangama school of Performing Arts, suggested my parents to nurture my love for dance in more constructive manner. I convey my regards to her.

I really fortunate to have uncle like Subimal Sen and Sukamol Sen whose concern about my research work motivated me all the time. My aunty Smt Nilima Bose who is truly excited to see my research work completed.

My parents were an embodiment of my inspiration. My father Shri Sunirmal Sen always transformed positivity in me to complete my thesis. Here I express my indebtedness to WE-65, a group of my father’s friend who inspired me constantly
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I express my gratitude to all.
Background of Dance in Orissa

Orissa is an important and a very prominent Pillar of the Cultural History of India. As a reason for possessing such an important place in the Cultural Cosmos, some scholars gave stress on its Geography

The geographical situation of the land has to be considered for shaping its culture. Orissa is like a bridge between the northern and southern halves of the country where the plains of the coastal belt as well as the river belts in various directions have made human contact easier within the country. In addition, its coastal line has provided a gateway for overseas and in the process has exported much of its art and culture to some of the neighbouring countries.

(M. P. Hejmadi 2007, 2)
If we consider the geography of the State Orissa it will be clear that it has connected the North and South of India. From a historical perspective of Orissa is the confluence of the Indo-Aryan, the Dravidian and the Munda cultures.

From the beginning of the journey of Orissa, when the state was not known as Orissa, it was dominated more by culture than by politics. In fact this notion is very clearly penned by eminent scholars, like Smt Priyambada Mohanty

All through history Orissa has retained a cultural identity much more prominent than its political identity. Political stability and economic viability during certain periods have resulted in spurts of cultural activities. Even within certain periods, particular kings stand out for their active encouragement to art, architecture and other cultural activities. (Hejmandi 2007, 2)

Undoubtedly Orissa is the state of very popular sculpture, architecture. Orissa is the state of several temples. Enchanting, beautiful dance poses are also engraved on the wall of the temples. Konark temple, Mukeshvar temple, temple of Lord Jagannath at Puri, Parashurameswar temple and many more are to be mentioned here. Besides temple several ghumphas are there where various dance postures are engraved; such as gumphas at Udaygiri-Khandagiri, hati gumpha etc.

To discuss about the culture and dance specifically, it is important to know when this state came to be known as Orissa. The eminent scholar D.N. Patnaik has stated the evolution of the name Orissa beautifully in his book ODISSI DANCE. Shri Patnaik said that the Sanskrit word Odra Desha stands for today’s Odissa.
Unquestionably the modern expression Orissa or Odissa is a corruption of the Sanskrit Word Odra Desha, the country of the Odras, and takes into its territories known by the names of Kalinga, Utkala, Tosali, Kangoda Odra or Odda, Dasarna and Kosala, obviously south-Kosala. (D. Patnaik 1990, 1)

Very popular treatise for the Performing Arts, Natyasastra says in the chapter of Vritti, these names are from the Odramagadhi Vritti.

Vritti

Vritti means the orderly arrangement of a series of luxury. Vritti is a distinctive name of a series of modal expressions, feelings, thought.

According to Bharata’s Natyasastra we get four kinds of Vritti

- Bharati
- Sattwati
- Kaishiki
- Aravti

The Lord Vishnu converts the whole universe into an ocean and he accumulates the whole universe by an illusion. The two powerful and intoxicated Asuras named as Madhu and kaitava scolded the Lord Vishnu when he was in his internal sleep. They were fighting with their grip and knee. While they were fighting they uttered rude words and the ocean was shuddered with a fear. At last Lord Vishnu keeps their heads in the middle of His two knees and severed their heads by His wheel. From this story four vrittis were created.
**Bharati**

Bharati is the first expression of the Lord Vishnu and Madhu-Kaitava while they were fighting. It is originated from the Rig Veda and the Vibhatsya Rasa is the chief. Only males participate in this Vritti. This was mainly practised by the Barav Natagon.

**Sattvati**

Sttwati originates from the brilliant stotra, superfluity of a not respectable soul and Shargo-a bow which rolled in the battle between Vishnu and two asuras. From the right mouth of Brahma, Sttwati is originated. The base is the Yajur Veda. Sattwati Vritti is a combination of Vira Rasa and Adbhuta Rasa. It is graceful and rhythmic.

**Kaishiki**

The amazing Angahars which were generated from the plays of Lords is the source of Kaishiki Vritti. It can be said also Purbanan of Brahma and the Sama Veda are the origins of Kaishiki Vritti. The major Rasas are Shringer and Hasya. Females follow this Vritti mostly.

**Aravti**

It originates from the different types of Charis which is mainly based on emotion and anger. It is very much attached with different natures of personal collision. Aravti is an amalgation of Bhayanka, Vibhatsya and Raudra Rasas. *Natysastra* says, Athrva Veda is another beginning of this Vritti. The person, who follows Aravti Vritti, should be very courageous, brave and accomplished. Pashchimanan of Brahma is an additional source of this Vritti.

(D. S. Bandopadhay 1997)
Pravritti

Pravritti means ‘Regional Application’. It is in the chapter fourteen in Natyasastra. Maharshi Bharata is discussing and deliberating the various forms of language, dresses and culture practised in various countries.

According to Natyasastra four kinds of Pravritti, we get:

- Dakshinatya
- Avanti
- Odramagadhi
- Panchali

Dakshinatya

It is full of dexterous, graceful, soft and elegant body gestures. It is Kaishiki Vritti abundance. It is mostly prevalent in those countries, like, Mahendra, Malaya, Sajhya, Mekal, Kal Panjore range. In Komal, Tosal, kalinga, Andhra, we see Dakshinatya.

Avanti

It locates in Avanti, ouvir, Anarta, avud, Dashan, Tripura, Mrittikavat. The residents of these areas, follow Avanti Pravrtti religiously. It is based on Sattwati and Kaishiki Vrtti.

Odramagadhi

In Eastern region which encompasses Anga, Banga, Kalinga, Vatsa, Odra, Magadh, Pundra, Nepal, antagiri, Bahirgir, Pravanga, Mahendra, Malad, we see Odramagadhi Pravrtti. It follows the Bharati and Kaishiki Vrtti.
Panchali

Panchali practises in Northern Region, consists Shurasen, Kashmir, Hastinapura, Bahalik, Shalwak, madrak, Ushinar. It is supported by the Sttwati and Aravti Vrtti.

The chart of the relation between Pravritti, Vritti and Rasa

<table>
<thead>
<tr>
<th>Pravritti</th>
<th>Vritti</th>
<th>Rasa</th>
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<tbody>
<tr>
<td>Dakshinatya</td>
<td>Kashihi</td>
<td>Shringar &amp; hasya</td>
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<tr>
<td>Avanti</td>
<td>Sattvati &amp; Kaishiki</td>
<td>Vira, Odbhut, Shringara &amp; Hasya</td>
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<tr>
<td>Odramagadhi</td>
<td>Bharati and Kaishiki</td>
<td>Karuna, Odbhut, Shringara and hasya</td>
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<tr>
<td>Panchali</td>
<td>Avanti and Sattvati</td>
<td>Vira, Vibhatsya and Roudra</td>
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Hence it can be stated that Odramagadhi which is Orissa of present era is there in the time of Natyasastra. (D. S. Bandopadhay 1990)

A careful assimilation of available credible sources of information would lead to the following terse observation

The erstwhile ‘Orissa’ came into existence on 1 April, 1936, when the British declared it as a separate province. In 1950, it became a constituent state of India. (Singh, ODISHA 2012, 1)
If we consider the location of the State Orissa it will be clear that it has linked the North and South India. The history of Orissa amplifies the fact that Orissa amalgamates and consummates the cultures of Indo-Aryan, Dravidian and Munda.

The unique feature of the Orissa state is the amalgamation of the Jagannath Cult and the performing arts of Orissa and today’s Odissi Dance is the prime evident of this amalgamation. If we look back to its history then we get the information of few classified women had been performing the then Odissi Dance in the Jagannath Temple of Puri for the Seva of the Lord. So it is obviously understandable that the Jagannath Cult and the Dance of Orissa are being grown together. But the dance form of this period was not recognised as Odissi.

*Maharis* are those women who sang and danced for the seva (dedicated service) of Lord Jagannath. It will be discussed later in this chapter in the context of the History of Odissi Dance.

**Mahari**

Most prevailing Ganga ruler, Anantavarmacoda Ganga Deva built the Temple, the existing Jagannath Temple in Puri sometime after 1112 AD. After his death, his son, an ardent follower of Raja. The Raja appointed a number of *Maharis* (young woman married to Lord Jagannath) for the ‘Seva’ of Lord Jagannath. The essential requirements to be a *Mahari* were monitored by the then King. The Ganga rulers made efforts to use this “Visual Language” to propagate their religion in the society. Being Vaishnavite rulers, some influences of Vaishnavism were manifested amongst the dance styles of the *Maharis* and they used to dance with Jayadeva’s *Geetagovinda*. 
In fact it can be stated that the Ganga Dynasty had made the *Mahari* Custom obligatory in the Jagannth Temple, Puri. Though the definite period of introducing the *Mahari* (Devadasis) Tradition in the temple precincts is not found presently but some evidences of the Devadasis are found in some of the inscriptions. We can find several speculations regarding the *Mahari* Tradition and their occupations and their services in the temple of Puri. This tradition was prevalent not only in the Jagannth Temple of Puri but in other temples also, the evidences of which are available in a few inscriptions:

According to an inscription (sloka 15, Gargabatu, 1933) in the temple, Udyota Kesari’s mother Rani Kolavati, had dedicated several beautiful girls to Lord Brahmeswa (P. M. Hejmadi 2007, 22 & 23)

According to Ms Priyambada Mohanty Hejmadi, after appointing Devadasis in the temple in Puri, they were called *Mahari* (P. M. Hejmadi 2007, 35) and she has also told that *Mahari* was divided in two groups:

   Bhitara Gauni

   Bahara Gauni

Ms Mohanty described them as follows:

The Bhitara Gauni conducting rituals within the sanctum sanctorum, had a superior status than the Bahara Gaunis conducting rituals outside the sanctum sanctorum (P. M. Hejmadi 2007, 36)
Maharis used to Dance with Jayadeva’s *Geetagovinda* as also used to worship Lord Jagannath through their devotional Dance and Music. During *Bara singhara* of Lord Jagannatha *Geetagovinda* is sung (Purohit 2014, Cd Track 11). Mahari Tradition in Temple of Orissa was not an unusual practice during that period because simultaneously we can find devdasi tradition was also very much in vogue in other temples of India. To make out some distinct features of the Mahari Tradition, we can quote as follows:

But in Orissa, particularly for the devadasi-s of Lord Jagannth Temple the story is somewhat different. In the beginning, the Dasi(s) were only to serve the God and the Dei(s) were supposed to entertain the king. But with the ime of Devadasis were allowed to have relationship only with the residents of Puri, high cast persons, priests. But they did not sell their bodies. The provision of sexual services by these women is by no means a commercial exchange. (Kanungo 2008, 35)

Maharis were allowed to keep a sexual relationship with the Kings only because Kings were believed to be the Chalanti Pratima or moving idol of Lord Jagannth. Beside Ganga rulers, the Suryavamsi King Prataparudra Deva was a legendary King of Orissa and considered as a great connoisseur of Sangeet. In fact from an Anonymous copy (1912), it is observed that Prataparudra Dev instructed Maharis to sing Jayadeva’s *Geetagovinda* before Lord Jagannath from *Sanjha Dhupa to Bara Singhara* (P. M. Hejmadi 2007, 35).
Each stage of the practice of *Sanjha Dhupa to Bara Singhara* is elucidated more lucidly by Shri Mishra. According to him, after *Sanjha Dhupa* or evening Arati the other ritual of Lord Jagannath is held according to the Sodasapachara. Sevayatas do Arati four times during the evening. With the silken garments the deities are dressed after the Arati and it is followed by the *Chandanalagi* in which the Deities are
administered with the paste of Sandal on their body. During the ritual of Chandanalagi the Geetagovinda is sung. With completion of the practice Chandanalagi, the ritual Bara Singhara will be initiated. It is a pretty elongated process. The flowers of the Bara Singhara vesha (mostly ornamented with flowers) bring out the Holy beauty of the deities. The deities are also offered Tulasi (Basil leaf) and Bhogas (Mishra 1984, 148 & 149)

**Gotipua**

But with the extinction of the Maharis, Gotipua, boy dancers are dressed with female attire, this tradition was becoming very popular. Goti means “Single” and Pua stands for “boy” in Oriya language. Gotipuas were also called as Akhda Pilas. The ingress of Gotipuas or Akhda Pilas in the Odissi Dance, is the most prominent feature in the evolution of Odissi Dance. Though they could learn the Dance form from the Maharis but it was forbidden for the Gotipuas to perform in the Temple premises. However the Mahari tradition might be considered as the origin of the Odissi dance and Gotipua Tradition had given a concrete form and name to the then existing dance form, practiced by the Maharis. The name of the village of Gotipuas is Raghurajpur. Even they live in Raghurajpur in present era also.

The doyen of Odissi Dance Kelubabu was also born in Raghurajpur and lived. The form of the dance of Gotipua is Bandha. From the book of Mandakranta Bose it is informed it was mentioned in Nartananirnaya by Pundarika Vitthala. Here she penned that according to Nartananirnaya dance is two types

- Bandha
• *Anibandha*

On the otherside Mahesvar Mohapatra also wrote about the *Bandha Nritya* in *Abhinaya Chandrika* where he illustrated *Bandha Nritya* as the dance of boys. Moreover he told that it should be performed by little boys only otherwise it will be difficult for the boys above thirteen to do all the techniques. He also mentioned name of few postures which are done by the *Bandha Nritya*:

• *Gagana*
• *Dvimukha*
• *Torana*
• *Shayana*
• *Kshyaudra*
• *Trisula*
• *Dambaru*
• *Brutang*
• *Mithuna*
• *Pradipa*
Gotipuas are in action

CD: Track 9 & 10
During Chandan yatra of Lord Jagannath, Maharis, and later Gotipuas used to dance on the boat (P. M. Hejmadi 2007, 44). The celebration of Chandan yatra, festival of Sandal Paste starts from the day of Akhshaya Tritiya in the month of Vaishakh and lasts for twenty one days. Modonmahondev, the representative of the Lord Jagannath along with two wives of Him, Lakshmi and Saraswati is brought out from the Temple of Puri and moved by boat to the Narendra Sarobor Tank, situated little closer to the Temple of Puri (Mishra 1984, 136). The Belief behind the traditional practice of this festival is to give relief from the intense heat by applying the Sandal Paste on the whole body to protect the deities from tremendous heat of summer.

Now prevalent dances of Orissa will be discussed. Orissa is the state of various tribes and each tribe has their own flavour of designing festivities. In the festivals they used to dance, sing.

**TRIBES:**

To discuss about the background of Dance in Orissa, it is necessary to speak about the Tribes. Moreover the culture of the tribes is an integral part of this chapter. The definition of Tribe is to be studied first, and then the various divisions of tribes will be mentioned along with their activities. There are several definitions on Tribes given or stated by scholars. But those can be generalised as

Tribe being a community which has parallel beliefs, customs, and ancestors” or on the other way “Tribe is a primitive community inhabiting a particular locality or region (R. Dash 2008, 247)

The Tribals of Orissa are split into three major groups as is enunciated below:
To discuss about the background of Dance in Orissa, it is necessary to be acquainted with the culture of Tribes. Orissa has thirteen Tribal groups which are following below

- The Birhor
- The Bondo Poraja
- The Didayi
- The Dongria Khond
- The Juang
- The Kharia
- The Kutia Khond
- The Lanjia Soura
- The Lodha
- The Mankidia
- The Paudi Bhuyan
- The Soura
- The Chuktia Bhnjia

The above mentioned tribal groups are known as the Primitive Tribal Groups and it is officially recognized by the Govt of Orissa. (Orissa Review 2010)
It is obvious from the several scholars’ opinion that most of the tribes had gone under the process of Sanskritization. Shri M.N Shrinivas brought a concept, called Sanskritisation or Hinduization. To define Sanskritization, Shri Srinivas opted for the word “Brahminization” primarily. Later he brought the term Sanskritization. He wrote

Sanskritization is a process by which a lower caste or tribe or any other group changes its customs, rituals, ideology and way of life in the direction of a higher or more often twice-born caste. (Srinivas 1989, 6)

After considering his view towards sanskritization, it is proved that the tribe Savara had gone through a process of Sanskritization while Brahmins started to settle in and around their locality. In fact Shri Srinivas in his book titled *The Cohessive Role of Sanskritization and Other Essays* penned

there are two dimensions to the sanskritization, one cultural, and the other structural. The first results in the mobile group introducing changes in its customs, ritual, ideology, and life-style, while the second leads to a gradual entry into the Hindu fold in the case of outside or marginal groups, and to their upward mobility in the local caste hierarchy in the case of groups already within the Hindu fold (Srinivas 1989, 6).

He also mentioned that Tribes of Orissa had sanskritized also.

Thus the Brahmin group Daitas are being believed as the successors of the tribe Savara.

A myth is centred on the Savaras. The following story is according to the Savara Tradition. It is like Rama and Bhima, the two brothers who settled at the Mahendra Mountain and like other tribes they have also their own religion as well as an
emblematic system of worshipping Gods. The rituals employed were rather unsophisticated. Moreover they established religion extensively. In fact they had a strong belief in the Supernatural Power. Hence the adoptability of Savaras regarding the religion was really commendable. Likewise they were living their lives in their own way. But while the Brahmins started to settle in and around their area the process of Sanskritization was observed. Though Brahmins were not intended to bring any alterations in religious life of Savaras but the resultant effect of living lives in the same locality Savaras tried to be promoted to a much more erudite and aristocratic lifestyle. The Gods and goddesses Kitung were worshipped by Savaras while Brahmins worshipped the Kitung (Mishra 1984, 18) very but they called them Stamvesvari and Sawaybhu. Lord Jagannath was also worshipped by the Savaras but they worshipped Him as Nilamadhava. The fourteen pithas still exist in Orissa as emblems of the primitive form of Lord Jagannath - Nilamadhava. Thus the sanskritized appearance of the Savara is Daita.

Presently Daitas are engaged for extremely salient rituals of Lord Jagannath, Snan Yatra and Ratha Yatra. They live in Puri near Jagannath Temple.

Besides worshipping the Lord Jagannath, the people of Sambalpur, an imperativedistinguished place in Orissa worship the deity Samaleswari. Presently the deity is worshipped by the tribes as well as the non-tribes. Though a chunk of the stone, presumed as the head of the deity was worshipped previously but in this day and age the deity is enshrined by the devotees. Many scholars believe that the enshrinement of the deity might be the consequence of the Sanskritization. (Singh, ODISHA 2012, 80)
The eminent scholar Singh has also written about the Tribe Gonds and stated that they have Hinduized meticulously.

Five decades ago no doubt most Odisha tribes were under the sway of Hinduization. Thus, the Gonds have thoroughly Hinduized (Singh, ODISHA 2012, 84).

Though Sanskritization influenced the Tribes of Orissa mostly but the tribal life style is perceived amongst the tribes, like konds, Juangs, Bhuiyas of Hill region of Orissa. (Singh, ODISHA 2012, 80)

Apart from the discussion about Sanskritization of the Tribes of Orissa, it is important to delve into the Cultural aspects of these tribes in Orissa.

**Festivals and Dances of Orissa:**

Amalgamation of varied religious culture has been seen to be manifested in the festivals in Orissa. The reason behind this may be the resultant effect of the fusion of cultures brought in by the ruling kings of Orissa affiliated to different religions and beliefs.

The majority of ancient tribes: Konds, Savaras, Bondas, Juanga, Parajas and few more, reside at Mayurbhanj, Sundargarh, ganjam, a particular area of Koraput. In fact few tribes of Hill dwellers: kols, Desya Konds and the Komars, also reside here. Most of the Tribals have obtained an amazing perfection in Performing Arts and Dance by internalizing them as an integral part of their life. Though they worship a large number of deities they primarily enjoy a focus on the thematic engagement in the agricultural sphere, in narrating the making of the hills, or for harvesting the corps and
An elaborate Dance performance was held after long rituals for sowing new crops.

Furthermore all religious festivals of tribal folk are connected with various agricultural activities like ploughing, sowing, and harvesting. And without offering to God they never take newly harvested fruits or even vegetables. Their festivals are named after fruits and vegetables like Ambul Puja (Mango festival), Sola Puja (Bean festival) and so on. Another characteristic of their festivals is the accompaniment of music and dance. (Singh, ODISHA 2012, 81)

On the day of the Magha Sankranti an artificially made hut was set on fire and the very next morning a priest they fondly call Dehuriin local dialect, sows new harvest in ashes of the hut and Bhuiyasplough that particular space followed by the sacrifice of a few fowls and offering rice to village deity as well as the Lord Sun. After completion of the whole ritual the dance performance commences.

Besides performing in the agricultural rituals an interesting Dance performance of Juang commences. Two ornate kinds of dance of Juangs need to be mentioned here. Sometimes they imitate the movements of birds and animals through their dancing; on the other side they perform a dance piece with a definite story line. The story line is depicted as one person lying on the floor as a corpse and other person as a Vulture who proceeds towards the the corpse which represents its prey. In these two dance performances, singing is vital. Moreover the Gonds amazingly perform the Peacock Dance. It can be noted that there is a sturdy coherence of patterns between the Nature and the tribal people. The most ancient tribe Savara considers the dance of the Almighty as the Dance of Peacock. The two eminent Sanskrit poets Dandin and
Banabhatta had named Savaras in their scripts (Vatsyayan, Traditions of Indian Folk Dance 1977).

In fact Smt Vatsyayan wrote

Savaras or Sabaras are an ancient tribe: they are mentioned in Vedic texts specially the Aitareya Brahmana and the epics, the Ramayana and the Mahabharata. It will be remembered that when Rama was proceeding to Lanka, he stopped to accept a meal of fruit with an old Savari woman called Shabari. In the Natyasastra, there are interesting references to them as a distinctive group of the Eastern region called Udhra, today identified with Orissa. (Vatsyayan, Traditions of Indian Folk Dance 1977, 190 & 191)

Dance is an essential element in the life of Savaras. Through Dance they celebrate their “life-Cycle” (Vatsyayan, Traditions of Indian Folk Dance 1977, 191), i.e. to welcome new born baby, to enter into a conjugal life and the death ceremony.

Most of these dances are procession dances, where the Savaras are seemingly either escorting someone or bringing home someone or something. They Dance with a bride going to her new home; they dance at harvest festivals as also when the bones and ashes of a woman who has died outside the village are brought back in a procession. They dance through the streets when they visit another village and dance at funeral processions. (Vatsyayan, Traditions of Indian Folk Dance 1977, 191)

The hopping movements are the basic techniques of their Dance. They have several procession dances which are escorted by the Priest or Shaman.

Karma is a very popular festival in Sambalpur. In this festival Karmasani or the twig branch of Sal tree is worshipped. Since Orissa has gone under the rule of kings of diverse religious beliefs and out of these beliefs Buddhism dominated a major space of
time and belief worshipping Sal Tree may be under its influence. Buddha died under the Sal tree as per scriptures. While worshipping Karmasani, people sing the songs in raga Malashree. In fact they worship Karmasani in different occasions. Sambalpur is the place where the Karma Festival is held regularly.

![Image of people dancing](image)

**Karma**

Interestingly contrasted form of Karma of *Bhumijas*, Mayurbhanj needs to be stated here. They worship in Ekadasi of Bhadra and they Dance for the Lord Shiva not for *Karmasani*. To them Karma means Good fortune and who will perform they should be in fasting for twenty four hours before the beginning of the Rituals.

*Bhumijas* have many more festival dances but notable amongst those is *Jadur* which dedicates to the deity of the tribe.

As the Festival Dances are highly popular among the tribes, almost all the tribes have Festival Dances. Likewise *Hemanta* Dance of *Parajas* of *Koraput* deserves to be cited. Only Women can dance in this Festival on the occasion of *Nandi Parva*. They
move very softly and swiftly in stark contrast with the vigorous dances of Konds, Savaras. In respect of soft dance of Orissa, Ghumra is alike. This is a prevalent dance form in the Oraons Tribes. Varied types of Ghumras are performed by Oraons. Usually boys are the performer of the Ghumra Dance. In fact few stances of Ghumra Dance are very akin to the Tribhangi and the Chowka of present Odissi Dance. After seeing the Ghumra Dance it can easily be stated that numerous intricate movements of Gotipuas: male dancers dressed in female are influenced by this very Dance, Ghumra. A resemblance of Torso movement in both Ghumra and Odissi Dance is noticeable. As we all know the existing Classical Dance of Orissa, Odissi has remarkably adopted the torso movement from the Gotipuas, hence it can be assumed that the merging of Torso movement with Odissi Dance is the swayed of few tribal dances, like Ghumra.

After studying the Tribal of Orissa it is much obvious that dance is not at all separated from their Festivals. Furthermore Fishermen are not an exception. They celebrate their Festivals through dance. They enact the horse movement, called Keuta.

Another customary Dance is Dal Khai, an accolade to brothers. It is held in the month of Asvin. It is a very traditional tribal Dance and performed by the villagers of Western Orissa and the dance performance is held throughout the night. The traditional beginning of this Dance on the day Bhaijiuntia and perform for the whole night till Ashvin Purnima. Dal Khai is performed by the women in a circular formation with very lucid movements only but instruments are played by the men. Again we get an evidence of torso movement in this Dance, Dal Khai. The song unfolds the story of Radha Krishna, depicted the elements of nature, specially the beauty of Asvin.
Many scholars believe besides both these tribal dances and festivals Orissa Tribal Culture is greatly dominated by the process of \textit{Hinduization} or \textit{Sanskritization}. Hence Hindu festivals have amalgamated with Orissan Culture and celebrated by the people of Orissa. To say more about the festivals which are the consequence of \textit{Sanskritization} or the culture is merged with Jagannath Cult are \textit{Chandan Yatra, Jhulan yatra, Dusserah} etc. Moreover Dance cannot be unfastened from these Festivals.

\textit{Dusserah} is one day festival of the month of Asvin and performed by the Tribal folk of Orissa. Mostly the \textit{Bhumijas} execute this festival and on the day the festival they re-set their house and sacrifice the goats, cucumber and vegetables. After completion of all rituals they are delightfully set to dance.

\textit{Jhulan Yatra} in which Krishna enjoys the swing festival (R. N. Dash 2008)

Above and beyond these festivals Dances, there is diverse dance form in Orissa. \textit{Paik} is exactly the dance form which is performed with Swords and shields by the villagers of Orissa after spending a hard day. This is also considered as the Martial Art of India.
As the dance approaches towards the finale the foot positions Alidha and Pratyalidha, stated by Bharata in his *Natyasastra* are evident in Paik Dance.

The Paik dance is an outstanding example of the martial dance traditions of India. Two rows of men stand facing each other; they are smartly dressed in tight dhotis, colourful turbans and hold large shields and swords. In the first phase, they only approach each other slowly. Their stances and movements recall fencing positions and movements and recreate movements described by Bharata as the alidha and pratyalidha. (Vatsyayan, *Traditions of Indian Folk Dance* 1977, 198)

The dance has no story line; in addition it is extremely masculine and vigorous. Usually it is stamped as the War Dance. The actions of Kirat and arjun are enacted through Paik Dance frequently. The *Garudbahan* is another kind of Paik Dance. Moreover though *Paik Dance* has no story line as it is a War dance but *Maya Shavari*, a different instance of Paik Dance where dancers unfurl a story. The legend is very definite of group dance *Maya Shavari*. The story is like Goddess Parvati wants to take revenge on Krishna for His misdeeds with Mahadeva while the ocean was churned. The performers execute the theme through their vigorous, spinning movements and graceful torso movements. In fact Mayurbhanj Chhau, the blend of *Tandav* and *Lasya* of Orissa is renowned across the globe and has galvanized several techniques from Paik Dance. Thus it can be said that the robust style of Dancing is very common in Orissa. Besides group dance forms Orissa is very renowned for the Solo performance, e.g. Ravana Chhaya. To name it *Ravana Chhaya* because the story of Golden Deer, Sitaharan are performed through this *Ravana Chhaya*, Shadow Puppet Theatre. They follow the stories Ramayana of Orissa. There are two reasons behind the name
**Ravana Chhaya.** Though it is more popular that since the story is centred around Ravana so it is called *Ravana Chhaya* but it is true that as Rama is God or a Divine Power for which He never comes in the Shadow so it is famous as Ravana Chhaya (17Fe). To speak about the Dances in Orissa, a multi layered or multi-visioned style of dances are depicted through the above discussion.

To discuss about a Classical Dance it is essential to unfold its history such as Tribal dance as a variant of folk dance.

**Vaishnavite Festivals and Dance**

**Chandan Yatra**

During *Chandan yatra* of Lord Jagannath, *Maharis*, later *Gotipuas* used to dance on the boat (P. M. Hejmadi 2007, 44). The celebration of Chandan Yatra, festival of Sandal Paste starts from the day of Akshaya Tritiya in the month of Vaishakh and lasts for 21days. Modonmahondev, the representative of the Lord Jagannath along with two wives of Him, Lakshmi and Saraswati is brought out from the Temple of Puri and moved by boat to the Narendra Sarobor Tank, situated close to the Temple of Puri (Mishra 1984, 136). Belief behind this festival is to give relief from the intense heat by applying the Sandal Paste on the whole body to protect the deities from tremendous heat of summer.
About Chandan Yatra Shri Khokar has written as follows:

The image of Madana Mohana along with icons of Lakshmi and Saraswati plus one of Sudarhana, a representation of Vishnu in the shape of a discus or a small wooden column, set up in one boat was followed by another boat, as if in tow, carrying an image of RamaKrshna and the five Shivas. (Ashish, The Dance ORISSI 2011, 113)

During Chandan Yatra, Mahari had a great participation. The Bhajans and Oriya Songs despite having commenced their performance with the Ashtapadis of poet Jayadev, ultimately consummated with the Maharis themselves dancing and singing
together. Champu is a treasure of Oriya literature and few compositions of Champus were also performed by the Maharis at the time Chandan Yatra. Champu is oeuvre partly prosaic and partly poetic. The intricacy of the composition lies in the first letter of each line. Each line starts with the same letter. Kavi Surya Valadev Rath was a virtuoso in writing Champus. A famous composition “Ki hela re”, written by Kavi Surya Valadev Rath is performed by the Odissi Dancers regularly.

Mahari and Gotipua are two primary pillars of Odissi Dance.

**Ratha Yatra**

The *Snana Purnima, Bath Festival* is the initiation of *Ratha Yatra*. As *Ratha Yatra* is the most precious festival of Lord Jagannath in and around Orissa, so the people of Orissa and outside Orissa celebrate this festival in a grand way. Both Dancing and singing have imperative role in celebration of *Ratha Yatra*. Though Maharis are no longer associated with *Ratha Yatra* presently but in early days Maharis used to take part during bathing Festival, initiation of *Ratha Yatra*. While Lord Jagannath, Subhadra, Balabhadra and Sudarshana were taken away from the original space for cleaning them before their chariot festival, Maharis danced all the while in ecstasy and devotion.
Rath Yatra

Texts

Abhinaya Chandrika

Shri Maheswar Mohapatra, the author of Abhinaya Chandrika has prefaced the book with the praise of Lord Ganesha, the remover of all obstacles followed by the Jagannath shloka. Abhinaya Chandrika is a book comprising of 284 verses. Through the verses the author has not structured the framework of Odissi Dance but has also narrated a story of the blooming and the proliferation of “ancient art of dancing”. A renowned scholar Shri D.N. Patnaik has illustrated the period of Abhinaya Chandrika in the introduction of the book which he translated:

The author of Abhinaya Chandrika mentions that he completed the text in the 20th year of the reign of Narayan deva i.e. 1670A.D. (M. Mohapatra, Abhinaya Chandrika 2007)

Abhinaya Chandrika is divided into three sections:

- Nrutya Khanda
- Bhava Khanda
- Chhanda Khanda
Lasya and Tandav are two major divisions of Dance styles. These are discussed at the beginning of the book. The term “Ugra” is applied by the author to enunciate the Tandava style of Dancing.

Full emotions Lasya nrutya is beautiful for women. Ugra nrutya (tandav) with peculiar body movement is suitable for mascule physique (M. Mohapatra, Abhinaya Chandrika 2007)

He had unfolded more salient techniques of Dance in Nrutya section. According to Mohapatra, Lasya is of two types: Yugma and Youbata. Youbata is performed by following Sastras whereas yugma is Native. Moreover he has explained the different kinds of Mudras, Padavedas, and the different positions of Limbs etc. Besides explaining all these individually, the author has also mentioned the using of foot and hand positions in Lasya style of dancing. Padavalaya, Gopana, Viraja, Mardala, Abhimana, Asana and many more are the postures or stances from Abhinaya Chandrika. These are thoroughly explained in Abhinaya Chandrika. Shri Mohapatra has also given a well researched introduction of Taalas of Odissi Dance. The technical term of Taala, like Arasa, Mana etc are discussed by him also. Few of them are being used in Odissi Dance presently.

Nartana Nirnaya

According to a famous scholar Mondakranta Bose Nartananiirnaya is a major source of Odissi Dance. It is rather a reference resource book. It is written by Pundarika Vitthala. It is a Sanskrit text of Music and Dance. Bose has articulated though the term
Odissi is not mentioned anywhere in the book but during the examination of techniques written by Pundarika are very close to the existing Odissi Dance.

**Sangitanarayan by Narayan Dev Gajapati**

According to the eminent scholar D.N.Patnaik,

The hastas used in Odissi dance can be classed under two groups for convenience, textual and traditional. Of the twenty four asamyuta hastas of the Natya Sastra, twenty are in used in Odissi. (D. N. Patnaik 1990, 2nd impression, 96,97)

So from the assertion of Mr Patnaik, it is evident, Odra, mentioned by Bharata Muni in the Chapter for Pravritti in *Natyasastra* is the Orissa as we know today. Moreover, as has been poignantly pointed out *Natyasastra* is the foundation of Odissi Dance. To discuss about Pravritti (regional types), Bharata Muni stated

\[
\text{Punashchoiva Pravakshyami Pravrittinang tu lakshanam}
\]

\[
\text{Chaturvidha pravittishcha prokta natyaproyogotha}
\]

\[
\text{Avanti dakshinatya cha panchali choudramagadhi}
\]

(Bandyapadhay 1990, 116)

Four Pravrittis exist in *Natyasastra: Avanti, Dakshinatya, Panchali and Odramagadhi*.

Anga, Vanga, Kalinga, Vatsa, Odramagadh, Pandra, Nepal, Antargiri, Vahirgiri, Pravanga, Mahendra, Malad, Malovartak, Vramahttora etc eastern region of India were under the Odramagadhi Pravritti.
What we now call Orissa originally comprised Kalinga plus three interlocked stretches of territory, Odra, Utkala, and Kangoda. (Ashish, THE DANCE ORISSI 2011, 23),

With the support of the statement of Mohan Khokar and Ashish Khokar, it is can be said that the Pravritti Odramagadhi was prevalent in Orissa.
Background of Dance in Manipur

The state Manipur was named differently in different periods just like how the Meitheis were called differently in different times. Previously Manipur was named as following

- Tilli-Koktong,
- Poirei-Lam,
- Sanna-Leipak,
- Mitei-Leipak,
- Meitrabak or Manipur
Amongst above names Sanna-Leipak is the most welcoming name in the mythology and historical chronicles in Manipur.

Lovingly called Sanaleipak in the folklores of Manipur, the state bears this name to identify it with the land or leipak of gold or Sana. (Bandopadhayay 2010, 19)

Mekhala is another name of Manipur, we find in the history of Manipur and the many scholars are of this view. After the initiation of Vaishnavism in the name Manipur was officially admitted. Mi-tei, Poirei-Mitei, Meetei, Maitei or Meitei were the names of the people of Manipur.

Many scholars have many opinions about the evolution of the name, Manipur.

Regarding the different names of Manipur, Shri Rama Chakravartti said

In old day Manipur was known to her neighbouring states by different names given by them. In Rennal’s Memoir and Maps of India, it was called “Mecklay”. In the narrative of synes and in Maps of that period Manipur was called “Cassy”. To the Shans it was known as “Kase” and to the Burmese as “Kathe”, a corruption of the same word. The Ahoms called it “Makeli” and the Cacharis “Magli”. (Chakravartti 2013, 1)

To delineate the history of the people of Manipur or the Manipuri speaking people few definite features are being noticed as follows:

- People living in the valley before AD 33
- People colonising the central part of modern Imphal west in A.D. 33
- Immigrants from other parts of India
- Immigrants of upper Burma

The history of Manipur can be divided into four periods as follows
- The Ancient (before Christ)
- The early period (1<sup>st</sup> century-13<sup>th</sup> century AD)
- The Medieval period (15<sup>th</sup> century-18<sup>th</sup> AD)
- The Modern period (19<sup>th</sup> Century-20<sup>th</sup> Century AD)

Though the present chapter is connected to the medieval period but it is necessary to speak about the previous periods also to know the originality of Meitheis. To delineate about the Meiteis, the great Historian Gangmumei Kamei stated

The Meitei society is a kinship and lineage based society. The clan or lineage is known as Salai which literally the ancestor –god of the lineage (Sa = Sagei = lineage and Lai = god-ancestor) (Kamei 2015, 81)

Meiteis were divided into seven clans and those seven clans were the lineages of, as follows

- Ningthouja (Mangang)
- Luwang
- Angom
- Khuman
- Moirang
- Kha-Nganba (Khaba and Naganba)
- Sarang – leisangtbem (Chinglei)

Even if several myths have engulfed the source of these divisions of Clans but Shri Kamei ang, Lokkha-haokha, Chakpas, Khem, Heirem Khunjan, Moirang, Thanga-Kambong, Urok Usai, Lokkha-Lokkhu.
Historical evidence clearly indicates the existence of various ethnic groups and lineages in the valley of Manipur, viz. The Angom, Luwang, Mangang (Ningthouja), Khaba, Nganba, Sarangthem, Leisangthem, Chengki, Haorok, Konthou, Manting-Mara, Lela Khongnang, Lokkha-Haokha, Chakpas, Khem, Heirem Khunjan, Moirang, Thanga-Kambong, Urok Ushai, Lokkha-Lokkhu. These ethnoses belonging to the Tibeto-Burman, Tai and other Mongoloid groups were first brought gradually under the political suzerainty of leading clans with their principalities and grouped into seven clans. (Kamei 2015, 82)

Though Manipur was ruled by the several kings for ages, Pakhangba is the first recognized King we find in the history of Manipur in 33CE. During his time Kangla was the capital of Manipur. The city Kangla was included in Manipur by the king himself. The present Imphal was Kangla and then Yumphal. From the history of Manipur it is known that Manipur had been under the rule of 109 rulers. This has resulted in the State assuming different names in different times under varying circumstances of the ruler whims and preferences. Ultimately when India lost its independence to the British, Manipur was also annexed as a colony. Manipur got its independence on the 15th October 1947 and was integrated into the Indian Territory.

From the history of the medieval period of Manipur, the ruling period of the king Medingu Senbi Kiyamba, a legend of a Brahmin came in obverse. This Brahmin came to Manipur from Cachar and propagated the Lord PHEIYA (a God of Manipur) as a Hindu God, Vishnu. He proclaimed that offering boiled rice in cow milk to the deity showered good fortune to the king and heralded prosperity for the whole nation. The followers of the Brahmin are called Vishnupriya. Pamheiba, the son of Medingu was the king after Medingu’s death. Pamheiba includes Nongang, Takhel into his kingdom and around 1100 people came to Manipur after extending his kingdom. The result of
the migration of these people is that they joined into Meitheis community by marrying local people. Gradually the Hindu religion gets entry in Manipuri and after getting influenced by the Hindu religion he stopped “poultry” and “piggery” in the nation. Before his reign in Manipur the burial system was in convention. But after his coronation and influence of the Hindu religion he started cremation of dead bodies. Thus it can be said Pamheiba brought few very significant changes in the history of Manipur. The king Pamheiba, himself was converted to the Ramanandi Vaishnavism in 1737 AD. Amongst 109 rulers Maharaja Bhagyachandra deserved mention as he introduced the famous dance drama Raas Lila and spread the Vaishnavism in Manipur meticulously. Manipur was protected from the invasions of Burma by Maharaja Bhagyachandra.

![Maharaja Bhagyachandra](image)

**Maharaja Bhagyachandra**

It is obvious that dance is the inseparable entity of the inhabitants of Manipur. Amazingly they have a remarkable diversity in their dancing forms; the community, ritualistic, functional and stylised dance dramas.
Gradually with the advent of *Chaitanite Vaishnavism*, this form became prevalent and was performed and was propagated almost all over Manipur. While the *Chaitanite Vaishnavism* started engulfing the imagination of the people of Manipur, most of whom previously were the followers of the early philosophy of Vaishnava religion and Umanglais or Lord Shaiva.

Vaishnavism was gradually propagated and established in Manipur. It was during Rajarshi Jaisimha that Gaudiya Vaishnavism began taking a proper shape and gained popularity. During the early part of reign, the Manipuris would only worship Umanglais, or were Shivas or followed the ancient streams of Vaishnava worship. (Bandopadhayay 2010, 62)

To delineate the Background of the Dance in Manipur, it will be easier if we divide the people in the following two divisions

- **Hill Tribes**
- **Tribes of the Valley**

**Hill Tribes**

The liaison between the Dance and the daily life of the Hill tribes is inseparable. They dance in every thematic engagement of their life, such as hunting, harvesting etc. They uttered the word *Lam* instead of uttering Dance. Smt Vatsyayan penned the word *Lam* as the *generic* word of being used by the tribes of Hill (Vatsyayan, Traditions of Indian Folk Dance 1977, 105). There are several variations of Lam, as follows:

1. Keet Lam
2. Khongi lam
3. Inthona Lam
4. Lampak
5. Zangta Lam
6. Pheiphit Lam
7. Chawng Lam
8. Waikhong Lam
9. Lam Lam
10. Dar Lam
11. Chawng Chan Lam

Each Lam has a definite occasion to be performed.

**Keet Lam**

Imitating the movements of the game Cricket, both Men and Women perform Keet Lam primarily during the harvesting time with few swings of footsteps but it can be performed any other time also.

**Khongi Lam**

The movements of a feral bird, called Black Hombills are rendered through Khongi Lam. Khongi Lam is initiated by the Male performer later to be joined by women in a slow tempo to accelerate after the completion of two or three circles. The only accompanying instrument is a large drum.

**Inthona Lam**

A unique imagination or notion of Tarao tribe is related to creating this dance. It can be depicted as the Welcoming Dance. They welcome New Year and bid au revoir to
the last year. The thought expresses the ecstasy in coming out from a dark cave. There are ample scope to do various choreographies in this dance form and a variant of a fan is used as the prop and all performers sing while they dance.

**Lampak**

The dance of the Koirang Tribe, is an imagery of killing a tiger.

**Zangta Lam**

Paite tribe perform Zangta after the destruction of enemies. They celebrate their triumph through Zangta. Zangta stands for the Enemy. The dancing is in slow tempo. Though it was performed to express the victory after defeating the enemy but presently it is performed on any occasion since victory is a perpetual aspiration. With the hops or the movements like skipping, the dancers dance backwards and forwards. The words of the accompanying song are as follows:

If you like my daughter, young man,

Take revenge on my enemies,

After you have killed the enemies,

*You can have any of my daughters.* (Vatsyayan, Traditions of Indian Folk Dance 1977, 105)

**Pheiphit Lam**

This is a victory dance of a Warrior or hunter. Keeping the body of the defeated enemies or the killed animals at the centre they dance by encircling it. They use a
hollow bamboo as the primary accompanying instrument and few different sized pipes are also played by the musicians.

**Chawng Lam**

This is a festival dance. Keeping both the hands on the hips they begin the dance Chawng Lam. Usually they celebrate the good harvest through Chawng Lam. After an animal sacrifice by the host they organize and enjoy a feast. There is not much scope to do varied choreographies except the backward and forward movement with swinging of legs and kicking of legs.

**Waikhong Lam**

Waikhong Lam, Lam Lam and Dar Lam very profoundly resemble each other and Waikhong means drum. The occasions for the performances are different. While on the one hand Waikhong Lam is considered as the Commemorative Dance, on the other hand Dar Lam refers to as the Funeral Dance.

**Chawng Chan Lam**

Obviously, Chawng Cha Lam is a Festival Dance, performed by the tribes of Hill. They sacrifice sufficient numbers of animal as the feast is an integral part of this festival. The chief of the festival performs for seven days consecutively. The festival or the ceremony is named as Chawng or Khuangchauri. Before the Chawng three smaller ceremonies are performed, namely - Chawngfang, Sedauri and Sekhuang. A large number of animals are needed to be sacrificed in these festivals for the feast to follow. By conferring the chief the title of Thangchhuah people pay obeisance to him.
To achieve the title Thingchhuah, the person must establish his expertise at home or in war or in hunting. All the above mentioned ceremonies have to be organised at home to acquire the title Thingchhuah. After getting the title, the person was formally considered as a venerable person within the society.

Though this festival is celebrated in the village independently and promoted by a person but during the performance if others from different village visit then they also join in the performance. Seven varied themes are executed through the dance performance, such as

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tlankal</td>
<td>Depicted how the Mizos defeated the sub-tribe Tlan of Pawi-Lakher</td>
</tr>
<tr>
<td>Vasir Lam</td>
<td>Perform the victory of Mizos against the enemies like Hawk</td>
</tr>
<tr>
<td>Thinkual Chhang</td>
<td>Dance with a hairpin; how it falls down on the ground and the way of picking it up</td>
</tr>
<tr>
<td>Tuipui Khangton</td>
<td>How to survive in the water current in the River</td>
</tr>
<tr>
<td>Chungyakwal Lam</td>
<td>The flying movements of a large bird with its wings</td>
</tr>
<tr>
<td>Dorat Hual</td>
<td>Arresting of the enemies</td>
</tr>
<tr>
<td>Miler Lam</td>
<td>Depicts the dance of joy of a conqueror with the heads of the killed in his bag</td>
</tr>
</tbody>
</table>
People of the Valley and the Dance

The ancient or the earliest inhabitants of the Valley are Meities whose origin can be tracked down from the Pre-vedic era. Many scholars have differed from each other about the origin of Meitei. To derive the origin of the Meiteis a great historian has penned

The origin of the Meitei is shrouded in mystery and the study on the subject is greatly influenced by the religious faiths and the political ideologies of the Meiteis themselves, thus making the problem highly speculative and controversial. The ethnic name, Meitei, B.H. Hodgson in the mid nineteenth century thought, was a, “combined appelate of Siamese Tai” and Kochin Chinese ‘Moy’ (Moy Tai = Moytai =Moitai=Meitei and that the Meiteis belong to the Moi section of the great Tai race. (Kamei 2015, 17)

On the other hand T.C. Hodson had observed that the word Meitei is a combination of two different words, such as Mei= Man or people and Tei= Separate. Hence it says that Meitei means Separate People. Likewise we get several opinions regarding the Meitei. But History states that the use of the word Meitei began during the establishment of the reign of Pakhanba of Ningthouja dynasty. Though it is proved that Meiteis are no longer Aryan or Indo-Aryan but they had adapted with the elements of the Aryans during the spread of the principles of Hinduism. In fact primarily they are Mongoloid but found few non-mongoloid features in them who speak tibeto-Burman language.

Sanskritization

Shri M.N. Srinivas has articulated in his discussion of Sanskritization, he stated
There are two dimensions to it (Sanskritization), one cultural and the other, structural. The first results in the mobile group introducing changes in its customs, ritual, ideaology and lifestyle, while the second leads to a gradual entry into the Hindu fold in the case of outsider or marginal groups, and to their upward mobility in the local caste hierarchy in the case bof groups already within the Hindu fold. (Srinivas 1989, 17)

As per the concept of Shri Srinivas and Shri Chattopadhyay about the Sanskritization process it is said that Manipur perceptibly had passed through this process and the entry of the system of Varnas, worshipping the Vedic Gods, Aryan rituals have completed: The Brahmin priests brought the Meitei Yek-Salai under the Hindu gotra system. The Hinduized clan or Gotra names are concocted by linguistic alteration in the following manner: Nainthouja-Sandilya, Angom-Goutam, Moirang-Atriya Angira, Luwang-Kashyap, Khuman-Madhukalya, Khaba Nagaba-Madhukalya and Bharadwaj, Chenglei-Vasishta.

The ingress of Vaishnavism, a branch of Hindu religion initiated during Garib Nawaz.

Vaishnavism is divided into four categories according to the four divergent opinions:

- Ramanuja
- Nimbark
- Maddhva
- Vallabha

In the history of Vaishnavism we have evidences of four Sampradayas: Ramanuja Sampradaya, Nimbarka Sampradaya, Madhva Sampradaya, Ballava Sampradaya. Ramanuja Sampradaya believes that Goddess Laxmi introduced this
community after receiving advice from Lord Vishnu or Narayana. It was widely spread by Shri, Viswaksen, Shothokoposwami, Nathmuni, pundarikaksha, Ramamishira, Yamun, Mahapurna, Ramanuja. It is also known as Shri Sampradaya because Shri or Laxmi was the introducer. Nimbarka was the introducer of this community. Aditya or Vaskar is the name of Nimbarka. If we look into the history of Nimbarka Sampradaya we find that Aditya received the beliefs of this sampradaya from Brahma and Sanakadi. Madhva Sampradaya is also popular as Brahma Sampradaya. From the 12th century onwards a Bhakti renaissance swept across India creating waves of devotional sentiment. It influenced the performing arts of India significantly.

Among these Sampradayas, Vallabha Sampradaya resembles Chaitanite Vaishnavism. The concept of Lord Krishna is initiated by the Vallabha Sampradaya. Vallabha Sampradaya stated that through worshipping Lord Krishna each will attain Salvation. Salvation is the unison with Almighty. Here Vallabha Sampradaya started propagating the Shri Krishna Cult in the society. With Shri Krishna they initiated the place of Radha. They tried to establish Radha as the power or strength of Lord Krishna. The meaning of the word Radha is described in varied manners but the most common concept of the word Radha stands who is worshipped.

In fact Shantidas Adhikari and his two disciples Bhagobandas and Narayandas, the preachers of Vaishnava Religion came to Manipur during Garib Nawaz and propagated the religion. Moreover Raja Bhagyachandra during his banishment came to be acquainted to the grandfather of Shri Chaitanyadev and after restoration of the State Maharaja Bhagyachandra brought him to Manipur. Hence it is being observed
that the ruler or the king or the chief of the state commences the process of inculcation of a culture hitherto not popular in Manipur. In this context the statement of Shri Srinivas penned

Sooner or later, power has to be translated into authority, and it was precisely in this situation that Sanskritization was important. He who became chief or king had to become a Kshatriya whatever his origins. In those areas where a bardic caste existed the chief was provided with a genealogy linking him to a well known Kshatriya lineage and even to the sun or the moon. The indispensability of Brahmins is pointedly seen in the fact that in areas where there was no established Brahmin caste the chief had either to import them from outside, offering them gifts of land and other inducements, he even had to create Brahmins out of some ambitious local group. (Bandopadhyay 1998, 210 & 211)

From the view of several renowned scholars it can be concluded that the Sanskritization process had influenced Manipur remarkably.

From the above discussion it can easily be inferred that after the entry of Vaishnavism within the Culture, the rituals of the people of Valley (Meitei) have altered a lot. The resultant effect is observed in Dance as well. Likewise Rasa Dances are the manifestation of Vaishnavism.

*Lai Haraoba* is the most primeval Festival of the people of the Valley, Meitei. The ancestral *Maiba* and *Maibis* are conducting the Festival. Many scholars have put many opinions regarding the origin of *Maiba* and *Maibis* and also the *Lai Haroba*. It is rooted to the worshipping of the Cosmos and the belief behind this concept is that the nine Gods and Seven Goddesses have brought down the Earth from the Heaven. Wearing a Holy white dress, *Maiba* and *Maibies* conduct the ritual.
*Maibi* through their performance, they depict the creation of human life, the entire universal family. Positioning of their hands symbolize the birth of human life. Hence the mudras can be compared with the gesture of the text Tantra and it is called Yoni. Prof Bandopadhay also interpreted it as the yoni mudra of the tantra text and it shows the naval which is the birth place. (S. Bandopadhay, Manipuri Dance An Assessment on History and Presentation 2010, 108). Commencing by showing the birth of human life, *Maibi* dance gradually shows the creation of the entire cosmos and the preservation of the lives. They show the construction of the house, weaving, ploughing, planting etc. It is of course a part of *Lai Haraoba*. During their performance seven banana leaves are kept and on the top of these leaves, a special leaf named langthroi is kept. A definite ritual is performed while the leaves are placed. In this ritual Maitei god and Goddess nongpokningthou and Panthoibi are worshipped. They are considered as Shiva and Parvati. They are also accoladed through singing and the conversation of god and goddess is illustrated through *Poushaishe*, a typical song. The most interesting part of this ritual is no one can leave the place during the performance of *Maiba* and *Maibus*. They move in a circular pattern. At the end of this ritual they play ball which is popularly known as *Kanduk Crira* which is performed on the stage in present era. Ball are made of two cothes and these are imagined as God and goddess. The four corners of the playing area are decorated with four umbrellas, known as *Chongthongyetva*. Moreover while the performance is going on, the *Maibi* usually touch a girl among the audiences with a bamboo stick and that girl surrenders herself to the lord to become a *Maibi*. During the perform *Maiba* and *Maibi* shouted
and utter Hoiro and hoyo often. (S. Bandopadhay, Manipuri Dance An Assessment on History and Presentation 2010)

Maibi Dance

A procession from the centre of the village, led by Maiba and Maibies go to the river outside the village. After completion of the ritual at the bank of the River, they come back with the earthen pot which they carried to the river to the temporarily built Shrine where they have placed the Gods and Goddesses constructed with some ephemeral materials which will be easier to demolish after the Festival. The Festival takes place in the month of May and June. But the exact time of initiation of Lai Haraoba cannot be ordained. From Prof Bandopadhyay’s statement we come know
that there is a similar description of worshipping of Nongpokningthou and Panthoibi by the clan Khaba in the Panthoibi Khongul’s manuscript;

A narrative of this ritual festival resembles a description of worship of Nongpokningthou and Panthoibi by Khaba clan in the manuscript of Panthoibi Khongul. (S. Bandopadhay, Manipuri Dance An Assessment on History and Presentation 2010, 80)

A legend is there behind the evolution of *Lai Haraoba* Festival which is penned by Smt Bandopadhyay in her detailed work. The legend is as Khaba Sukchrongba, the King of Kamla in the Pre-Pakhangba era brought a lot of modifications or alterations in the rituals and daily life of Meitei. While Khaba Sukchrongba and his queen went for worshipping Nongpokningthou, the deity of Langmais, they felt the divine force of their daughter-in-law Panthoibi and Nongpokningthou. Thereafter they initiated a festival which was celebrated through music and dance. Thus it is believed that the existing *Lai Haraoba* originated from this festival.
Different moments from Lai Haraoba

The entire ritual is celebrated through Music and Dance. Lai Ekauba and Lai Themba are the two halves of the Festival. Massey had compared *Maibis* with Devdasis of the Temples of South India. Moreover they are permitted to get married and live a normal life in the society which is at variance with the lives of the Devdasis of South India and Orissa. Massey tried to weave the word *Maiba* and “ameebah” of Rig Veda in a single thread:

> There is striking similarity between the term “a Maiba” as used by the Meiteis and its equivalent “ameebah” in the Rig-Veda, a fact strongly suggestive of the antiquity of the Meitei dance or Jagoi. (Massey, *INDIA’s DANCES, Their History, Technique & Repertoire* 2004, 190)

Many eminent scholars believe that the word *Lai* has its source in the word *Linga* as on the top of the mountains few *Shivalingas* remained and those were worshipped by the people of Manipur. In fact the worshipping of the ancient deities is continuing in present era also. It is performed in different stages and the first stage is called Laipou which depicts the child’s birth. While the Laipou is enacted, by touching every part of the body *Maibi* depicts the construction of the human being. Through the moving
procession of gradual progressionevery day the life cycle of human beings is unfolded. The Penna is used the accompanying instrument. Since both Cultivation and Harvesting are seamlessly associated with the life of human beings the Pam Yanba and the Phi Shaba portray the different steps of cultivation, the phases of harvesting of cotton and the ways of weaving them into yarns. The striking feature of the choreography is “intertwined serpent” Besides showcasing of the life cycle of human beings, the legends of Shiva (Nongpok Ningthou) and Parvati (Panthoibi) are also enacted in this festival. On the final day various martial dances are showcased, such as

- Thang Haiba
- Takshaw Saiba or Ta-Khouhshaba

Martial Dances are extremely masculine and tempestuous. The use of daggers, swords, shields, maces, spears the weapons reflect the austerity, vehemence and passion held by the dancers. There is no scope to do a gentle, mushy movement in Martial dance. The dance with spears which are performed by the Nagas of Manipur, particularly Maos and Tangkhuls has stark dissimilarities with the virile dance of the Lai Haraoba festival. In the Lai Haraoba festival dancers showcase the creation of the world and the destruction of the world as it is the festival of the Cosmos through their movements.

Both the dances, i.e. martial dance and showcasing of cosmos are technically very exuberant. Choreographically Martial Dance of the festival and traditionally Martial Dance differ remarkably from each other. The forward movement or the frontal choreography dominates the Martial dance of the festival rather than the circular
movements. The *level change*, an unfamiliar choreography is noticed in the Martial dance of the festival.

The dance of celebrating the Cosmos is very unique in technique. The dance commence with keeping the two hands on the naval with thumbs crossed and slowly the dancers come to the standing position with the knees facing front and also in joined position. Then they begin to do the torso movement like number 8 and this movement is the basic and most important techniques of *Lai Haraoba*. Though the dancers are in standing positions their toes only touch the ground. After completion of the torso movement keeping both the hands on the naval they start to move their lower limbs in quarter circles by holding the sacred plant. Assiduously the *Maibi* along with the other dancers come to the standing posture remaining in the same place. Gradually they begin to do few foot works with the slow body movement like number eight which resembles the;

> intertwined serpent designs, the nagabandha mudra, ritualistic symbol of thr Maibi. What seems thus a ritual of trance is also a highly evolved sophisticated pattern of aesthetic design; abstract movements of hands, the torso, the knees and movement on the floor, all reinforce the basic motif which is also the insignia of the Manipuris. (Vatsyayan, Traditions of Indian Folk Dance 1977, 110)

Diligently *Maibi* and other dancers perform other dances. It is remarkable that more than 364 gods and goddesses are worshipped in *Lai Haraoba* festival hence it is an elaborate ritual. Prof Bandopadhay has penned an elaborate description in her book of the dance ritual of this festival;
<table>
<thead>
<tr>
<th>Dance Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thougal Jagoi</td>
<td>dances of men and women</td>
</tr>
<tr>
<td>Maibi Jagoi</td>
<td>dance of the priestesses like Laicing Jagoi with the langthrei leaves (the leaves considered holy) and Laisem Jagoi to depict the creation of the earth.</td>
</tr>
<tr>
<td>Laibou Comba</td>
<td>364 sequences of hand gestures to depict concept of cosmology.</td>
</tr>
<tr>
<td>Hakcam Sagatpa or Hakcangsaba</td>
<td>64 sequences of hand gestures to depict the creation of human body</td>
</tr>
<tr>
<td>Angam Unaba</td>
<td>40 sequences of hand gestures to depict stages of childbirth</td>
</tr>
<tr>
<td>Yumsarol or yumsaba</td>
<td>44 sequences of hand gestures to depict building a hut</td>
</tr>
<tr>
<td>Panthoibi Jagoi</td>
<td>dance of Parvati or heroine</td>
</tr>
<tr>
<td>Panynloi Jagoi</td>
<td>39 sequences of hand gestures to depict cotton making</td>
</tr>
<tr>
<td>Phisarol Jagoi</td>
<td>146 sequences of hand gestures to depict weaving of cloth</td>
</tr>
<tr>
<td>Lonkhol Jagoi</td>
<td>9 sequences of hand gestures to depict fishing</td>
</tr>
<tr>
<td>Paton Jagoi</td>
<td>2 sequences of hand gestures to depict harvesting</td>
</tr>
<tr>
<td>Phibul Jagoi</td>
<td>6 sequences of hand gestures to depict ball game</td>
</tr>
</tbody>
</table>

(Bandopadhayay 2010, 83)
From the above discussion about dance ritual it can be articulated that *Lai Haraoba* is extremely well programmed. The sequences of its performances are pre designed.

Thang-ta, the martial art of Manipur has a salient significance in the festival. Scholars mark it both as the folk and ritualistic dance.

According to the definition one of the most important characteristics of the folk dance is that. It is performed by a community. *Lai Haraoba* is obviously a folk dance but has emanated from the rituals directed by religious elements.
It is folk dance as it is performed in a community milieu but it is ritualistic in its formal elements. (Vatsyayan, Traditions of Indian Folk Dance 1977, 111)

Besides the dances of Lai Haraoba, Manipur is the cauldron of several dances such as Pung Cholom, Samkirtana, Rasa Dance, Thabal Chongba, the Wari-Leeba tradition, other dances during Vaishnava Festival like Jhulan Jatra, Ratha Jatra.

Pung Cholom

Cholam indicated movement and Pung stands for the Mridanga. Hence Pungcholam= movement+ mridanga, the dance with Pung. It is performed by both men and women. The nature of the technique of this dance is a combination of Lasya and Tandava. Though it is named as Pung Cholom it is accompanied by a few other instruments like, daph, dholak, Kartaal. Gradually it unfold with varied rhythmic patterns and several utplabanas are seen during the performance. It can either be duet or group performance. Though the Pung is tied with a cloth and hung from the neck but during the performance, the performer places it in different levels, such as in the middle or above the head or keeps it on the floor.
One more moment from Pung Cholom

Though *Pung Cholom* is performed in a traditional Manipuri Dance recital presently but this popular *Pung Cholom* has its origin earlier.

**Samkirtana**

Another popular showcase of music and dance is *Samkirtana*. In fact Pung is an integral instrument of this *Samkirtana*. Pung, Kartaal are the dominant instruments of *Samkirtana* also but the difference lies between *Pung Cholom* and *Samkirtana* in Singing and style of dancing and its origin. *Samkirtana* isa fine blending of devotional dance and singing. Though it is also a collective performance but it can hardly be called as folk dance. Initially the concept of *Samkirtana* is initiated by Sri Chaitanyadev who himself danced and sang while he was depicting the love of Lord Krishna and *Radha* and the tradition travelled a lot and moreover it has become very popular by the Vaishnava preachers. Though unmistakably its origin is in Bengal but the Meitheis of Manipur have adopted this tradition in their own way. They mingle it
with the Manipuri flavour. The *Samkirtana* of Manipur is divided into various categories.

*Nata Samkirtana* is the foremost *Pala* in *Samkirtana* tradition of Manipur. The time of initiation of *Samkirtana* in Manipur cannot be determined accurately but during the reign of Raja Kyamba, the *Samkirtana* was being performed and two idols Vrindavanachandra and Madanmohana were edified and worshipped. The people of Manipur during this period were the followers of Paramarthadharma religion. As it is known to all that initially Ramanandi Vaishnavism was introduced in Manipur during the reign of King Garibnawaz and a *Kirtana* group came from Bengal as well. *Samkirtana* is performed at all the stages of life of a human being such as while a baby is born, at the rice ceremony of a baby, during piercing the ears of a girl, sacred thread ceremony, at weddings, after death of the human being and on the day of the post death rituals. Hence it can be stated that the each event of the life of a human beings of Manipur is celebrated through *Samkirtana*. Though it was a community
performance of Manipur but undoubtedly *Samkirtana* became an important repertoire of Manipuri Dance later on.

**Samkirtana at Govindiji’s Temple**

The primitive form of the *Samkirtana* is *Ariba Pala* which is a group performance by sixteen male dancers. A group of Vaishnava preachers who came to Manipur for showcasing the Kirtana which is called *Bangadesh Pala* or *Ariba Pala*. The performance of *Samkirtana* in every celebration of life of the human being is known as Ariba Pala. Ishei Hanba and Duhar are two leaders of *Samkirtana* or Ariba Pala. Ishei Hanba begins the Pala by singing and the second group is leaded by the Duhar. Likewise there are two drummers one is the chief who begin with his drumming. He is then ably followed by the other. Pung Yeiba is the chief drummer and the Tung Inba is the second drummer. The Pala is performed through the modus of questions & answers. The chief singer always asks and the second singer replies. Gradually they
showcase Guru Vandana, the Sabha Vandana, the Navadvipa Varanan, the Gouranga Avatar.

On the other end the *Nata Samkirtana* is another developing wing of *Samkirtana*. Nata *Samkirtana Pala* is also known as Anouba Pala. *Nata Samkirtana* is a bit rigid. In fact *Nata Samkirtana* is performed during all the stages of the human life cycle right from the ceremony of giving solid food to a baby or the rice ceremony of the baby, piercing the ears, ceremony of sacred thread, right up to death, on the day of ritual after death, death anniversary;

It is performed in all social functions like the birth ceremony, annaprasana or giving of first solid food to the baby, piercing of ears, putting on the sacred thread i.e. the yagyopavita, marriage or vivaha, and even after death, cremation and death anniversaries. Each function has specific rules, which are followed. In the beginning the artists invoke the deities. This is called the adhibas, which is sometimes performed the previous day. (S. Bandopadhay, Manipuri Dance An Assessment on History and Presentation 2010, 127)

The instruments are played in both the *Palas* or *Samkirtanas* are similar but the difference lies in in the shape and the sound of the *Pung*. A larger *Pung* is used in *Ariba Pala* so the sound is a bit heavier than the *Pung*, played in *Nata Samkirtana* or *Anouba Pala*.

In Manipur *Kaartal Cholom* is also an important dance.
Moreover scholars view *Samkirtanas* as the prologues to Raasa dances. *Raasalila* is like a dance drama of Manipur. *Raasalila* is a very widespread term for Indian Culture. They have beautifully adopted the five rasas of Vaishnava religion and presented through *Raasalila*. *Vasanta Raasa, Kunja Raasa, Maharaasa, Nitya Raasa* is the variations of *Raasalila*. Though the *Raasalila* is an important repertoire of the present Manipuri Classical Dance it can undoubtedly be seen to be performed in the religious festival in Manipur. It is performed at *Raasa Mandapa* on definite lunar days. It is initiated from the *Govindji’s* temple first, and then performed in *khullak mandapa*. The most interesting trait of the *Raasalila* presented at *Govindji’s* temple is that there is no concept of enacting the role of Krishna. In this context it is to be mentioned that *Raasalila* was held in the Gundicha temple at Puri (Ramadaitapati 2013, CD, Track 12). The idol of Lord Krishna is encircled by the performers. But the boy, between six to seven years is dressed as Krishna and plays the role of Lord Krishna. As per the history of *Raasalila that Maharasa* is older than *Vasanta Rasa*.
<table>
<thead>
<tr>
<th>Raasalila</th>
<th>Time of performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maharaasa</td>
<td>Kartik Purnima</td>
</tr>
<tr>
<td>Vasantarasa</td>
<td>During Dol Yatra</td>
</tr>
<tr>
<td>Kunjaraasa</td>
<td>Rakhi Purnima</td>
</tr>
<tr>
<td>Nityaraasa</td>
<td>Any time</td>
</tr>
</tbody>
</table>

Thematically *Raasalila* has adopted the story of the foremost god of *Chaitanite Vaishnavism*, Lord Krishna. The presentation of Maharasa can be divided into a few segments and Smt Vatsyayan depicted it very beautifully. After having witnessed the Maharasa in its entirety it is evident that the Maharasa attained Madhura Rasa which is the amalgamation of the rest of the four rasas of *Chaitanite Vaishnavism*.

Smt Vatsyayan explained *Maharaasa* as

Most important and impressive, however, is the Maharasa created by Bhagya Chandra Maharaj and presented in the precincts of Govindji Temple on Kartik Purnima. This is easily the most refined and chiseled complete artistic composition with a beginning, middle and an end. It begins as in the case of the Vasanta Rasa with a prologue of Nata Samkirtana, the entrance of the sutRadhari, the singing of a raga, in this case Kedar, the description of Vrindavan, the Vaishnav Vandana, the Krishna Abhisar, the mandali sajana, the song of the gopis, the presentation of the Bhangi pareng the dance of Krishna, the dance of Radha, the atma samarpana, the offering, the prarthana and finally the arti. (Vatsyayan, INDIAN CLASSICAL DANCE 2007, 76)
Unless sunk totally in the nectar of the Madhur Rasa of *Chaitanite Vaishnavism*, Salvation can never be attained. At this moment a devotee is the possessor of rasas Shanta Dasya, Sakhyā Vatsalya and finally Madhur. The journey through these five stages at last leads the gopis and *Radha* to a complete state of oneness with their creator Krishna. Unconditional surrender to the Absolute, by the devotees, sets free their captivities of mortality and releases them to fuse in the Infinite Cosmos of
Unbound Existence. Similarly Madhur Rasa is existing in other Raasalilas like Kunja Rasa, Vasantarasa, Nityarasa. A heavenly image is caught by the Kunjaraasa which commence with Krishna and Radha abhisar gradually it unfolds into the blissful love play of Lord Krishna and Radha in the well decorated Kunja. Hence it is lucidly said that Kunjaraasa is possessed with Madhur Rasa. Likewise Vasantarasa and Nityarasa have absorbed Madhur Rasa splendidly.

The Kunj Ras is a delightful dance describing how Radha and Krishna set out to meet each other (the Radha and Krishna Abhisars ), and later their tryst in the ‘kunj’ or bower. (P. M. Hejmadi 2007, 195)

Mr Massey also commented on the Nityarasa, is given below

The Nitya Ras again describes the Abhisar, and the Maillan or divine union of Radha and Krishna. This Ras ends on a devotional note, with Radha surrendering her soul to her lord. (Massey, India's Dance Their History, Technique & Repertoire 2004, 195)

Overwhelmed by the sound of the flute of Lord Krishna, Radha and Gopis come out from their house to meet Lord Krishna. After completion the Krishna Abhisar in Nityarasa, it continues with its second sequence.

There are several festivals where dance and song play a very vital role in Manipur. Those are Heikru Hidongba, Dol yatra, Jhulan yatra, Rath yatra and interestingly these are all Vaishnava Festivals. Khumbak Isheisis famous dance form and performed during the Rath Jatra festival. It is dance of clappings.In Manipuri the Ratha Jatra is popularly named as Kang Chingba. The men and women of the Khumbak Ishei are called as Nupa and Nupi accordingly. While pulling the chariot khumbak Ishei is
performed with synchronised clappings but asynchronised sometimes. Again the number eight is created through their movements. Even more they dance with cymbals also.

Besides so many dances, Thabal Chongba exists in Manipur till now even after its disassociation with agriculture. Now it is associated with the festival Dol.

Hence from the above it can be inferred that Manipur is a palate of dance and music. These two are the inseparable fields from the human life and its existence.

From the above discussion it is observed that sufficient evidences are there in developing a particular dance form in both Orissa and Manipur. Both the states have a strong cultural heritage. Moreover the existing Indian classical dances Odissi and Manipuri have a strong bonding with its root. *Lai Haraoba, Samkiratana, Raasalila* are the primary roots of Manipuri dance and *Mahari –Gotipua* are defined as the source of existing classical dance of Orissa, Odissi.
Hence a comparison can be made like:

<table>
<thead>
<tr>
<th>Odissi Dance</th>
<th>Manipuri Dance</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vivid dances are found in Orissa.</td>
<td>A strong background of dance is found in Manipur.</td>
<td>Stark similarities are found. Chaitanite Vaishnavism is propagated through both the dance forms.</td>
</tr>
<tr>
<td>King initiated the dance inside the temple precincts to worship the Lord Jagannath.</td>
<td>King initiated the dance inside the temple precincts and the dance is used to perform to worship the lord. Through Raasalila the Chaitanite Vaishnavism gradually engulfed Manipur.</td>
<td>Chaitanite Vaishnavism engulfed both the dance forms.</td>
</tr>
<tr>
<td>By introducing Jayadeva’s Geetagovinda, the king tried to propagate the Chaitanite Vaishnavism.</td>
<td>Chaitanite Vaishnavism</td>
<td>The ingress of Chaitanite Vaishnavism through the festivals like Chandan yatra, ratha yatra, jhulan in both Orissa and Manipur.</td>
</tr>
</tbody>
</table>
References


Purohit, Prodhan, interview by Kaberi Sen. (22 December 2014).


Technique:

Technique is dealt as the *Angika Abhinaya*. *Angika Abhinaya* is an integral part of the Dance. Indian Classical Dance is Parampara tradition and it is practiced under the strict super vision of the Gurus. Moreover this is an oral tradition, i.e. few facts are known verbally or accepted verbally from Guru to disciple or Shisya. After passing long years it is observed that the classical dance does not follow only one text as it is. After introduction the dance form in the society the gurus tried to relate the grammar of that particular dance with the treatise on the performing arts. In doing so scholars have said that Odissi Dance follows Mahesvar Mahapatra’s *Abhinaya Chandrika* and few facts are also similar with the text *Natananirnaya*. But *Natyasastra* is acknowledged as the oldest treatise. Hence it can be said that each dance form has a basic foundation which is built upon the *Natyasastra*. *Natyasastra* is written in between 200 and 200 BC. Undoubtedly Odissi Research Centre, Bhubanesvar has taken an initiative to make documentation on the techniques of Odissi Dance and published a, titled *THE ODISSI DANCE PATH FINDER* where they have tried to set a definite technique of Odissi Dance on the basis of its practice extensively in the society. On the other hand, in the context of Manipuri Dance, it is observed that the technique or the *angika* Abhinaya is dominated by the techniques of *Laiharaoba*. Manipuri dance also doesn’t follow any particular text. Hence in this chapter we will discuss about the mentioned techniques in *Natyasastra*, *Abhinaya Darpana* and *Nartananiyana* mostly.
The concept of *angika abhinaya* is brought in the cosmos of performing arts by Bharata Muni and he has given a detailed description of *angika abhinaya* in his treatise, *Natysastra*. Bharata Muni had mentioned *angika abhinaya* in the chapter six of *Natysastra* and he discussed about the *angika abhinaya* in the chapter nine and ten. In explaining the *angika abhinaya*, it is important to discuss about the concept of Abhinaya of Bharata Muni. From the Rangachrya’s writing Abhinaya is a medium of expression through which the bhava of the performer reaches to the audience.

The word Abhinaya is usually translated as ‘acting’ but as it is used in the *Natysastra* has a very wide meaning, a meaning that includes not only what we understand by ‘acting’ but other things which go to make up the medium of expression.......sages Bharata explains (VIII) the word etymologically from the root ni to carry, with the preposition abhi meaning ‘towards’; that which carries the meaning (lit. The performance) to the audience is called Abhinaya. (Rangacharya, Introduction to Bharata's Natyasastra 1998, 30)

The eminent scholar Smt Madakranta Bose penned

Abhinaya is explained by Bharata not only as particular mode of performance but also a distinct phase of stage-presentation. (Bose, MOVEMENT AND MIMESIS, THE IDEA OF DANCE IN THE Sanskritic Tradition 2007, 119)

Thus the *angika abhinaya* is expressions which are performed by using the body; bodily expression. In the eighth chapter Bharata Muni had divided the *angika abhinaya* in three categories:

- Sarir (gestures of the body)
- Mukhajo (facial expression or expression through different parts of the body)
- Chesta (Postures, movements)
Head, hand, chest, sides, waist and feet are the parts of the body according to Bharata Muni. He divided Mukhajo face in six parts

- Eye
- Eyebrow
- Nose
- Lip
- Cheek
- Chin

Thirteen kinds of head movements are illustrated in Natysasatra. Those are

- Akampita
- Kampita
- Dhuta
- Vidhuta
- Paribahita
- Udbahita
- Adhomukha
- Anchita
- Nihanchita
- Paravritta
- Utkshipta
- Adhogoto
- Lolita
HastAbhinaya or the hand gestures are elaborately described in the Natyasastra. Hand gestures are divided into three categories, such as

- Single Hand Gestures
- Double Hand Gestures
- Nritya Hasta Mudra

Twenty four single hand gestures or the asamyukta hasta mudras are penned in the Natyasastra

- Pataka
- Tri-Pataka
- Kartarimukha
- Ardhacandra
- Arala
- Shukatunda
- Mushti
- Shikhara
- Kapithva
- Katakamukha
- Sucakhya
- Padminakosha
- Sharpashirsha
- Mrigashirsha
- Kangula
The author also stated the functions of each mudras through the shloka. Hence it can be said that during choreographing a piece it is easier to decide the usage of mudras or hand gestures for expressing the bhavas. Usages of all the three categorized gestures are enunciated in the book *Natyasastra*.

For example Bharata Muni penned that Pataka Hasta is applied to show self vanity, rain, to show objects on the ground, cover the face and unveil the face, to show the private attire etc. (D. S. Bandopadhay 1990, 3) Likewise he illustrated the applications of other hand gestures.

Similarly he mentioned the applications of other hand gestures also. Bharata Muni uttered about Arala that it is applied to welcome someone, to offer water to ancestor, to condemn someone, to abuse somebody etc (D. S. Bandopadhay 1990, 7). Similarly Bharatamuni illustrated all the usages of all the single hand gesture. He also illustrated the how to make a mudra; i.e. in case Pataka hasta, he described
It describes that the four fingers of hand excluding the thumb keep straight upwards and keep the thumb in bending position.

Likewise he has described the method of making other single hand gestures and depict the applications of those single hand gestures. The method of making Ardhachandra is described as

Yasyanggulyasyastu vinatah sahanggushthhena chapavat

Sohoroddhachandro hi vijnyeya karah kormasya vakshate (D. S. Bandopadhay 1990, 6)

The shloka is saying that the thumb and the other fingers keep bend like arrow then it is called Ardhachandra. It is used to depict the mekhalas of female, the thighs of a woman, a particular earing, waist and other way it is used to show small tree, conch, the mental frame of estrangement, round shaped bangle etc. (D. S. Bandopadhay 1990, 6)

The shloka is:

Eteno valataravah shashilekhakombukalashabalayani

Nirghatanmayastang madhyoupomang cha pinang cha

Rashanajghanatinamanantalapatrakundaladinum

Kortyabou narinumbhinayogoharddhchandrena (D. S. Bandopadhay 1990, 6)

Bharatamuni has given a detailed description about the single hand gestures in his book *Natysastra*. 
SINGLE HAND GESTURE
(Asamyukta Hasta Mudra)

Pataka  Tripataka  Kartarimukha  Ardhachandtra

Arala  Shukatunda  Mushti  Shikhara

Kapithva  Katakamukha  Suchakhya  Padmakosha
Sarpashirsha  Mrigashirsha  Kangula  Alapdma

Chatura  Bhramara  Hamsasya

Hamsapaksha
After illustrating the Asamyukta Hasta Mudra, Bharata has described the Samyukta Hasta Mudra or the Double Hand Gestures. Double Hand gestures which are formed by applying two hands together. He mentioned thirteen types of double hand gestures which are as follows:

- Anjali
- Kapota
- Karkata
- Svastika
- Katakavardhamanascha
- Utsanga
- Nishedha
- Puspaputa
- Makara
- Gajadanta
- Avahidhascha

Like asamyukta hasta mudra, Bharata illustrated the methods of making each double hand gesture along with its applications in the dance in the ninth chapter, titled \textit{Hastabhinaya}. The illustrations of the hand gestures or hasta mudras of Bharata are important for the choreographers while choreographing a new piece. It assists to make out of using of hand gestures properly in proper place.

Analysing the mudra Anjali according to \textit{Natyasastra} is to keep together two palms holding Pataka Hasta Mudras. Placing of the Anjali Hasta is mentioned in \textit{Natyasastra}. According to Bharata, Anjali is placed above the head while worshipping God, keep Anjali Hasta mudra in the level of face while showing respect to the gurus and keep in the front of the chest during welcoming friends. (D. S. Bandopadhay 1990, 19)
The example of another Samyukta Hasta Mudra will be discussed in this chapter, i.e. Kapota. It is almost alike to Anjali Hasta but dissimilarity lies in the middle of the palms. The fingers are combined with each other but a there is a gap between the middle of the two palms.

Though it is alike to Anjali Hasta but it is applied in different way. It is applied while showing fright and cold make women shiver as well as to show respect, to express modesty to others. (D. S. Bandopadhay 1990, 19)
Apart from these Single hand gestures (Asamyukta Hastas) and Double hand gestures (Samyukta hastas), Bharata had uttered about Nritta Hastas separately which are applied in Nritya and Bharata illustrated the Hastakarana for applying these Nrtta Hastas. He mentioned thirty one types of Nrtta Hastas;

- Chaturashara
- Udbritta
- Talamukha
- Svastika
- Viprakirna
- Aralakatakamukha
- Aviddhvavaktra
- Suchyasya
- Rechita
- Ardharechita
• Uttan
• Anchita
• Pallava
• Nitamba
• Keshavandha
• Lata
• Karihasta
• Pakshavanchitak
• Pakshaprodyatak
• Garudapaksha
• Hamsapaksha
• Urddhvamandali
• Parshvamandali
• Uromandali
• Urahparshvamandal
• Mushtikasvastika
• Nalinipadmakoshaka
• Alpallava
• Ullvan
• Lalita
• Valita.
These are the Nrtta hastas, articulated by Bharata. Besides giving a detailed description of Hasta Mudras and the applications of those, Bharata illustrated the actions of other major limbs and minor limbs. Dance is the movement of the entire body. Hence the movements of the other parts of the body are equally important as the hastas are. He told thirteen types of head movements:

- Akampita: move head upwards and downwards slowly
- Kampita: shaking the head fast
- Dhuta: Circular movement of the head
- Vidhuta: fast circular movement of the head
- Parivahita: turn the head to a side
- Udvahita: move the head upwards
- Avodhuta: move the head downwards
- Anchita: turn the head aside little downwards
- Nihanchita: shoulders raised and neck curved
- Paravrtta: turn the face
- Utkshipta: keep the head upwards
- Adhogato: Keep the head downwards
- Lolita: move the head to all sides

Likewise Bharata illustrated the thirty six types of Drishti Veda or eye movement and other drishti Vedas are divided according to Sthayi Bhava, Sanchari Bhava.
Shunya, Malina, Shranta, Lajjanvita, Glana, Shankita, Vishonna, Mukula, Kunchita, Abhitopta, Jimbha, Salolita, Vitorkita, Ardhamukula, Vibhranta, Vipluta, Akekara, Vikosha, Trasta, Madira are the mentioned thirty six types of Drishti Veda.

Kanta, Bhoyanaka, Hasya, Kruna, Adbhuta, Roudri, Veera, Vibhatsya are the eye movements according to Rasa of *Natyasastra* by Bharata.

\[ \text{Kanta bhoynaka hasya karuna chadbhuta tatha} \]

\[ \text{Roudri dhira cha vibhatsya vijnya rasadrishtayah (D. S. Bandopadhay 1997, 201)} \]

Kanta drishti is related to Shrngar Rasa. Similarly Bhoyanaka, Hasya, Adbhuta etc are related to bhoyanaka, Hasya, Adbhuta rasas accordingly.

In addition Bharata stated Snigdha, Hrishta, Dina, Kruddha, Dripta, Bhoyanvita, Jugupsita, Vismita are the Drishti Veda according to Sthayi Bhava.

\[ \text{Snigdha hrishta cha dina cha kruddha dripta bhoyanvita} \]

\[ \text{Jugupsita vismita cha sthayi bhaveshu drishtayah (D. S. Bandopadhay 1997, 202)} \]

Bharata similarly penned all the applications and name of the each movement of each major limb and minor limb in *Natyasastra*. He stated the movement of nose, eye brows, chest, waist, neck, lip, chin in the eighth chapter.

The oldest treatise is *Natyasastra* which is considered to be followed by all India Classical Dances. Now we will unfold the text *Abhinaya Darpana*. Nandikesvar had discussed Hasta Mudras elaborately and divided into several categories in *Abhinaya Darpana: Samyukta Hasta, Asamyukta Hasta, Nrtta Hastas, Jati Hastas, Deva Hasta,*
**Dasavatar Hasta, Nabagraha Hasta, Bandhava Hasta.** Besides illustrating all the hand gestures *Drishti Veda, Griba Veda, Shira Veda, Pada Veda, Chari, Bhramari, Sthanaka Veda* are also told. The applications of hand gestures are also penned by Nandikesvar *Abhinaya Darpana*. Though the technique or the *angika abhinaya* is illustrated in similar manner but stark dissimilarities are notice in the two texts. *Natyasastra* and *Abhinaya Darpana* Nandikesvar uttered the applications of all Hasta Mudras. From a comparative study of *Abhinaya Darpana* and *Natyasastra* it is observed that with little stark dissimilarity, scholars have found several similarities.

Thirty single hand gestures or *asamyukta hastas* are mentioned in *Abhinaya Darpana*:

- Pataka
- Tripataka
- Arddhapataka
- Kartarimukha
- Mayura
- Arddhachandra
- Arala
- Shukatunda
- Mushti
- Shikhara
- Kapithva
- Katakamukha
- Suchi
- Chandrakala
- Padmakosha
- Sarpashirsha
- Mrigashirsha
- Simhamukha
- Kangula
- Alapadma
- Chatura
- Bhramara
- Hamsasya
- Hamsapaksha
- Samdamsha
- Mukula
- Tamrachura
- Trishula
- Vyaghra
- Arddhasuchi
- Kataka
- Palli

Nandikesvar had found six more single hand gestures and penned those in *Abhinaya Darpana*. Even more name of few hastas are same in both the texts but formation of
the hastas are different. A comparative will be made in the end of this chapter after
discussing all the related treatise of Odissi and Manipuri Dance.

In the context of double hand gestures of *Abhinaya Darpana*, twenty third types of
hastas are written by Nandikesvar. These hastas are similar with the hastas mentioned
in the treatise *Natyastra* by Bharata:

- Anjali
- Kapota
- Karkata
- Svastika
- Dola
- Pushpaputa
- Utsanga
- Shivalinga
- Katakavardhan
- Kartarasvastika
- Shakata
- Shankha
- Chakra
- Samputa
- Pasha
- Kilaka
- Matsya
- Kurma
- Varaha
- Garuda
- Nagavandha
- Khattva
- Verunda

Likewise Nandikesvara had mentioned more Hastas which will be applied to show the Gods, relative, four different casts, the ten incarnations of Lord Vishnu, nine planets. Interestingly all these hastas are the executed by combining these single and double hand gestures. Like Natyasastra, Abhinaya Darpana has few Nrtta Hastas:

- Pataka
- Svastika
- Dolahasta
- Anjali
- Katakavarddhana
- Shakata
- Pasha
- Kilaka
- Kapithva
- Shikhara
- Kurma
- Hamsasya
Nritta Hastas can be defined as the ornamentations of the dance.

Though Nandikesvar had stated about varied hand gestures and mentioned few more names which are not seen in the Natyasastra but he has given descriptions of the movement of the other parts of the body little less. He stated nine types of the movement of Head:

- Sama
- Udvahita
- Adhomukha
- Alolita
- Dhuta
- Kampita
- Parabritta
- Utkshiota
- Parivahita

Shribhagovonnonandikesvar mentioned nine types of head movements or the Sira Vedas. Likewise he uttered the six types of neck movements or Griba veda:

- Sundari : move the neck side to side
- Tiraschina: move the neck diagonally
- Paribarttita: keep the neck down and move side to side
- Prakampita: move the neck backward and forward
Similarly he wrote about the other parts of the body like foot, eye etc. He did not divide the eye movement according to Bhava Rasa like Bharata but he uttered eight types of eye movements:

- Sama: Staright
- Alokita: circular movement of eye ball
- Sanchi: look aside
- Prolokita: side to side movement of the eye ball
- Milita or nimilita: look downwards
- Ullokita: look upwards
- Anubritta: look upwards and downwards
- Avolokita: look at the object far away
Sama

Alokita: Circular Movement

Sanchi

Pralokita: Side to side
Like Natysastra, *THE ODISHI DANCE PATH FINDER* has also categorised the eye movements according to rasas. *THE ODISHI DANCE PATH FINDER* also depicted the changes of expression according to the theme of the presentation of a single drishti; such as how sama drishti will be occurred on the basis of *bhoy, santa, krodha, bismaya* and many more. Likewise *THE ODISHI DANCE PATH FINDER* depicted *Sanchi Bhoya, Sanchi Krodha, Alokita krodha, Pralokita satarka* or aware, alert etc.

Though Nandikesvar mentioned the lips, nose chin, thigh under the *Angika Abhinaya* but did not mention the functions or any division of those like *Natyasastra*. These are called upanga according to *Abhinaya Darpana*. 
Technique of Odissi Dance

In the context of Odissi Dance it is observed that Odissi Dance does not follow any particular text. The living or existing techniques are adopted from books and to some extend it is an oral tradition. Though THE ODISSI DANCE PATH FINIDER tried to compile all the techniques in one book but it is also a reflection of the living tradition. Hastas or the hand gestures which are performed in Odissi Dance are taken from Abhinaya Darpana, Abhinaya Chandrika and verbally. Few hand gestures are also mentioned in Natyasastra but names are different. Many scholars think that Abhinaya Chandrika is primary text which is followed by Odissi Dance. But after a long journey it can be stated that it does not follow only a definite text. A Classical Dance is interpreted as the Oral Tradition or Guru –Shishya parampara. It means Guru is the ultimate teacher whom a shishya or the disciple believes indiscreetly. Hence few things have no source in the texts also.

Hand gesture has very important significance in the context of Angika Abhinaya in Indian Classical Dance. Scholars uttered the name of another book, titled Nartananirnaya by Pundarika Vitthala in the sphere of Odissi Dance. In fact the author himself had written the reason behind writing this book:

Pundarika Vitthala states in the colophon to Naratananirnaya that he composed the work to please Akbar, the Moghul emperor, which places the text in the late sixteenth century. (Bose, Speaking of Dance The Indian Critique 2001, 64)

In the context of Hand Gestures after studying Natyasastra, Abhinaya Darpana, Abhinaya Chandrika, Nartananirnaya it can be said Abhinaya Darpana is followed
by the Odissi Dancers primarily and the initiative of writing *THE ODISSI DANCE PATH FINDER* is also followed. But *THE ODISSI DANCE PATH FINDER* is the book which has made a documentation of Odissi Dance only on the basis of practice tradition.

*Pada vedas* are mentioned in *Natyasastra* and *Abhinaya Darpana*. To consider the practice tradition of Odissi Dance, it is found that *Natyasastra* has told five types of *Pada veda*: Udghhattita, Sama, Agratalasanchar, Anchita and Kunchita and four types of *Pada Veda* are stated in *Abhinaya Darpana*: Mandala, Utplavana, Bhramari, Padacharika. But many more *Pada Vedas* or foot positions are applied in Odissi Dance which is written in *THE ODISSI DANCE PATH FINDER*, published by Odissi Research Centre and names of few of those are acquainted with the names of few postures which are found in *Abhinaya Chandrika*. Though the primary source is not mentioned in the *THE ODISSI DANCE PATH FINDER* of the *Pada Vedas* but it is followed by the Odissi Dancers mostly:

- Adi Pada
- Yugma Pada
- Viparitamukha Pada
- Kumbha Pada
- Dhanu Pada
- Prushthadahanu Pada
- Maha Pada
- Ekka Pada
• Meenapuchha Pada
• Lolita Pada
• Uttolita Pada
• Ullolita Pada
• Nupura Pada
• Suchi Pada
• Kunchita Pada
• Anukunchita Pada
• Vilagnaparshini Pada
• Tribhanga Pada
• Svastika Pada
• Mandala Pada
• Chowka Pada
• Ardha Chowka Pada
• Bandhani Pada
• Utparshini Pada
• Ardha Svastika Pada
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One *Pada Veda* is not found in any text but is learnt from the guru; *Nandabrutta*. Though the origin of this Pada Veda is not known yet but this is mentioned in Mahesvar Mahapatra’s *Abhinaya Chandrika* as a posture. Even more the foot position in *Nandabrutta* is similar to the foot position of the *Nandabrutta* posture of *Abhinaya Chandrika*. Another Pada, *Kumbha pada* is very akin to the *Kumabhaka Pada*. *Kumbhaka* is a posture *Abhinaya Chandrika*. The description of the posture *Kumabhaka* and the its foot position is alike to the foot position *Kumbha* of *THE ODISSI DANCE PATH FINDER*.

Likewise *utplavana, chari* which are found in the *Abhinaya Darpana* are accepted by the Odissi Dance. Though the charis of *Abhinaya Chandrika* are not mandatorily followed but essentially it should be discussed about the *charis* described in *Abhinaya Chandrika*. Shri Mahapatra had divided Charis in two categorie; *Bhaumi* and *Gagana* (Akashiki) *chari*. First he defined the *Bhumi*. *Bhumi* is seven types as per *Abhinaya Chandrika*; *Sama, Bisama, trikonaka, Swastika, Bartula Chakra, Chaturasra*. (mohapatra and mohanty 2009). After depicting the *Bhumi*, twelve *Bhaumi charis* are elaborated; *Rathachakra, parivrutta, Syandita, marla, Nupurapadika, Karihasta, Uruveni, Katara, mrigitrasa, andhamrunakika, Kshyana and Sthitabarta*. Similarly eight *Gagana Charis* are illustrated in this section; *Mandakranta, Atikranta, Pluta, Nagaramalini, kshina, kulila, Chakra and Pesini*. In the syllabus of M.A. of Rabindra Bharati University, in the department of dance, the Chari of *Abhinaya Darpana* is taught in Odissi Class.
Hence it can be stated that the technique of the Odissi Dance is determined from the study of all the texts like; *Natyasastra*, *Abhinaya Darpana* and *Abhinaya Chandrika*. But the oral tradition are also accepted.

Besides these mudras, few mudras are found in *Abhinaya Chandrika* only and applications of those are not seeing frequently but used rarely. These can be stamped as the traditional hastas. Few of these are given below;

![Pechakamukha](image1)
![Vastra](image2)
![Pradipa](image3)

![Ubhoyakartari](image4)
![Vana](image5)
![Dhanu](image6)
Meshayuddha

One example of the application of Vana will be given below where the it is used to show the drishti;

Using the hasta Vana to show the drishti

Artist : Guru Smt Aloka Kanungo

Among the above hand gestures Vastra have been applied rarely. One of the major items, Batu of Odissi Dance, Guru Kelucharan Mohapatra used the mudra Vastra. Besides applying in pure dance, Vastra is being used to the clothes in Abhinaya items. Usually to show the Dhoti, it is applied. Other side Ubhayakartari has a significance use to express Rati Bhava – Shringara Rasa
In *Abhinaya Chandrika*, Shri Mohapatra described the hand gestures, *padavedas* together and he made one particular posture by using these gestures. Throughout the chapter where he penned the hand gestures and *pada veda*, few pictures are there which is named as a single with definite hand gesture and *Pada veda*; such as *Padavalaya* where the posture is founded on the *Dhanu Pada* and *Kapithva* is on one hand and other hand in *Dola*. In *Abhinaya Chandrika* *kapithva* is named as *Ankusha*.

![Dhanu Pada, Ankusha (Kapithva), Dola](image)

*Nivedana* is another name of the posture which depicted in Abhinaya Chandrika in the context of Hand gestures and Pada Vedas. It is a combination of *Pashvanjali* hand gesture, *Kunchita* Pada and the posture is in *Tribhangi*.

![Kuncita Pada, Pashvanjali](image)
Mardala is another renowned and graceful posture with *Pataka hasta mudra* and *trasya pada veda* of Abhinaya Chandrika.

Likewise Mahesvar Mahapatra described more like *Asana, Shmritikula, Ottalita, Kshipta* etc.

Apart from hastas, padas, drishti vedas etc. the foundation of Odissi Dance is *Chowka* and *Tribhangi*. These two bhangis are the most important technique of Odissi Dance, though *Samabhanga, Abhanga*, are there in the technique of Odissi Dance. The posture *Chowka* resembles the square shape of Lord Jagannatha.
The knees are facing outside and the hands are in square position in Chowk.

Artist: Reetaja Pal Choudhuri
Resemble Jagannatha’s hand
Position of hands
Knee facing outwards

Artist: Reetaja Pal Choudhuri

Chowka an the sahpe of Lord Jagannatha

Lord Jagannatha
In the beginning of learning Odissi Dance four bhangis, i.e. Sama bhanga, Abhanga, Chowka and Tribhaga are taught (eAmbalam SaMaaGaMa 2014). Abhanga is a body position where the weight of the body is on one of the legs and the other leg is free. The waist is pushed outward a little. Tribhanga means three bends. In the body position where three bends are visible. One is at neck, second is at waist and third is at knee.

Vamana Avataar of lord Vishnu in Tribhangi

Initially ten Chowka steps and ten Tribhangi steps are taught to build the foundation of Odissi Dance. The taal is set to ekataal of four beats.

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These are the syllables of the bol and all the twenty steps are practiced in four layas initially, ekgun, dvigun, tingun and chargun: single, two times, three times and four times. After completion of these twenty steps Mangalacharan is taught. The word Mangalacharan is Mangal+achoron; Mangalacharan begins with a stotra of Lord Jagannatha which is sung by Shrichaitanyadev very often. Kelubabu brought remarkable changes in the technique of Odissi Dance undoubtedly but the influence of Chaitanite Vaishnavism was integral.

In fact Ganesh Vandana which is taught is from Abhinaya Chandrika. Abhinaya Chandrika is opened with this shloka

Namami Vighnarajang tang kalpavrikshtala sthitam

Umaputrang mahakayang dantinang nritya kovidam......

(mohapatra and mohanty 2009)

Torso movement is an integral part of the technique of Odissi Dance. The grace of Odissi Dance is dominated by the torso movement mostly. Torso movement of Odissi dance can be moved in all four sides as well as it has a circular movement. Of course Torso movement should be very measured. As on the one side it enhances the beauty if it is performed perfectly likewise in doing of imperfect torso movement diminishes the elegance, grace of Odissi Dance. In the beginning of learning Odissi Dance torso movement is separately taught besides Chowka and Tribhangi.
These fine techniques of Odissi Dance are visible thoroughly in *Pallavi*, the pure dance. *Pallavi* is an important repertoire of Odissi Dance. Sequencing the repertoire of Odissi Dance as follows

- *Mangalacharan*
- *Pallavi*
- *Abhinaya*
- *Moksha*

In the chapter of Repertory in the book *ODISSI DANCE*, eminent scholar as well as the author of that book penned five items:

- *Mangalacharan*
- *Batu*
- *Pallavi*
- *Abhinaya*
- *Moksha*

Hence it can be stated that *Batu* is another repertoire of Odiss Dance as considered by eminent scholars.

*Batu* is a choreography which depicts different postures which are taken from the several temples. It is depicting different sculpturesque poses as well as few instrumenta are on the hand also, like Mardala, Mandira or cymbals, Veena, venu (Flute).
This is categorised as the pure dance, according to *Natyasastra* it is Nrtta. It commences with slow tempo and gradually tempo increases. The item is ended in fast tempo. It is based on Ekataal of four beats but varied jatis are presented. Mandakranta Bose, a renowned scholar has written that *Nartananirnaya* had illustrated about *Batu*. On the other way it is interpreted that the movements of *Batu* resemble the movements illustrated in the text *Nartananirnaya* by Pundarika Vitthala.

In *Naratananirnaya*, we come across the description of a dance called Batu. Although it is a brief description, one can definitely see how difficult it is. It cannot be a mere coincidence that the same term should not only occur both in *Nartananirnaya* and in *Odissi* but designate dances involving similarly difficult poses. (Bose, Speaking of Dance The Indian Critique 2001, 67)

According to Ms Bose, this very particular posture has an evidence in *Nartananirnaya*.

*Batu* is based on Ektaal and raga Kedar. One sthayi is singing in between *Batu* as follows:

```
+ 2 3 4 + 2 3 4 +
Takka dha dha karatakJaTa hum jhum tariTakka
```
Pallavi is also the Nrtta according to Natyasstra. Pallavi means elaboration. Elaboration of music, elaboration of body movements or the Angik Abhinaya. It also begins with slow tempo and gradually it reaches to the fast tempo. Varied eye movements, pada vedas, charis are presented through Pallavi. The hastas which are applied in Pallavi those do not have any story line. Those are used to do the ornamentation of the dance. It is composed in several raagas and taalas. Usually the name of the Pallavi is decided on the basis of its raaga; such as Severi Pallavi, Aravi Pallavi, Kamodi Pallavi etc which are based on raaga Saveri, Aravi, Hamsadhvani accordingly:

https://www.youtube.com/watch?v=YViL9ddDgq8

https://www.youtube.com/watch?v=N4hbtDs5bpY

https://www.youtube.com/watch?v=MFvKGLYWS2Y

Various taalas are applied to compose a Pallavi. Usually Adi taala, yati taala, nishari taala, Matha taala, jhampaka taala, Triputa Taala, Rupak taala, Ekattala, Upada taala and Kuruka Taal are believed to use in Odissi Dance. These are all mentioned in Natya Manorama. Natya Manorama is written by Raghunath Rath between 1697 AD and 1698 AD approximately.

<table>
<thead>
<tr>
<th>Adi Taala: 16 beats</th>
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<tbody>
<tr>
<td>+</td>
</tr>
<tr>
<td>Dha dhina kita dhini</td>
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<td>0</td>
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<tr>
<td>Na tina kita tini</td>
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</tbody>
</table>
Saveri and Aravi Pallavi are choreographed by Late Padmavibhushana Shri Kelucharan Mohapatra and Kamodi Pallavi is choreographed by Guru Smt Aloka Kanungo.

Abhinaya is taught after teach Pallavi. In fact Abhinaya will be discussed in the next chapter.

From the above mentioned Padavedas of Odissi Dance are mostly used. In addition to the Pada vedas scholars have added one more Pada veda, named Nandabrutta. It is alike to Mahapada which is mentioned above. Though Nandabrutta is not articulated
as *Pada veda* in *Abhinaya Chandrika* but Shri Mahapatra penned it as one of the postures like Mardala, Sthira and many more.

The *Pada vedas* in Manipuri Dance can be divided according to the *Pada vedas*, applied in *Raasalila* and *Samkiratana*.

Above mentioned mudras are used in both Odissi Dance and Manipuri though, they are applied differently in each dance. Interestingly the placing of the fingers in above mentioned mudras is similar but the name of the mudras are varied. The reason behind the dissimilarities in naming differently is not traced yet but it is believed that these are adopted traditionally. Other way it can be explained as it is the practicing tradition. In fact few of these have no application on the stage almost. On the basis of the assumption it can be said that the mudras which have no applications in the present era of Odissi Dance were used in the temple tradition.
A Brief Comparative study between the Hasta Musdras of *Natyasastra, Abhinaya*

*Darpana* and Abhinaya *Chandrika*

<table>
<thead>
<tr>
<th>Images of the Mudras</th>
<th>Text</th>
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<tr>
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<td>Dhvaja : AC</td>
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<tr>
<td><img src="image2" alt="Hamsasya Image" /></td>
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<td></td>
<td>Dhyana : AC</td>
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<td></td>
<td>Virodha : AC</td>
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<tr>
<td>Images of the Mudras</td>
<td>Text</td>
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<td>---------------------------</td>
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<td></td>
<td>Bhaya : AC</td>
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<tr>
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<tr>
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<td>Sarpashirsha: NS and AD</td>
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<td>Damsha: AC</td>
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<td></td>
<td>Simhamukha : AD</td>
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<td>Gomukha : AC</td>
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120
To discuss about the technique of Odissi Dance it is important to study the *Abhinaya Darpana* by Nandikesvar and the *Abhinay Chandrika* by Mahesvar Mahapatra. *Abhinaya Darpana* is written earlier than *Abhinaya Chandrika*. There are ample similarities between *Abhinaya Darpana* and *Abhinaya Chandrika* though two books are written by different author as well as different time. It is proved that as *Abhinaya Chandrika* is written later that *Abhinaya Darpana* hence *Abhinaya Chandrika* had penned few theories which are the influence of the study of *Abhinaya Darpana*. In respect of hand gestures it is observed that the several hand gestures are alike to the hand gestures of *Abhinaya Darpana* but they are named differently.
Apart from hand gestures or the *hasta mudras* and its applications, *pada vedas* are very important. *Pada vedas* or foot positions are the integral part of the technique of each classical dance. Similarly Odissi and Manipuri Dance have varied *Pada vedas*. Again it is told that Odissi Dance follows *Abhinaya Chandrika* though, the *pada vedas* which are used in Odissi Dance are documented by Odissi Research Center and Odissi Dance executes those *pada vedas* mostly. Among the *pada vedas* similarities between the *pada vedas* of *Natyasastra, Abhinaya Darpana, Abhinaya Chandrika* and *THE ODISHI DANCE PATH FINDER* are seen.

From the above mentioned *pada vedas* of Odissi Dance are mostly used. In addition to the *pada vedas* scholars have added one more *pada veda*, named *Nandabrutta*. It is alike to *Mahapada* which is mentioned above. Though *Nandabrutta* is not articulated as *pada veda* in *Abhinaya Chandrika* but Shri Mahapatra penned it as one of the postures like *Mardala, Sthira* and many more.

**Technique of Manipuri Dance**

Manipuri Dance can be depicted as the combination of *Lasya* and *Tandav*. The most popular author Bharata muni coined these two ters *Lasya* and *Tandava* in *Natyasastra*. He illustrated *Lasya* as Sukumar Nritya which means graceful dance. In the fourth chapter of *Natyasastra* it is explained. The concept of *Tandava* and *Lasya* or the sukumar nritya is defined all other texts like *Abhinaya Darpana, Sangeet Ratnakar* which are considered as the source of Dance. *Natyasastra* says that as Shiva asked his
disciple Tandu to perform dance it is known as Tandava. Moreover to say about Tandava Bharata described Angahar, Rechak, Karana, Pindibandh. Thirty two types of Angahar are described. He divided rechak as Pada Rechak, koti rechak , griba rechak, hasta rechak. Karana are divided into hundred and eight types and four types of Pindibandhas are illustrated in the fourth chapter of Natyasastra. These are taught to Tandu by Shiva as depicted in Natyasastra. Angahar is the combination of Karanas. Karana is the combined movements of hand and foot.

Hasatapadasamayoga nrtyasya karanang bhavet (D. S. Bandopadhay 1990, 58)

Rechak is circular movements of the hasta, pada, griba and koti; hand, foot, neck and waist. Pindibaddha is the group formation.

Usually the Samkiratana of Manipuri Dance is categorised as the Tandava ang and Raasalila is under the Sukumar Nritya or Lasya ang. These will all be discussed accordingly in this chapter.

The most important technique of Manipuri Dance is the concept of number eight. Torso, head all move in a way which resembled number eight or the figure eight. It is an interwined movement. It resembles the god Pakhamba. Moreover the movement like figure eight or number eight has become the foundation of the Manipuri Dance. Prof Bandopadhay uttered

The age old symbol of ‘the snake biting its own tail’ called Pakhamba is manifested in all movements. Thus the curve of the number eight has become the foundation of the technbique of the dance form. (S. Bandopadhay, Manipuri Dance An Assessment on History and Presentation 2010, 408, 409)
Pakhngba Temple

Pakhangba

There is a myth behind the concept of Pakhangba. It is told that Maharaja Bhagyachandra dreamt Pakhangba and Pakhngba told that he is incarnation of Valaram and Nityananda. Another concept of Pakhng was prevailed in Manipur, i.e., he is also the snake incarnation of Krishna. Hence Pakhngba was emerged with Lord Krishna in Manipur. Kosnapakhangba is another name of Pakhangba. Thus it is
observed cohesion between the religion of Manipur before the ingress of Vaishnavism and Chaitanite Vaishnavism. Undoubtedly Maharaja Bhagyachandra took the initiative to obey Pakhangba’s words.

The movement of figure eight is also an imperative part of Maibi Dance. They commence their dance with this very unique movement like number eight. Maibi dance has a very significant function in the culture of Manipur. They keep their hands at the middle of the abdomen and move the body following the path of number eight. The mudra or the hand gesture which they hold initially is not exist in neither Natyasastra nor Abhinaya Darpana.

Eminent scholar like Smt Kapila Vatsyayan also stated about the figure eight of Manipuri Dance:

In fact, the body merely curves itself into a figure 8. The positions are thus relaxed and controlled rather than sculpturesque. An effort made to connect two parts of the body through beautiful curves. (Vatsyayan, INDIAN CLASSICAL DANCE 2007, 71)
The concept of *Maibi* dance is to celebrate the creation of human life, the entire cosmos. Positiong of the hands symbolize the birth of human life. Hence the mudras can be compared with the gesture of the text Tantra and it is called Yoni. Prof Bandopadhay also interpreted it as the yoni mudra of the tantra text and it shows the naval which is the birth place. (S. Bandopadhay, Manipuri Dance An Assessment on History and Presentation 2010, 108). Commencing by showing the birth of human life, *Maibi* dance gradually shows the creation of the entire cosmos and the preservation of the lives. They show the construction of the house, weaving, ploughing, planting etc. It is of course a part of *Lai Haraoba*.

The instruments are used in *Maibi* dance are Pena, Kartaal, Pung.
Bhangi is divided into five types in Manipuri Dance. These are *Samabhanga*, *Abhanga*, *Vibhanga*, *Tribhanga*, *Ropita* and *Nodita*. In Manipuri dance these are known as Sthanaka Veda. Few of sthanakas symbolise different characters. Like *SamAbhanga* is the initial position of Manipuri Dance. *Radha’s* sthanak is *Abhanga*;
Vibhanga is for gopis; Krishna’s sthanaka is known as Tribhanga; Ropita indicates the posture of Lasya and Valarama tands in Nodita.

Samabhanga

Tribhanga, posture of Lord Krishna
Like Odissi dance, Manipuri Dance also follows the oral tradition mostly besides following the grammar mentioned in the books. The practicing Mudras, positions of foot, movements of torso and the movements of other parts of the body have entered
in the technique or the angika Abhinaya of Manipuri Dance from the different texts and Laiharaoba has influenced the technique of Manipuri Dance a lot. Many scholars observed a remarkable similarities between the hastas used in Laiharaoba and the existing Manipuri Dance. Besides following the tradition of Natyasastra and Abhinaya Darpana, Manipuri Dance is framed by following few Vaishanava texts also. There is a named Govinda Sangeeta Lila Vilas which is considered ad the codified text of Manipuri Dance and it is assumed that Maharaja Bhagyachandra is the author of this book. (Mukherjee 1992). But from study of Manipuri Dance it can undoubtedly be uttered instead of following one particular treatise Manipuri Dance is dominated by few Vaishanava texts like Shrishrigovindalilamritam, Shrishribhaktiratnakara etc. These are followed besides Natyasastra and Abhinaya Darpana. Moreover Guru Bipin Singh, Ojha Maisnam Amubi Singh altered Manipuri Dance according to their needs. Thus an amalgamation of the Vaishanava texts, Govinda Sangeeta Lila Vilas, Natyasastra, Abhinaya Darpana have been observed in Manipuri Dance. 

Apart from the figure eight, it is neccessary to discuss about the hastas which are applied in Manipuri Dance. As Manipuri Dance has built a practicing tradition hence it mostly carries the technique of Laiharaoba. Though it has altered in many ways but it is performed in the temple in present era also. Hence it can be modified for the audience or for the stage performance but stark alterations are not done in Manipuri Dance in its presentation also. This aspect will be discussed the chapter on Presentation later.
As the hastas of Manipuri Dance have come from hastas applied in *Lai Haraoba* mostly, hence existing Hastaas are named after its usages. Though several mudras resemble the mudras in *Natyasastra* and Abhinaya *Darapana* but their names are different. The application of varied mudras is noticed in RasaLila mostly in Manipuri Dance. In this context the application of *Nrityahastakarana* of *Natyasastra* should be mentioned, though it is follower of the *Lai Haraoba* tradition primarily. *Aveshtita, Udveshtita, Vyavartita and Parivartita* are the four kinds of *Nrityahastakaranam* mentioned in *Natyasastra* by Bharata (CD, Track 13).

Mudras, penned in *Abhinaya Darpana* are used in Manipuri Dance also but the names are different and it is believed that those have adopted from *Lai Haraoba*. As existing Manipuri Dance is influenced by the *Lai Haraoba* in various aspects hence the hastas are known in Meitei names and few of which are uttered in treatises and and few of them can be said as practicing tradition; such as:

*Khutayi, Khunimthou, Khunaubi, Nakom, Maru Pokkhaiba, Chirai, Kokchi, Laibak, Mit, natonsumam, lemdon, Leistapa* and many more.

Regarding *hasta mudra* or the hand gestures it is important to discuss that though the *Natyasastra* is the mother book of all the classical dances but it can not be said that *Natyasastra* is followed as it is. Similarly it happened with Manipuri Dance also which already discussed above. As Odissi Dance has adopted different views of different scholars, likewise Manipuri Dance has also done the same thing. But while Guru Bipin Singh tried to establish the Manipuri Dance outside Manipur with
Darshana Javeri, he had tried to frame it in a particular discipline which differs from the temple tradition a lot. Moreover there is no book like *THE ODISSI DANCE PATH FINDER* where the technique of Manipuri Dance has got a frame by amalgamating various opinions of several gurus. Thus in the process of learning Manipuri Dance is different in Manipur and other places where the tradition of Guru Bipin Singh prevails. But two books are to be uttered in the context hasta mudra; Meitei *Lai Haraoba* by Pt Kulchandrasimha and Meitei Jagoi Khutthek by Shri Thambal Sharma. (S. Bandopadhay, *Nritya Ontore - Bahire* 2016, 40). Among the mudras which are used in Manipuri Dance, Guru Bipin Singh tried to make a sequence of those which are given below:

Pataka   Tripataka  Arddha Pataka  Katakamukhah
Samdamsha  Mrigashirsha  Hamsashya  Alapallabaha

Bhringa  Ankusha  Arddhachandrasya

Koraka  Mushti  Ankuraha
In the above described *asamyukta hastas*, it is observed that these are mentioned either in *Natysastra* or *Abhinaya Darpana*, though it is told that these are adopted from the *Lai Haraoba* tradition. But it can be articulated that though the name of the *mudras* or hand gestures are same but the difference lies in arrangement of the fingers. On the other way placing of the fingers is same but the names are different, such as:
Dhenu, Ahitundasya, Hamsasya, Shardula, Ankusha, Koraka, Mushti.

Like *Asamyukta hastas* Guru Bipin Singh has made a sequence of Samyukta Hasts also:

- Shankha
- Chakra
- Anjali
- Taraksha
- Pasha
- Karkata
- Samputa
- Kokila
- Svastika
- Kurambha
- Suma
- Pushpaputa
- Suka

These hastas are also mentioned in *Natyasastra, Abhinaya Darpana*. But the either names are different or the placing of fingers are different. Few are mentioned below
Kokila

Svastika

Tarakasha
Name of the Hand Gestures as in *Natyasastra, Abhinaya Darpana* and Meitei tradition or Manipuri Dance

<table>
<thead>
<tr>
<th>Image</th>
<th>Name of the source</th>
</tr>
</thead>
</table>
| ![Image](image1.png) | Hamsasya in AD and NS  
Samdamsha in Manipuri |
| ![Image](image2.png) | Simhamukha in NS and AD  
Mrigashisha in Manipuri |
| ![Image](image3.png) | Katakamukha in NS and AD  
Hamsasya in Manipuri |
| ![Image](image4.png) | Arala in NS and AD  
Ankusha in Manipuri |
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| ![Image](144x607_to_261x729) | Mukula in AD  
Koraka in Manipuri |
| ![Image](155x479_to_251x589) | Urnanabha in NS  
Vyaghra in AD  
Shardula in Manipuri |
| ![Image](156x354_to_250x461) | Hamsapaksha in NS and AD |
| ![Image](171x230_to_234x336) | Sarpashirsa in NS and AD  
Ahitundasya in Manipuri |
| ![Image](127x133_to_280x213) | Garuda in NS and AD  
Kokila in Manipuri |

NS: Natyasastra  
AD: Abhinaya Darpan
Mudras : In Odissi and Manipuri Dance

This is named as Sukachanchu in Abhinanya Chandrika and it is applied in Odissi Dance very often. In fact Batu, an important item which is taught initially after teaching basic steps, Chaowka and Tribhangi where Sukhchanu is used. In Manipuri Dance it is seen the use of this mudra but known as Khutyai in Meitei. This is used in Lai Haraoba, Raaslila and other Abhinaya items of Manipuri Dance.

According to Abhinya Chandrika, this is called Damsha and in Meitei it is known as Lemdom. But it is applied to show snake in both Odissi and Manipuri.
It is known as Tambula and Chirai in Odissi and Manipuri accordingly. It is mentioned in Abhinaya Chandrika but in the context of Manipuri Dance it is adopted from the Lai Haraoba.

Bhya is mentioned in Abhinaya Chandrika and Leipomba in Manipuri Dance.

It is named as Pravedhika in Abhinaya Chandrika and Pambom in Manipuri. This is a traditional Mudra and Manipuri Dance has adopted from Lai Haraoba as it is not mentioned in any treatise which have influence on Manipuri dance.
This is called Baddha in Abhinaya *Chandrika* and it is known as Samputa in Manipuri Dance. It is used in Abhinaya item in both the dance forms.

Pashvanjali, as mentioned in Abhinaya *Chandrika*. Leipak, as known in manipuri Dance. It is used an Abhinaya items in both the dance. Specifically it is applied in *Raasalila* in Manipuri Dance. In the context of Odissi Dance it is used as Pushpanjali hasta. It is almost like Pushpaputa of *Natyasastra* and *Abhinaya Darpana*.

Known as Lulita in Abhinaya *Chandrika* and Dola as mentioned in *Abhinaya Darpana*. It is commonly used in Odissi Dance rather than Manipuri Dance.

It is named as Garuda in Abhinaya *Chandrika*

In Manipuri Dance it is known as Kokila.
Suka is the Mudra which is used in Manipuri Dance only. Moreover it is used in Abhinaya. This is not used in Odissi Dance.

![Suka Mudra](image)

**Suka**

Similarly it can be stated that Valaya, the single hand gesture mentioned in *Abhinaya Chandrika*, is not used in Manipuri Dance.

![Valaya Gesture](image)

**Valaya**

*Chali* is another way to learn the technique of Manipuri Dance. Manipuri Dance is the combination of *Tandava* and *Lasya* which is already discussed earlier in this chapter. Two types of *Chali* are to be taught, i.e. *Lasya Chali* and *Tandava Chali*. Initially *Lasya Chali* is taught and it should perform in very slow tempo so that balance of the body with the floor, the strength of the knees, and the movement of the number eight become stronger. Then *Tandava Chalis* are taught. Here *bhangi pareng* is very
important to be discussed. Prof Bandopadhay stated about bahngi pareng in her book as follow:

Bahngi Pareng is series of body movements. The Sanskrit word Bhangi pareng implies ‘to break’ or ‘to bend’ and the Meitei word Pareng means series. The body is bent in many continuous postures and gestures to make a series of body movements.

(S. Bandopadhay, Manipuri Dance An Assessment on History and Presentation 2010, 217)

*Lasya Chali, CD: Track 4; Tandava Chali: Track 5*

Five types of bhangi pareng are there in Manipuri Dance. It is believed that three of those are created during the reign of Maharaja Bhagyachandra. Bhangi pareng is an inseparable performance of the Raasalila. Among those Achouba, Vrindavan and Khurumba bhangis are performed in Nitya raas which is originated from Shrishrigovindalilamritam as believed. Achouba bhangi pareng is the Lasya Bhangi pareng. It takes almost half an hour to finish one Bhangi pareng. Achouba Bhangi pareng is choreographed by Yangbam Swarupananda and Takhemchangbam during the time of Maharaja Bhagyachandra. Chali begins after completion of bhangi pareng.

Another bhangi pareng is Goshtha which is considered as the Tandava style. Khurumba and Vrindavan bhangi parengs are performed to worship the Lord Krishna and Radha. In the context of bhangi pareng, taal is to be discussed. Rajmel, Taanchep, Menkup, Teentaal achouba of 8 beats are used for the Bhangi parengs. Primarily Rajmel taala is the foundation of Bhangi pareng.
Rajmel taala is taala of 14 beats:

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</tr>
<tr>
<td>s</td>
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<td>+</td>
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<td>Dhin</td>
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<td>ghina</td>
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<td>+</td>
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<td>Dhin</td>
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<td>ghina</td>
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<td>2</td>
</tr>
<tr>
<td>Ghin</td>
<td>s</td>
<td>s</td>
<td>s</td>
</tr>
<tr>
<td>+</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Khit</td>
<td>s</td>
<td>s</td>
<td>s</td>
</tr>
</tbody>
</table>
Taamchep or ektaal of 4 beats is also an important taal for the bhangi pareng.

<table>
<thead>
<tr>
<th>+</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dinten -ta tan-dhei ghinadhei</td>
<td></td>
</tr>
<tr>
<td>+</td>
<td>0</td>
</tr>
<tr>
<td>Dhinten -ta dhei dhanghina</td>
<td></td>
</tr>
<tr>
<td>+</td>
<td>0</td>
</tr>
<tr>
<td>Ta -ghina tan tata</td>
<td></td>
</tr>
<tr>
<td>+</td>
<td>0</td>
</tr>
<tr>
<td>S -khit tankhit tang</td>
<td></td>
</tr>
<tr>
<td>+</td>
<td>0</td>
</tr>
<tr>
<td>Tan _khit tragra dhenta</td>
<td></td>
</tr>
<tr>
<td>+</td>
<td>0</td>
</tr>
<tr>
<td>Dhinten tathen tagragra dhindhen</td>
<td></td>
</tr>
</tbody>
</table>

In this context **Tanchep Araoba** is also an important taal.

Pareng

<table>
<thead>
<tr>
<th>+</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td>-gragra dheidhin -gragra dheidhin -tat ta-tan -tat ta-tan</td>
<td></td>
</tr>
<tr>
<td>+</td>
<td>0</td>
</tr>
<tr>
<td>Dhedhe -dhen tenta tan -ten -ta tan ginagar</td>
<td></td>
</tr>
<tr>
<td>+</td>
<td>0</td>
</tr>
<tr>
<td>Ginagar) dhin dhenta dhanghina tenta tan -tan -ta thengragra</td>
<td></td>
</tr>
</tbody>
</table>
+ 0
Dhin dhenta dhhinghin tenta tan tenta tantan theigragra |
+ 0
Tentrakhra) taten -ta tanghin dhenta taten -ta tan tentrakhra |
+ 0
Dhe dheedhent -dhenta tatatata tan tang -tang khitgragra |
+ 0
-dhenta dhentadhin -dhenta dhentadhenta dhin tenta khrakhratang khit |
+ 0
-khita tragradhentanghin dheedhen tan-ghinta tragradhentaghin tan |
+ 0
Taten dhin tatlhen dhinggragra dhinten dhin tatten tan |
+ 0
Gragra) dhenta khitakhita ghinta thenta thenta khita tenta tang |
+ 0
Ginagar) dhenta ghindhen taghindhenta dhentadhenta takhrakhirata
Khrakhra) tena tan khitginagar |

**Rupaka taal** of six beats is to mentioned here

Pareng

+ 2 0
Dhin gragra| dhin khenta then taghin |
+ 2 0
Dhinten -ten| dhinten -ten tan tentan |
+ 2 0
Tata khita| tata khita tenta taghin |
This pareng is known as Parima n among Manipuri gurus

It is known as Manoharsai Pariman

This pareng is known as Pariman among Manipuri gurus

It is under Namtaka rupak
Taala Menkup of six beats:

Pareng

```
+      0      +    0
Dhin s dhei s ghin s| tan s tang s khra khra|
+      0      +    0
Tan s tang s khit s| Tan s dhei s gra gra|

+      +      +    0
Dhen s tat s te na| ten s s ta khra khra|
+      0      +    0
Ten s tat s te na| ten s s ta gra gra|

+      0      +    0
Tang s khit ta khi ta| Tang s khit ta khi ta|

+      0      +    0
Dhin s ten s ten ta| Ta khi tang khit tra khra|
+      0      +    0
Ta s dhen s dhen ta| Ta dhen ta dhin gra gra|
+      0      +    0
Then s ta s then s| Ta s then ta then ta|
```
These *bhangi parengs* are the elements of the items of Manipuri Dance.

There is few *pada vedas* which are taught the learners;

- Sama
- Anchita
- Kunchita
- Agratalasanchara
Technique of Manipuri dance has also *Griba veda, hasta veda*. As Guru Bipin Singh came out from the boundary of Manipur and reshape Manipuri Dance for the stage hence he made some unique technique to be learnt. He made a distinction between Hasta veda and hand gestures or mudras. According to him hasta Vedas are six types

- Sama
- Prasarita
- Kunchita
- Swastika
- Vahirmandala
- Puramandala

CD: Track 6

Apart from all these Vedas few more techniques are there in Manipuri Dance which can be said as the foundation of the style. *Khongthong* is a common posture of *Samkiratana*.

**Khongthang**

Lomlei–uplei are two spiral movements which can not be done without each other. In this context Prof Bandopadhay uttered...
The repeated lomlei and uplei spiral movements suggests the ‘giving away of one’s ego’ and ‘accepting the power’, respectively. (S. Bandopadhay, Manipuri Dance An Assessment on History and Presentation 2010, 217)

CD: Track 7

*Khujing leiba* is the technique of hand is to be discussed here. This is the movement of the wrists and palms. *Khujing leiba* is a typical spiral movement of Manipuri Dance. It is an important technique of hand movement of Manipuri dance and the pronam is commenced with this *Khujing leiba*.

CD : Track 2& 3

From the above discussion it can be derived that the techniques of both Odissi dance and Manipuri Dance is the manifestations of Chaitanite Vaishnavism in several aspects. It is believed that Lord Jagannatha is another rupa of Lord Vishnu. The basic posture of Odissi dance, *Chowka* resembles the posture of Lord Jagannatha. Thus the ingress of *Chaitanite Vaishnavism* has a significant influence on the primary posture of Odissi Dance. *Tribhangi* symbolises devotion. Among the two postures of Odissi Dance, i.e. *Chowka* and *Tribhangi*, one is the replica of the posture of Lord Jagannatha and devotion is in the *Tribhangi*. To analyse in a broader way, it is seen that Odissi Dance is constructed on these two postures mostly. Even the posture *Abhanga* symbolises Nivedana. A surrender of the self is expressed through this movement. Surrender, bhakti, devotion are the key words of *Chaitanite Vaishnavism*. *Moksha* unfolds the message of the unison with God. This is an item which is performed as the concluding item. The unison with God is the primary concept of *Chaitanite Vaishnavism*. Core aphorism of *Chaitanite Vaishnavism* is to be united
with Lord Krishna. *Moksha* is salvation here. In Odissi Dance, the concept of salvation is ultimate. Hence it is observed that Odissi Dance is influenced by the *Chaitanite Vaishnavism*.

To speak about the influence of the Manifestation of *Chaitanite Vaishnavism* on the technique of Manipuri Dance is fascinating indeed. Manipuri Dance and *Chaitanite Vaishnavism* are connected very closely with each other. The technique *Khujing leiba* explores the *Chaitanite Vaishnavism*. *Khujing leiba* is the spiral movement which can be compared with the spiral motif of the Pakhangba which is discussed in this chapter already. As the snake incarnation of Lord Krishna is Pakhangba hence it is proved that the technique is undoubtedly explored the *Chaitanite Vaishnavism*. Moreover the movement of number eight also carries the same concept. Entire Manipuri Dance can be interpreted as the manifestation devotion. There is no pose and posture which are staright. The two common movements of hands named as *Champrahekpi* and *Champrakhaibi* are to be mentioned here. The circular movement of the wrist is called *Champrahekpi* which can easily be interpreted as the completeness of the *Chaitanite Vaishnavism*. In fact the circular movement dominate the Manipuri Dance. Bending is always there in the body movement of the traditional Manipuri Dance. The bending unfolds the concept of devotion. In fact the most gorgeous item *Raasalila* ends with the complete salvation after doing Arti of Lord Krisha and *Radha*. They surrender themselves to the lord.
Samkiratana is the reflection of Samkiratana of Bengal which was developed by Shri Chaitanyadev. In fact Maha Dhrumel is the true manifestation of Chaitanite Vaishnavism. Moreover it begins with worshipping Shri Chaitanyadev. After completion of various rituals, the performance of Maha Dhrumel takes place. Maha Dhrumel is another type of Samkiratana where fourteen to fifteen pung players participate and it can be connected with Shri Chaitanydev’s Samkiratana which illustrated in the Madhyalila of Kaviraj’s Shrichaitanyacharitamrita:

\[
\begin{align*}
\text{Shata samradaye baje choudda madala} \\
\text{Yara dhvani suni vaishnava hoila pagola} \parallel 48 \\
\text{Vaishnaver megh-ghotaye hoilo vadol} \\
\text{Kirtanande sob vorshe netra-jol} \parallel 49 (\text{S. Kaviraj 2014, 602})
\end{align*}
\]

Thus Manipuri Dance is the manifestation of Chaitanite Vaishnavism. In fact Manipuri Dance has Pung Cholam, Kartaal cholam. The wrist movement of Kartaal cholom is the manifestation of the spiral movement of wrists, called Khujing leiba.
Already *Khujing leiba* is discussed in this chapter and how it connected with the manifestation of *Chaitanite Vaishnavism*.

Hence at the end of the chapter it is proved that techniques of both Odissi Dance and Manipuri Dance are the manifestation of *Chaitanite Vaishnavism*. Additionally it can be stated that Manipuri has adopted the elements of *Chaitanite Vaishnavism* more elaborately.

**Bhangi**

<table>
<thead>
<tr>
<th>Odissi Dance</th>
<th>Manipuri Dance</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Samabhanga, Abhanga</td>
<td>Samabhanga</td>
<td>From the study of the bhangis it is understood that both the dance forms are dominated by devotion. Surrender to the Lord is ultimate</td>
</tr>
<tr>
<td>Chowk</td>
<td>Abhanga</td>
<td></td>
</tr>
<tr>
<td>Tribhangi</td>
<td>Vibhanga</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tribhanga</td>
<td></td>
</tr>
</tbody>
</table>
## Torso Movement

<table>
<thead>
<tr>
<th>Odissi Dance</th>
<th>Manipuri Dance</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moves in all four sides and circular movement is happened also</td>
<td>Moves in the path number eight mostly but it has a circular movement also</td>
<td>Torso movement is an imperative technique in both the dance forms. It also shows the devotion. Torso movement of Manipuri Dance is related to the shape of Pakhangba who is considered as the incarnation of Lord Krishna. Krishna dominates <em>Chaitanite Vaishnavism</em>. Devotion is other primary concept of <em>Chaitanite Vaishnavism</em> which is reflected through the torso movement of Odissi Dance as well as Manipuri Dance</td>
</tr>
</tbody>
</table>
Circular Movement

<table>
<thead>
<tr>
<th>Odissi Dance</th>
<th>Manipuri Dance</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Circular movements dominate the dance form</td>
<td>Circular movements dominate the dance form</td>
<td>Circular movement can be considered as the relation between devotee and the Lord. As devotion is unfolded through both the dance forms hence the movements are performed in a circular manner. No jerk is in the movement</td>
</tr>
<tr>
<td>The torso movement in the beginning of the Mangalacharan : manch pravesh</td>
<td>The torso movement like number eight as well as circular movement of the torso</td>
<td>A stark similarity between the torso movement of these two dance forms. The torso movement of manch pravesh is almost serpentine movement which is performed in Manipuri Dance</td>
</tr>
</tbody>
</table>

Surrender to the Lord

<table>
<thead>
<tr>
<th>Odissi Dance</th>
<th>Manipuri Dance</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Last movement or the last posture of the Mangalacharan where the dancer seeks blessings from the lord</td>
<td>Last movement of the Raasalila where the performer surrenders herself to the lord</td>
<td>Surrender to the Lord in both the dance forms is observed</td>
</tr>
</tbody>
</table>
References


eAmbalam SaMaaGaMa. 2 December 2014.


Abhinaya

Though the very word *Abhinaya* has a pervasive meaning in the discipline of Performing Arts and many texts have enriched this topic from a multitude of perspectives, it can be safely concluded that the analysis of the Abhinaya, discussed in Bharatamuni’s *Natyasasra* is widely acknowledged as intrinsic and therefore pristine.

Many scholars have tried to find out the proper meaning of Abhinaya on the basis of the definition of Abhinaya according to Bharatmuni’s *Natyasatra*. The scholar Adya Ranganacharya has explained abhinaya as “Medium of Expression” (Adya 1998, 30).

A renowned scholar KapilaVatsyayanwrote about Abhinaya

> The principles which govern the *angikabhinaya* technique of drama (*natya*) also apply to dance (*nritya*) where it is known as *abhinaya*. (Vatsyayan, INDIAN CLASSICAL DANCE 2007, 16)

The explanation of the meaning of the word Abhinaya, stated by the author is

> The root *ni-* with the preposition *abhi*which means towards, gives the word *abhinaya* because it carries (*ni-* the performance towards (the audience). (Rangacharya, The Natyasatra, English Translation with Critical Notes 2010, 78)

So from the above discussion about the meaning of the Abhinaya or the definition of the abhinaya it can be said that the path through which the performance of a performance reaches to the audience is called Abhinaya.

To discuss more about the Abhinaya, the author has divided Abhinaya in four major categories:
• Angika (Technique)
• Vachika (Music, lyrics)
• Aharya (Costume, make-up)
• Sattvika (where sentiments, emotions are expressed)

Angikabhinaya connotes different physical gestures. Body, face, and major & minor limbs—are the different categories of the Angikabhinaya according to Bharatamuni. The author has made more sub-divisions under each major category, like head, hand, chest, sides, foot, waist as the major limbs and eye, eyebrow, nose, lips, neck and chin as the minor limbs. Likewise, we will get more and more sub-divisions under the major divisions classified. In addition, Bharatmuni has made very minute distinction in the movements of each limb. Depending on this, he described thirteen types of head movements, nine types of neck movements, six types of nose movements and many more. There are few eye movements which are classified as the bhava. The applications of all movements of the different parts of the body are described in the Natyasastra.

After giving an exhaustive description of the angikabhinaya, Bharatamuni has elaborately discussed vachikabhinaya. Atibhasa, Aryabhasa, Jatibhasa and Mlechhabhasa are the four branches of Vachikabhinaya of Natyasastra. In fact Vachikabhinaya of Natyasastra is more concerned about voice training. In this context Adya Rangacharya has remarked

This vachikabhinaya may rightly be called ‘voice-control’. (Adya 1998, 35)
But when it is dealt with dance then vachikabhinaya can differently be defined. The accompanying music and the song or recitation on which the dancer performs may be marked out as the vachikabhinaya. As an example, if a dancer performs with a song from Geetagovinda then that particular song can be classified as the vachikabhinaya.

To describe the ahrayabhinaya the author has vividly illustrated not only the different costumes of the characters, but has also illustrated the variation in facial makeup appropriate to the character. There are references of different beard according to the character as described in the text.

The Sattvikabhinaya which is later enunciated as the Samanyabhinaya. While the author was describing the Sattvikabhinaya, he defined that the abhinaya which emerges from the instincts (Sattva) of the human mind. According to Adya Rangacharya

The word samanya is used as a synonym of sattvika and we can take it that the fourth variety is called samanyo or sattvika (Adya 1998, 38)

What the author means by sattvikaabhinaya seems to be expression in graceful or charming manner the various bhavas, i.e., feelings. Grace or charm excludes improper look, gestures and movements. (Adya 1998, 38 & 39)

Thus the unique relationship of bhava and rasa is created. Vibhava, anubhava, vyabhicharibhava, and sthayibhava are caught in the Natyasastra.In the seventh chapter Sattvikabhava, which is solely discussed .To tell about these bhavas, Bharatamuni has established vibhava as the stimulator from which vachikabhinaya,
angikabhinaya and sattvikabhinaya emanate. The eminent scholar Prof. Sruti Bandopadhay has described vibhava:

*Bhava* or the sensitivity of the mind is aroused by the *vibhava*.

(S. Bandopadhay, Manipuri Dance An Assessment on History and Presentation 2010, 225)

Another explanation about vibhava is got in AdyaRangacharya’s book

*Vibhava is that which leads to a perception. So vibhava is a cause*

(Rangacharya, The Natyasastra, English Translation with Critical Notes 2010, 64)

Hence, the *bhava* which comes out from the insight of the performer is stimulated and propelled by *vibhava*.

*Anubhava, Sattvika bhava* and *Vyabhichari bhava* are explained by Prof Sruti Bandopadhay in a very simple way.

Two kinds of reactions follow, one, voluntary reactions called the anubhava; two, involuntary reactions called the sattvikabhavas. The auxiliary sentiments are called the vyabhicari bhavas. (S. Bandopadhay, Manipuri Dance An Assessment on History and Presentation 2010, 225)

Thus the spontaneous response evoked by the *vibhva* is *sattvikabhava* and *anubhava* is the deliberate and reactive outcome as a natural consequence of *vibhava*. The abrupt and intuitive thinking or expression of the performer is defined as *Vyabhicharibhava*. *Natyasastra* has spoken about thirty three kinds of *Vyabhicharibhavas*. But among all the *bhavas, sthayi bhava* has been dominating the the *bhava* and *rasi* theory of the
performing arts discipline of India. *Rasa* is evoked in the audience while they are watching a performance. *Rati, hasya, krodh, shoke, jugupsa, bhoy, utsaho, vishmoy* are eight *sthayi bhavas* are explained in the *Natyasastra* and each *bhava* complements with its *rasa*.

<table>
<thead>
<tr>
<th>Bhava</th>
<th>Rasa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rati</td>
<td>Shrngar</td>
</tr>
<tr>
<td>Hasa</td>
<td>Hasya</td>
</tr>
<tr>
<td>Krodh</td>
<td>Roudra</td>
</tr>
<tr>
<td>Shoke</td>
<td>Karun</td>
</tr>
<tr>
<td>Jugupsa</td>
<td>Vibhotsya</td>
</tr>
<tr>
<td>Bhoy</td>
<td>Bhoyanaka</td>
</tr>
<tr>
<td>Utsaho</td>
<td>Vira</td>
</tr>
<tr>
<td>Vishmoy</td>
<td>Adbhuta</td>
</tr>
</tbody>
</table>

It is evident that the *rasa* theory of *Natyasastra* is followed by all the classical dance forms in India, in the medieval period by the advent of *Chaitanite Vaishnavism* the *rasa* theory had scripted and stamped a different dimension. Vaishnavas has unfolded a new dimension of *Rasas*. They talk about five *rasas* or *Pancharasa*. The *rasa* theory of *Natyasastra* is followed by all the classical dances, Kathak, Manipuri, Satriya, Odissi, Bharatnatyam, Kuchipudi, Mohiniattam, Kathakali of India. But in the medieval period *Chaitanite Vaishnavism* had aroused a different *rasa* theory which was reflected through the some classical dance forms of India like Kuchipudi, Kathakali, Manipuri, Odissi.
In the mid part of *Shrishrichaitanyakcharitamrita*, Shri Krishnadaskabiraj, where the conversation between the devotee Ramananda and Shrichaitanyadev regarding the *rasas*, Shrichaitanyadev articulated about five *rasas* and corresponding five *bhavas* (S. Bandopadhay, *Manipuri Dance An Assessment on History and Presentation* 2010, 226). They are as enunciated given below

<table>
<thead>
<tr>
<th>Bhava</th>
<th>Rasa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jnanabhakti</td>
<td>Shanta</td>
</tr>
<tr>
<td>Dasya</td>
<td>Dasya</td>
</tr>
<tr>
<td>Maitreya</td>
<td>Sakhyā</td>
</tr>
<tr>
<td>Vatsalya</td>
<td>Vatsalya</td>
</tr>
<tr>
<td>Kanta</td>
<td>Madhur</td>
</tr>
</tbody>
</table>

The *Rasa Theory* of Vaishnavism is being oppressed by the Bhakti *Rasa* as most of the scholars stated. Prof. Sruti Bandopdhay wrote in her book

> The Vaisnava considered all rasas under one basic rasa i.e. bhaktirasa or the rasa of devotion (S. Bandopadhay, *Manipuri Dance An Assessment on History and Presentation* 2010, 226)

Hence, it can safely be concluded that the other five *rasas*, mentioned in the chart are under this Bhakti *Rasa*.

To make the *Rasa* theory of Vaishnavism simple to the devotees, Shrichaitanyadev explained the *rasa* in a comparative manner.
To take a practical instance of our sense differentiators, let us consider the elements that engulf us and attribute their characteristic senses. The ever receding limits of the sky resonate with sound. The air around that constitutes our life arteries carries sound and the sensation of touch. The fire that creates virtues and destroys vices is characterized by sound, feeling of touch and appearance. The water that is indispensible to life has sound, touch, grace of appearance and exudation. The earth that nurtures life, in addition to all the four characters mentioned, is also endowed with the sensation of smell. The chronological sequence distinctly establishes an incremental qualitative cumulation with all the five cosmic senses culminating on earth. Likewise when human qualities of poise, service, friendship and fondness fuse with the oblation of devotion the realization of Krishna is consummated. The ambrosia of Krishna realization is achieved through the foreplay, the grace and the form of universal love. The Bhagwad Gita refers to the dulcet of Absolute Devotion to Krishna as the attainment of the Bliss of His Perpetual Benediction (K. Kaviraj, Shrishrichaitanyacharitamrita 2014, 468).

Madhur Rasa of Vaishnavism has unfolded an alternative analysis of Shrngar Rasa of Natyasastra. Thus the Kanta Bhava of Vaishnavism can be traced as the RatiBhava of Natyasastra.

This particular chapter will deal with the Sattvikabhinaya and how Odissi Dance and Manipuri dance has absorbed the bhava and rasa theory through the Abhinaya repertoire. Thus the word abhinaya stands for the repertoire here.
Abhinaya : Odissi Dance

The venerable scholar D.N.Patnaik said since abhinaya is an illustration of the bhava of a song so by the ingress of Vaishnavism in Orissa the then Odissi Dance adopted Geetagovinda of Jayadeva, for this repertoire (D. N. Patnaik 1990, 107). From Shri Khokar’s book an interesting story of Geetagovinda’s entrance in Lord Jagannatha’s Temple as well as in the Odissi Dance form. While Geetagovinda was highly acclaimed by the society of Orissa and already being performed in the temple, the Gajapati ruler Purushottamadeva brought in a book titled Abhinavageetagovinda Mahakavyam for the reverential performance during the worship of Lord Jagannatha. But the ecclesiastical ordered to place both the texts in front of the idol of Lord Jagannatha for a night and let him decide which text will be the preferred one for performance in the temple. In the morning when they entered into the room, found the Geetagovinda was there. Moreover he made a comment on Geetagovinda

In classical Sanskrit literature Geetagovinda is acknowledged as srngaramahakavya, a monumental erotic poetry (Khokar 2011, 156).

Hence apparently it seems Srngara Rasa dominates the Odissi Dance as the Songs of Geetagovinda is enacted by the Odissi dancers. Yet again Chaitanite Vaishnavism is propagated through Odissi Dance can be stated conversely.

Despite contradictions regarding the time of Geetagovinda and the author’s memoirs, it may be estimated that Geetagovinda is written in the Twelfth Century by poet Jaydeva who was the court poet of the King Lakshmansena who ruled during in Bengal during that time. A very prevalent anecdote behind the creation of
**Geetagovinda** is Jayadeva’s union with Brahmin girl Padmavati who was offered as the dancing girl in the Jagannath Temple, Puri. Jayadeva created his songs and through these songs Padmavati worshipped Lord Jagannath.

As a wandering mendicant, he would not rest under one tree for more than a night for fear that attachment to the place would violate his vow. His ascetic life ended when a Brahman of Puri insisted that Jagannatha, “Lord of the World”, himself had ordained the marriage of Jayadeva with brahman’s daughter Padmavati, who was dedicated as a dancing girl in the temple. Padmavati served her husband and shared her devotion to Jagannatha. As Jayadeva composed, she danced- thus the Gitagovinda. (B. Miller 2007, 3)

In fact **Geetagovinda** is being defined as the Padavali Sangeeta on the other aspect.

It is also one of the best examples of padavalisangeeta—poems meant for singing and dancing rather than for reading and recitation. (www.geetagovinda.org n.d.)

**Geetagovinda** is split in twelve svargas. The luminary who paved the path of the existing Odissi Dance, Padmavibhsana Late Guru Kelucharan Mohapatra took an initiative to choreograph on almost every song of **Geetagovinda**. It is a tradition to perform **Geetagovinda** indeed.

The eight heroines according to the behaviour of their husband, described in **Natyaasastra** of Bharatamuni are very much explored through the songs of **Geetagovinda**. In fact it can be said that through the songs of **Geetagovinda** the heroines or Nayikas of **Natyaasastra** that the Rasas are being unfolded.
If we study few songs mostly being used in Odissi Dance of *Geetagovinda*, they will obviously manifest the *Rasa* theory of Vaishnavism. The thematic treatment of all the songs of *Geetagovinda* is based on the *Madhur Rasa* – the inner yearning to be united with ones beloved.

Dasavatar, the ten incarnations of Lord Vishnu which is the song from first chapter of *Geetagovinda* has a *Bhakti* essence. After describing each incarnation the poet had shown his reverence to the lord by saying

Jaya jagodisha hare. (B. Miller n.d., 129)

Indeed, *Dasavatara* and *ShritakamalaKuchamandalaare* are not only being performed by the Odissi Dancers but also sung during the worship of Lord Jagannath in the temple of Puri till today.

An eminent Oriyan Anthropologist wrote

Jayadeva was the best of the Vaisnavas who brought in the process of assimilation of various Vaisnava pantheon into a single source of origin identified with one God, i.e. JagadisaHari. From Jagadisa, a synonym of Jagannatha, emanated all the Vaisnava sects probably participated and influenced the building of the Jagannatha Temple. (R. Dash 2008, 220)

The phrase *Jaya jaya devahare* of the song *Shritakamalakuchamandala* (song 2, 1st Chapter) markedly exemplifies the Bhakti *Rasa* of Vaishnavism. Through uncovering Bhakti *Rasa* gradually it has merged with *Madhur Rasa*.
Candanacarcitanilakoleboropitavasanavanamali, the forth song of the first chapter is an amalgamation of both Bhakti and Madhur Rasa.

Poet Jayadev had portrayed Radha as an utmost devotee of Krishna - the supreme Lord of Vaishnavism throughout the Geetagovinda and the ardent aspiration of Radha to be unified with the “Dark Lord” is conveyed through his songs. Thus Geetagovinda has become the confluence of Bhakti Rasa and Madhur Rasa of Vaishnavism.

It can also be said that Geetagovinda is an evidence of transformation of Bhakti Rasa to Madhur Rasa through the blissful story of Radha and Krishna. This we will experience as we go further with Geetagovinda. A very well liked song for the Odissi performers is Nibhritanikunjagrrihanggatayanishi (song 6, 2nd chapter). This song has depicted the keen wish of Radha to meet the deity Krishna and her earnest appeal to her friend to make this union possible by cherishing the recollection of every moment of their love.
Vallabha Sampradaya stated that through worshipping Lord Krishna each will attain Salvation. Salvation is the unison with Almighty. Here Vallabha Sampradaya started propagating the Shri Krishna Cult in the society. With Shri Krishna they initiated the place of Radha. They tried to establish Radha as the strength of Lord Krishna. The meaning of the word Radha is described in various subjective ways but the most common notion of the word Radha is one who is worshipped.

According to Chaitanite Vaishnavism, Radha is depicted as the Shakti. (K. Kaviraj, Shrishrichaitanyacharitamrita 2014, 469) Shrichaitanyadev has stated to his devotee the reason behind his emergence on the earth in the Adilila section of Shrishrichatinyacharitamrita. A deep philosophy is hidden in the concept of Radha as depicted by Chaitanyadev. He has also emphasized the fact that to cherish the untouchable, and indescribable Bliss exuded by Radha and the transcendental aura emanating from the halo of her, Chaitanyadev has appeared on earth. Chaitanyadev’s aspiration was to be united with the spirit of the concept of Radha and sink in the divine bliss of love – timeless and intangible. Additionally Chaitanyadev has
perceived Radha’s love as being uni-directionally oriented towards Krishna and the locus of her *Bhakti Prem* is concentric with Krishna at the centre. Krishna is the world within and without and is thus an existence of a phenomenon that binds one in unison to the harmony of *Bhakti*. Hence Chaitanyakdev appeared in the world to realize and sink in the surreal feelings of Radha by thinking of himself as Radha. He considered Radha as the astringent of *Hladini Shakti*. Hladini is one more name of Radha, mentioned in *Shrishrichaitanyacharitamrita* by Krishnadas Kaviraj. *Hladini* unfolds love, endearment, fondness, affection. Again Radha is called as *Kamesvari* in *Chaitanite Vaishnavism*. It is written in the *Shrishrichaitanyacharitamrita* by Krishnadas Kaviraj. In the section Adilila of *Shrishrichaitanyacharitamrita* it is told that the theme of Radha’s love is Krishna. The other *gopi Chandravali* who also wanted to be united with Krishna and she was blessed as her aspiration was effectuated. But the love of *Chandravali* towards Krishna is comparable with Radha’s love. They say *Chandravali* has attained the zenith of the self-satisfaction after the unison of them. Radha’s aspiration to be united with her beloved Lord Krishna was never to be effectuated after their unison for several times. Hence *Chaitanite Vaishnavism* articulated Radha’s love as ‘Krishna-sukhaikataparya’. To establish the concept of Radha as well as her love for Krishna, Chaitanyakdev has depicted the *lila* of Krishna and *Gopis*. From his philosophy it can be defined as the *Priti* which is replete with *Bhaktirasa* of Radha is unmeasured than Gopis’ *Priti* to Krishna. Hence in *Chaitanite Vaishnavism* Radha is the supreme Gopi of Krishna. In *Pritisandhorbhoh*, it is found that the *Pritibhava* has bloomed in Radha for Krishna and thus the unmeasured, untouchable, unearthly Love originated in Radha and
Krishna. *Pritibhava* of Radha is the primary factor to establish her as the Uttama nayika which is uttered in *Shrishrichaitanyacharitamrita*. *Pritibhava* is depicted as the *Bhagavatpriti* in *Pritisandorbho*. Hence the result of the above discussion is Radha is a Shakti of Krishna where Krishna stands for the object to be loved and the story of their unprecedented unison is propagated through *Chaitanite Vaishnavism*. Moreover Krishna is astonished to think that it is He with whom the lives of the three worlds experience the bliss of divinity, but it is He who is keen to consummate His manifestation in and from Radha. Thus in *Radha Vallabha*, she is defined as *SakshatKrishnamoyi, Sarbolakshmimoyi, sarbokanti, Krishnasommoohini* and *Parashakti* in *Shrishrichaitanyacharitamrita*.

![Another composition of Raasalila](image)

Another popular song *Rajanijanitagurujagararagakoshayitamalasanimesam* is performed by the Odissi Dancers very often. Usually spectators or the critics deal with this song as depicting the *Khandita Nayika*. With the reference of this chapter it will not be out of place if we say that the song has absorbed the essence of the *Chaitanite Vaishnavism*. After spending a lonely night when Radha sees Krishna in front of her
in the morning with the smears of his enjoyment with other woman and trying to hide his deeds by telling a lie, Radha refuses to accept him by showing her anger. The poet Jayadev does not finish his creation here. In the next chapter, Jayadev has written the ardent desire of Lord Krishna to get pleasure from Radha. Hence Krishna goes to Radha and welcoming her as PriyeCharushile and by saying that he wants to be punished by sensing the nectar of her love but not to be kept far away from her.

Patachitra from Orissa; Raasalila at Kunja

The last song is the most beautifully written by Jayadev. It can be said a genuine ambrosia to the Lord from a devotee. The song Kuruyadunandanacandananashishiratarenakarenapayodhore expresses Radha’s ultimate desire for enjoying their love. Here the foremost Rasa among Pancha Rasa of Vaishnavism, Madhur Rasa is its crescendo, where all other rasas get absorbed in it. Apart from Geetagovinda, there are many poems written by other than Jayadeva, that are presently being performed by the Odissi Dancers frequently through which the Lord Krishna is worshipped or His many Lilas are described. One of these is Kede Chhanda janila Sahi, written by renowned Oriya poet Banamali Das, where he has depicted different lilas of Lord Krishna, like demon PutanaVadh, BakasuraVadh, the
serpent *Kaliya Daman*. Here the poet shows the devotee’s wonder with affection about Lord Krishna’s deeds.

Likewise *Patha Chhari de Mu jibi FulaTodi re Banamali, To Lagi GopoDanda* are very well known songs for the Abhinaya Repertoire of Odissi Dance where the eternal love story is of Lord Krishna and Radha are described.

Sujata Mohapatra performing Putana badha and Kaliya Daman from *Kedehhanda janila Sahi*

Kuruyadunandana from *Geetagovinda*
Poet Upendra Bhanja was born in a very honoured family. It was a royal family. The state is Ghumusar of south Orissa. Basically his father, grandfather both of them were poets. He wrote several popular poems as well as kavyas. Lavanyavati is a well known creation him.

A famous vaishnava poet of Orissa is Banamali Das. His several poems are used in the Abhinaya repertoire of Odissi Dance. Moreover he had a deep knowledge about various ragas which he mentioned in his book also.

Here a very significant genre of Odissi music, i.e. Champu is to be mentioned. Champu is created combining prose and poem. The most interesting feature of Champu is that every stanza begins with the same alphabet. It is very popular in the repertoire of Abhinaya in Odissi Dance.

https://youtu.be/IQ_jspZBRnk (a short clip of the performance Champu by Smt Aloka Kanungo)

Hence from the above discussion, that Odissi Dance Forms has engrossed the Pancha Rasa of the Chaitanite Vaishnavism is emphatically established. Since Chaitanyadev dealt Madhur Rasa as the amalgamation of all other four Rasas, i.e. Shanta, Dasya, Sakhya and Vatsalya so it can also be concluded that Odissi Dance is influenced by the Manifestation of Chaitanite Vaishnavism –Abhinaya.
Abhinaya: Manipuri Dance

It is only when we come to the rasa dances of Manipur that the richness and dexterity of both nritta, pure dance and abhinaya, mime of the Manipuri style is evident. (Vatsyayan, INDIAN CLASSICAL DANCE 2007, 75)

From the above observation of Smt Vatsyayan, the Rasa dance or Raasalila has been determining how the Abhinaya component can be appropriately illustrated. To discuss about the influence of Chaitanite Vaishnavism on Abhinaya in Manipuri Dance, it will be apt to reflect upon the Rasa dance at the outset.

Radha and Krishna in Manipuri Dance

Artists: Somabha Bandopadhay & Debangana Chakraborty

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Scores of scholars have magnificently stated about the Raasalila of Manipur. From their discussions, varied forms of Raasalila are known to us. The name of Raja Bhagyachandra has secured immense recognition for ushering in the Rasa Dance in Manipur. He is considered as the pioneering composer of some Rasa Dances.

Bhagya Chandra Maharaj or King Jai Singh is considered the composer of at least three of the four rasa dances known to Manipur. (Vatsyayan, INDIAN CLASSICAL DANCE 2007, 75)

Maharaasa, Kunjarasa, Vasantarasa and Nityarasa are the four variations of Raasalila. Interestingly, it can be assumed that Raasalila is contemplated as a repository of Manipuri Dance and each Rasa is its integral part that contributes to the development of the whole.

We may say that Rasalila is an entire repertoire which is mainly based on rituals, but the Rasa is a particular episode within the repertoire of Rasalila. (S. Bandopadhay, Manipuri Dance An Assessment on History and Presentation 2010, 201)

Raasalila is performed during festivals and depending on the season it is named accordingly.

Besides these four raasas, Divaraasa is one more which is also well known. Prof Bandopadhay has penned interesting information in relation to the leading Gopi.

Difference is in the role of the main Gopi, like in Maharasa and Kunjarasa she is Makokcimbi, in Vasantarasa she is Lalita, in Nityarasa she is Vrndadevi and in Divarasa she is Anangamanjari. (S. Bandopadhay, Manipuri Dance An Assessment on History and Presentation 2010, 201)

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The accepted fact is Raja Bhagyachandra introduced the *Raasalila* at Govindaji’s temple. Manipuri Dancers as also many scholars believe that Raja Bhagyachandra recomposed many of the then existing dance compositions of Manipur and transformed them to *Raasalila*. As an illustration let us take the *Lai Haraoba* — The festival of merrymaking of the Gods. Male and female priests, who are identified as *Maiba* and *Maibi* respectively, conduct this entire festival. For naming the Gods differently, we get three different formations of *Lai Haraoba* namely, *Kangloi*, *Moirang* and *Chokpa*. Evidently the influence of *Lai Haraoba* on *Raasalila* and taalas used in *Raasalila* are marked and thus established.

Their chief gods were Lord *Shiva* and *Parvati* but it can be safely assumed that by the ushering in of *Chaitanite Vaishnavism*, the journey of upgrading the folk art to the Classical Art commenced. Moreover, it will not be an exaggeration to state that by the reign of Raja Bhagyachandra the *Chaitanite Vaishnavism* started to engulf Manipur and their chief God became Lord Krishna and Radha. Shaivaism was there before the entry of *Chaitanite Vaishnavism* in Manipur.

Initially saiva and tantric religions were practiced in Manipur. Even today sivalingas exist at the peak of some mountains, where worship is done on particular days. (S. Bandopadhay, Manipuri Dance An Assessment on History and Presentation 2010, 80)

Initiation of *Raasalila* at the Govindaji’s temple helped to propagate Vaishnavism in Manipur and Manipuri Dance started to adopt the theme of Radha Krishna, i.e. *Chaitanite Vaishnavism*. There is a popular legend behind introducing the *Raasalila* at
the temple as well as the establishment of the temple itself by Raja Bhagyachandra. It is like, once Lord Krishna appeared before him in his dream and asked him to make an idol of Him from the wood of a particular Jack fruit tree. The King obeyed and carved out the idol before immortalizing the same in the Govindaji Temple.

It is said that he once had a vision in which Krishna asked him to carve his image from the wood of a certain jack-fruit tree. The king gave orders for the image to be made and then built the famous temple of Govindji at Imphal. (Massey, India's Dance Their History, Technique & Repertoire 2004, 182)

Since Dance is integral to the people of Manipur, Raja Bhagya Chandra opted for the easiest medium, Dance, to propagate Chaitanite Vaishnavism or the Religion. In this connection it is important to mention that Ojha Chaotumbi stated that though the Raasalila is performed in Manipur but the theme and music originated from Vrindavan and Navadvip.

Smt Vatsyayan said that the second sequence of Vasantaraasa is Vaishnava Vandana. She also stated the definite time of the performance of each Raasa:
<table>
<thead>
<tr>
<th>Rasalila</th>
<th>Time of performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maharaasa</td>
<td>Kartik Purnima</td>
</tr>
<tr>
<td>Vasantarasa</td>
<td>During Dol Yatra</td>
</tr>
<tr>
<td>Kunjarasa</td>
<td>Rakhi Purnima</td>
</tr>
<tr>
<td>Nityarasa</td>
<td>Any time</td>
</tr>
</tbody>
</table>

To analyze the influence of *Chaitanite Vaishnavism* on the Abhinaya of Manipuri Dance it is necessary to evaluate whether the *Pancha Rasas* of *Chaitanite Vaishnavism* engulfed the Abhinaya of Manipuri Dance or not. Thematically *Raasalila* has adopted the story of the foremost god of *Chaitanite Vaishnavism*, Lord Krishna. The presentation of *Maharaasa* can be divided into a few segments and Smt Vatsyayan penned it very beautifully. After having witnessed the *Maharaasa* in its entirety it can be seen that the *Maharaasa* attained *Madhur Rasa* which is the amalgamation of the rest of the four *rasas* of *Chaitanite Vaishnavism*.

Smt Vatsyayan explained *Maharaasa* as

Most important and impressive, however, is the Maharasa created by Bhagya Chandra Maharaj and presented in the precincts of Govindji Temple on Kartik Purnima. This is easily the most refined and chiseled complete artistic composition with a beginning, middle and an end. It begins as in the case of the Vasanta Rasa with a prologue of Nata Sankirtana , the entrance of the sutRadhari, the singing of a raga, in this case Kedar, the description of Vrindavan, the Vaishnav Vandana, the Krishna Abhisar, the mandali sajana, the song of the gopis, the presentation of the Bhangi pareng the dance of Krishna, the dance of Radha, the
atma samarpana, the offering, the prarthana and finally the arti. (Vatsyayan, INDIAN CLASSICAL DANCE 2007, 76)

Radha Krishna in Raasalila

Moments from Raasalila

Another moment from Raasalila
Unless sunk totally in the nectar of the Madhur Rasa of Chaitanite Vaishnavism, Salvation can never be attained. At this moment a devotee is the possessor of rasas Shanta Dasya, Sakhya Vatsalya and finally Madhur. The journey through these five stages at last leads the gopis and Radha to a complete state of oneness with their creator Krishna. Unconditional surrender to the Absolute, by the devotees, sets free their captivities of mortality and releases them to fuse in the Infinite Cosmos of Unbound Existence. Similarly Madhur Rasa is very existing in other Raasalilas like Kunja Raasa, Vasantaraasa, Nityaraasa. A heavenly image is caught by the Kunjaraasa which commence with Krishna and Radha abhisar gradually it unfolds into the blissful love play of Lord Krishna and Radha in the well decorated Kunja. Hence it is lucidly said that Kunjarasa is possessed with Madhur Rasa. Likewise Vasantaraasa and Nityaraasa have absorbed Madhur Rasa splendidly.

The Kunj Ras is a delightful dance describing how Radha and Krishna set out to meet each other (the Radha and Krishna Abhisars ), and later their tryst in the ‘kunj’ or bower. (Massey, India's Dance Their History, Technique & Repertoire 2004, 195)

Mr Massey also commented on the Nityarasa, is given below

*The Nitya Ras again describes the Abhisar, and the Maillan or divine union of Radha and Krishna. This Ras ends on a devotional note, with Radha surrendering her soul to her lord.* (Massey, India's Dance Their History, Technique & Repertoire 2004, 195)
Overwhelmed by the sound of the flute of Lord Krishna, Radha and Gopis come out from their house to meet Lord Krishna. After completion the Krishna Abhisar in Nityaraasa, it continues with its second sequence.

Raasalila is described in the tenth volume of Bhagavat Purana. In this chapter, the sound of flute of Lord Krishna has initiated the Raasalila. It is illustrated like all gopis are engaged in their works. Suddenly the sound of flute of Lord Krishna is distracted their minds from their works and rush to the Lord Krishna. It was the full moon night of Autumn. Here the concept of pritibhava is also mentioned. The chapter is titled as Maharaasa. They do Raasalila on the bank of the river Yamuna. They move in the circular pattern which is called Mandala in Bhagavat Purana.

They commenced Raasalila in a circle. Bhagavat Purana illustrated that to be witnessed the unworldly pleasure of Raasalila of Lord Krishna and the gopis all the gods with their wives were present at the place where Raasalila performed. An overwhelming atmosphere was created during. Gods and Goddess were throwing flowers from the heaven which enhanced the beauty of the Raasalila. It was unearthly
pleasure for the gopis to make *Raasalila* with Lord Krishna. They expressed their joy through the movements of eyes, eyebrows and various hand gestures. Gopis were lost their mind by the touch of Lord Krishna. Though it was performed in circular pattern but Lord Krishna was changing His place and dancing with every gopis. The Abhinaya or the expressions of Gopis followed the disciplines of the texts. (20071314, 1315) This is the *raasalila* of *Bhagavat Purana*. It can be assumed that the concept of *Maharaasa* came from this.

Besides performing *Raasalila*, there are more dance pieces which are performed as abhinaya in Manipuri Dance. Those are *Goshthalila, Udukhalarasa*.

Apart from the Rasalila discussed above. There are dance dramas depicting the deeds of child Krsna. These are Gosthalila and Udukhalarasas. (S. Bandopadhay, Manipuri Dance An Assessment on History and Presentation 2010, 201)

These are also known as Dance Drama. Though these establish the Lord Krishna’s deeds at various stages of his mortal existence they can not be entitled as *Raasalila* since these do not connect to the fantasy of Krishna, Radha and Gopi. Through *Goshthalila* and *Udukhalarasa*, the child Krishna is perceived.

Many scholars believe that the lilas of Vrindavan influenced the *Goshthalila* and *Udukhalarasa*, performed in Manipuri Dance or put differently *Goshthalila* and *Udukhalarasa* are like the Lilas of Vrindavan with some necessary changes in their presentation.
Goshthalila unfolds the story of the different deeds of Krishna in his childhood. It has two distinct episodes, one in his father Nanda’s place and other is the immortal interactions with the cowherds as his companions in the bounteous green of nature.

Goshthalila has two distinct parts. The first part has the background set at Nandalaya or the house of Krsna’s father Nanda and the second part at the meadows while grazing cows with other cowherd boys. (S. Bandopadhay, Manipuri Dance An Assessment on History and Presentation 2010, 201)

Balaram occupies a pivotal position that is integrally woven into the Goshthalila. The tenth chapter of Srimadvagavata is the origin of this Goshthalila and is performed on the Goshthastami.

Goshthalila is basically a dramatic presentation inspired from the tenth chapter of the Srimadvagavata. (S. Bandopadhay, Manipuri Dance An Assessment on History and Presentation 2010, 201)

Hence Goshthalila is structurally a dramatic outcome from the stories of Vrindavan as well as tenth chapter of Srimadvagavata. From the theme of Goshthalila, it is obvious that Vatsalya Rasa is the dominant element. In Chaitanite Vaishnavism, Vatsalya Rasa is acknowledged. Thus it can be concluded that Goshthalila is not exclusive of the Rasa of Chaitanite Vaishnavism. Vatsalya Rasa engulfed the Goshthalila while the main narrative is based on the emotional engagements of Yashoda and Krishna. Moreover it includes the story of different lilas like Putna vadh (killing of the demon Putna), Bakasura vadh (killing of the demon Bakasura) and many more.
Though *Udukhalaraasa* is the creation from the tenth chapter of *Srimadvagavata* but it deals with a different story, i.e. *Makhan Chori* or *Nani Churi*. Hence *vatsalya rasa* is in its centre. Again it is observed that *Chaitanite Vaishnavism* subsumed the item seamlessly.

Even though *Raasalila, Goshthalila, Udukhalaraasa* dominate the Abhinaya sphere of Manipuri Dance, Jayadeva’s *Geetagovinda* also deserves to be mentioned. With *Chaitanite Vaishnavism* strongly rooted in Manipur, Jayadeva’s *Geetagovinda* became an integral part of the Abhinaya of Manipuri Dance. The dancer started to perform and choreograph on the songs of *Geetagovinda*. During Ratha Yatra the song Dasavatar from the *Geetagovinda* is sung. Moreover Dasavatar is also an important item in Manipuri Dance. It is choreographed by several gurus as an item.

[https://www.youtube.com/watch?v=tiedEiAhZbU](https://www.youtube.com/watch?v=tiedEiAhZbU) (youtube link of Dasavataar performed by Prof Sruti bandopadhay)

It is proven that the songs of *Geetagovinda* possess the *rasas Shanta, Dasya, Sakhya, Vatsalya and finally Madhur* of *Chaitanite Vaishnavism* in this chapter.

![Prof Bandopadhay as Vasakasajjika Nayika](image)

Prof Bandopadhay as Vasakasajjika Nayika
The song *Pasyati dishi dishi, Lalita labangalata, Rajanijanita, Dasavatar, Haririha mugdha, rati sukhasare, shritakamala*

From the above discussion it can be stated that *Rasas of Chaitanite Vaishnavism* have overwhelmed and encompassed *Raasalila, Goshthalila, Udukhalaraasa* and of *Geetagovinda*. Hence *Raasalila*, considered integral to Manipuri Dance has a story on one hand and on the other hand it is Abhinaya, Thus Abhinaya repertoire is influenced the *Chaitanite Vaishnavism*. An outstanding work of Guru Kalavati Devi and Guru Aloka Kanungo need to be mentioned here. They choreographed *Maharaasa* is jointly performed in two styles. Moreover *Geetagovinda* is an essential text for the Manipuri Dancers. Undoubtedly, thus *Chaitanite Vaishnavism* has a crucial impact on Manipuri Dance.

*Maharaasa, choreographed by Smt Aloka Kanungo and Smt Kalavati devi*
Since we are doing a research on the relationship between the Abhinaya in Manipuri Dance and the Rasa theory of Chaitanite Vaishnavism, hence Nata Samkirtana deserves special mention here. It is not only the devotional singing it demonstrates the devotion through Manipuri dance. The ultimate aspiration of this form is to attain the Bhakti Rasa or to reveal the essence of Bhakti rasa of Chaitanite Vaishnavism. The legend of the love of Lord Krishna and Radha is narrated through Samkirtana. There is a credence that Shrichaitanyadev initiated the Samkirtana and he himself was both the singer as well as the dancer. Moreover after the initiation of Samkirtana in Manipur, Raasalila is performed after Samkirtana. After a an in-depth search to know the origin of NataS amkirtana , it is seen that though Maharaja Bhagyachandra did remarkable modifications in Manipuri Culture but Bangadesapala was there even before Bhagyachandra. After the end of his rule, we came across the word Natapala. The Natapala is called Nata Samkirtana differently. The objective of Natapala or Nata Samkirtana is to propagate the Chaitanite Vaishnavism or the ethereal love play between Radha and Krishna. A definite laid down procedure is adhered to by the performers. It is an amalgamation of Music, Taal, songs and dances.

Thus the conclusion can be drawn from the point resemblance. Though Odissi Dance has no repertoire like Maharaasa but Jayadeva’s Geetagovinda is in the centre of its Abhinaya repertoire so Odissi Dance is enclosed by the Chaitanite Vaishnavism.

There are ample similarities in the comparative study of the influence of the Manifestation of Chaitanite Vaishnavism on Odissi Dance and Manipuri Dance: Abhinaya.
Hence the comparative study between the Abhinaya of Odissi Dance and Manipuri Dance can be penned like:

<table>
<thead>
<tr>
<th>Odissi Dance</th>
<th>Manipuri Dance</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Abhinaya is dominated by the theme of Radha Krishna</td>
<td>• Abhinaya is dominated by the theme of Radha Krishna</td>
<td>stark similarities are found, though Raasalila and Padavali are not performed in Odissi Dance. Instead of performing Padavali, Odissi Dance is choreographed on the oriya songs written by Oriya poets. The theme is centred on the story of Radha and Krishna which is the primary philosophy of Chaitanite Vaishnavism.</td>
</tr>
<tr>
<td>• Geetagovinda dominates Abhinaya of Odissi Dance</td>
<td>• Geetagovinda, Padavali, Raasalila are performed in Manipuri Dance</td>
<td></td>
</tr>
<tr>
<td>• The bhava- rasas of Chaitanite Vaishnavism are presented in the abhinaya of Odissi Dance</td>
<td>• The bhava- rasas of Chaitanite Vaishnavism are presented in the abhinaya of Odissi Dance</td>
<td></td>
</tr>
</tbody>
</table>
References


www.geetagovinda.org.
Costume:

Costume and Dance are mutually reciprocative. Each Classical Dance has its definite designed costume though the tradition has been undergoing vast changes. In fact the significance of the Costume for the Classical Dance has already been discussed in the Natyasaatra by Bharatamuni in the twenty third chapter. Moreover Bharatamuni named it as Aharya Abhinaya where he discussed about the costumes and make –up. On the other side Adya Rangacharya explained it as Nepathy; 

Now I shall speak of Aharya Abhinaya in proper order; the success of the production depends on it. This is abhinaya connected with nepathy and, in the interest of the success of the play, this must be studied. (Rangacharya 2010, 174)

Even more Abhinaya Chandrika of Maheswar Mahapatra has also described the Aharya Abhinaya or precisely it can be said costume as one of foremost elements which accelerates the success of a performer. Rather costume brings a holistic beauty in a performance.

Mudra, drusti etc. Do not look nice without proper costume. Listen to the varieties of costumes which are the favourite of the Gods and kings. (Mohapatra 2009)

Pusta, Alamkar, Angrachana and Sanjib are the four classes of Aharya Abhinaya according to Bharata’a Natyasastra and Bharata described each of them wonderfully with several instances.
Furthermore Bharatamuni has given a detailed description in *Natyasastra* also. *Natyasastra* says Pusta (the costumes) is divided into three categories depending on the materials of costumes.

Shri Rangacharya has penned the definition of these as;

a. Sandhima (lit. Joined together) Pusta (model) is something made of mat, cloth, leather, etc. And made to serve a particular purpose in the play.

b. Vyajima model is made by a mechanical device

c. Cestima is that which can be shown by cesta i.e. physical movements and gestures. Mountains, carriages, palace terraces, armours, etc. (made of leather, etc.) are (examples of) Pusta. (Rangacharya 2010, 174)

*Natyasastra* has given all the classifications of the other categories of *Aharya Abhinaya* as stated above. A detailed illustration of wearing costumes, ornaments,
decoration of hair, make up according to the customs or tradition and characters. Ornaments include earring, garlands etc.

<table>
<thead>
<tr>
<th>Garland</th>
<th>Encircling</th>
<th>Stretched</th>
<th>Grouped</th>
<th>Threaded</th>
<th>Pendant</th>
</tr>
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</table>

Likewise Bharatamuni mentioned Earings are the pierced ornaments; girdles and arm band are to be tied up; anklets can be removed and necklaces are put on something else.

Men and women have varied and atypical ornaments. He had made a varied classification in costume according to Region, State of Mind and Occasion. As we know that Natyasastra mentioned four Pravrittis; Avanti, Dakshinatya, Odramagadhi and Panchal, Bharatamuni illustrated the costume of each Pravritti. The costume of a female from Avanti will differ from the costume of the other region. Assiduously he penned that the costume is worn by a female is dominated by her ‘Emotional Frame’ as well as their husband’s proximity to them. Few instances from Natyasastra are depicted by Shri Rangacharya in his book;

The woman whose husband has gone abroad and/or who is afflicted by misery should wear soiled clothes and a single braid. The one who is separated from her husband should wear white clothes and no make up. (Rangacharya 2010, 177)

In addition Natyasastra says the costumes of the various occasions, and purposes. The terms Natyasastra has chosen are Suddha, Vichitra and Malina which Rangacharya
has interpreted as *clean or pure or white; of mixed colours or middling clean, etc; and soiled.*

Moreover *Natyasastra* mentioned the particular occasions or motives; the purpose for wearing *SuddhaVesha* or the clean costume is to worship gods or to be close to gods, the day wedding, on the day of a definite tithi, religious engagements.

As per *Natyasastra* Gods and goddesses, demons, Yaksha, Gandharva, kings, man who is brutal and brawny wear *Vichitra Vesha* or mixed coloured costume.

Travellers, intoxicated people or the people who lost his sense for taking of alcohol wear the white coloured costume as indicated in *Natyasastra*.

He gave more details of wearing *Vesha* according to the casts; such as the costume of the people who are saints or sages, Shakya, Pashupot is associated their folk customs or rituals. The *Vesha*, made of cortex or leather or the *Vesha* which is torn should wear hermits and red coloured costumes will be worn by saints, Poribrajok, Buddhist saints. Moreover the *Vesha* of the people who are engaged to guard the *Zenana* (*antahpur as mentioned in Natyasastra*) of the palace, the men and women of different casts, their customs is described thoroughly in the twenty third chapter of *Natyasastra* of Bharatmuni. Likewise Bharatmuni distinguish all the characters through not only the costumes, he also mentioned the different ornaments for people of several customs, folk rituals, characters, occupation and their make-up (a detailed colour combination), even more the beard also. Besides costumes, ornaments, make-up the author also spoke about the head gear. Thus Bharatmuni has developed a concept of *Aharya Abhinaya* in his book *Natyasastra*. 
Costume : Odissi Dance

In undergoing the onerous yet supernal voyage from the Temple to the Stage, Odissi Dance has adopted several transformations in the use of costumes. With the extinction of *Maharis* and the admittance of *Gotipuas*, remarkable modifications are observed in the ways of Costume design and application in Odissi Dance. Initially, while *Maharis* used to dance in the Jagannath Temple of Puri, they wore an unstitched Sari made of Silk. Usually it was called Sambalpuri Motha Sari with Red Border or vibrant and expressive colours, like Red, green etc (Parashumani 2014). Moreover the dhoti style was not prevalent in the beginning. In *Abhinaya Chandrika* by Maheswar Mahapatra, a part of the costume called *Kanchula* is mentioned and it is very similar to the *Kanchula* which *Maharis* used to wear. The concept of *Kanchula* has been further developed in to two parts of the costume, blouse and *anchol* and this is the form that is still in practice.

Costume of the *Mahari*  
Costume of the *Gotipua*
Abhinaya Chandrika, the Sanskrit treatise on Odissi dance carries a detailed description of the costume, ornaments and make-up of a dancer. According to the author the costume of Odissi dance consists of Pattasari (a sari made of indigenous silk) of bright colour (generally some shade of red or green) and nine yards in length; a tight-fitting kanchula (traditional blouse) of bright colour richly embellished with imitation stones; a nibibandha, an apron with frills to cover round the hips and tied in the front; and a jhoba or a length of cord with tassels at both ends to be tied at the waist band. The costume prescribed as such in Abhinaya Chandrika is followed by the Maharis or the devdasis of the Jagannath Temple. (D. Patnaik 1990, 112)

The kanchula used by the Maharis is also of a peculiar type and is not used by others. It is usually of black or red colour and carries a v-shaped zari border in front. (D. Patnaik 1990, 112)

Though the design of the costume is described in Maheswar Mohapatra’s Abhinaya Chandrika but after the admission of Gotipuas the design of the costume formation was altered. They started to wear sari in Dhoti style and use Benga patia instead of using Jhoba. The exact time of initiation of stitched costume and Benga patia may be recalled but from Ileana Citaristi’s statement it can be said that in 60’s Late Guru Kelucharan Mohapatra invented these elements of Odissi Dance and introduced them in mainstream performances.

While Kumkum had the privilege to wear the first stitched dress on the stage, Sanjukta was the one to wear a Benga patia (silver belt) for the first time during the All India Dance Seminar in Hyderabad in 1963. (Citaristi, The Making of a Guru Kelucharan Mohapatra His Life and Times 2001, 141)
**Bega Mukha** is mentioned in Mahaswar Mohapatra’s *Abhinaya Chandrika* as the waist belt for the Odissi Dancers. Suddenly Shri Dhirendranath Patnaik asked a man named Harihar Khuntia who used to teach Odissi Dance at Kala Kendra to bring a box made of bamboo. Harihar brought the box where he kept all the jewelleries of his mother. The climactic moment arrived while the box was opened. One *Benga patia* was found inside the box. Despite the fact that it was not in proper order Kelucharan took it and rethreaded the same for wearing in that seminar. Though *Benga patia*’s structure differs from the *bega mukha* but they established *Benga patia*, a three tiered waist belt, as an accepted norm of the Odissi Dance.

![Benga Patia](image)

**Benga patia**

Presently the dancers wear stitched dress, primarily of Sambalpuri Silk and cotton. The saree is stitched in dhoti style and is accompanied by blouse and anchol for the upper half of the body. The hip part of the body uses a cloth cut in the shape of the hip of the dancer instead of using frill designed cloth,. Usually they call it hip guard.
Different parts of Odissi Costume

Artist: Smt Sonal Mansingh
Artist: Smt Aloka Kanungo

- Middle fan: little longer
- Blouse
- Anchol
- Side Fan or Side Kuchi
- Dhoti
In this context, it is important to discuss about the Kuchi or the fan. The kuchi is always attached with the dhoti. Mahari is used to make kuchi with the anchol of the sari and they make it in the middle only. Later with varied changes in designs within the landscape of costumes, the dancers have two cardinal elements - the Kuchi or Fan, like side fan and middle fan both attached to the dhoti.

The remarkable design of the sambalpuri sari lies in the border of it. The border is designed with triangle which resembles the summit of the Jagannath Temple of Puri.
Hence it can be asserted that the design indicates a very close physical as well as psychological association between the Odissi dance with the Temple of Puri.

A study of the design of ornaments and *Pushpa Chuda* (hair dress) of Odissi Dance, will also establish the relationship between Odissi Dance and the Jagannath Temple of Puri.

*Pushpachuda*

*Pushpachuda* (Back)
Abhinaya Chandrika has given a detailed description of ornaments. Like Benga mukha, Maheswar Mohapatra gave a definite name for each ornament. He divided the earring in two parts, nagapasha or Kapa for the lower portion of the ear and Bakulakalika is for the upper portion of the ear. Nagapasha or Kapa is a round shaped ornament. To a large extent there is a resemblance with the shape of the eyes of Lord Jagannath. The Kankana ornament of hand can bears a similarity with the summit of the Temple. Kankana is designed like a triangle.

Though Maheswar Mohapatra described three types of hair dress for Odissi Dance but Pushpachuda is commonly used by the Odissi Dancers. Pushpachuda is made of the bark of corkwood. It is in two parts - one is round and the other is vertically designed. A deeper analysis of this Pushpachuda reveals that these two parts symbolize the wheel and the summit of the Jagannath Temple of Puri respectively. The wheel which is situated at the top of the Temple is almost reflected into the design of the round part
of the Pushpachuda. Thus the vertical part of the Pushpachuda makes an impression of the summit of the Jagannath Temple of Puri.

Moreover the three tiered Benga patia is also an impression of Lord Jagannath. The first layer of the Benga patia is designed with the small round shaped plates of silver. The shape of the eyes of Lord Jagannath is reflected with this design, can be said. In
fact the design of the belt has got a strong tribal bearing. The first layer of the *Benga patia* and Lord Jagannath thus can be viewed from the perspective of tribal art. In this context it is germane to mention that Lord Jagannath was initially worshipped as the tribal God. On the other hand, it is worth mentioning that the last layer of the belt is fashioned on the Rasakali, made of sandal and put on the forehead of Vaishnavites.

Thus gradually an evolution has happened in the costume of Odissi Dance. As the developing or enhancing something is a continuous process hence the costume will be modified until it will be demolished. In fact presently the choreographers are modifying the hair dress, costume with theme of the production. Guru Ratikanto Mohapatra, the son of Late Guru Shri Kelucharan Mohapatra, the doyen of Odissi Dance has made a lot of alterations with the production though technically it is Odissi Dance. Recently he choreographed a dance production which has depicted the story of the renowned political leader Late Shri Viju Pattanayek where all dancers wear a black costume with a border which differs from the traditional one. Moreover the dancers don’t wear traditional hair dress, i.e. *Pushpachuda*. But technically it is choreographed on Odissi Dance. So many alterations will be brought for the sake of creativity otherwise creativity will be lost somewhere.
Costume: Manipuri Dance

Like Odissi Dance, Manipuri Dance has also been going through a journey from Temple to Stage. It can not said avowedly the proper time of peregrination starts but Maharaja Bhagyachandra took an initiative to begin the Rasa which is one of the important repertoires of Manipuri Dance. The costume of Raasalila is very glittering, flamboyant and undoubtedly it adds more color to the performance. There is a legend behind the creation of the costume. Lord Krishna came in Rajarshi Bhagyachandra’s dream and describe about this costume. Thus the fascinating costume of Raasalila was made. From the then it has become the traditional costume of the Raasa Dance and Manipuri Dance later. It is obvious that one can not think Manipuri Dance without this costume. The primary positive side (need a different phrase) of this costume is that it does not prominent the bodyline of the dancers rather it helps to develop the devotion within self.

The position of hair knot is different in each Rasa dance. Usually the blouse are worn by the Gopis is of Green colour and Radha is of Red but the material of the blouse is same; Resam Phurit. The Rasa costume has a several parts. After wearing the blouse they cover the part of their body from below the shoulders to the waist with a white cloth but it is not stitched. The white cloth is known as Thabakyeth. It is to be tied as it is not stitched. This is the dress for the upper portion of the body. In lower part they wear a long skirt which is very stiff. This skirt is decorated with the sequences and it looks very sparkling as the borders are created with zari. Radha and Chandrabali wear Green Coloured skirt and the Gopis wear Red coloured skirt. On the skirt they wear a short frilled gaudy, stiff skirt which is called Poswan. It is also decorated with silver
threads, zari, sequences. After covering the whole body the Khaon, a rectangular shaped, decorated with zari, gold, glass and sequences is hung from shoulder on the left side. They tie a waist belt and like Khaon another piece is hung from middle of the waist belt and the length is about 30cm. These are named as Khoangoi and Khoangnop accordingly. The coronet deserves to be explained. The coronet is completed through few stages. The position of the knot is very important in Rasa Dance which is already mentioned above. But where ever the position of the Knot is, the decoration or the coronet is same in each Raasa Dance. Koktumbi, cubalei, samjithet, samji makhong koknum, jhapa, maikhum are used to decorate the hair. Koktumbi is cone shaped thing, made by cardboard, put on the middle of the head and decorated with glass, golden border. Cubalei, samjithet and samji makhong are the three branches of Koktumbi. The two decorated strings, hung from the two sides of Koktumbi are called cubalei. The decoration of the Koktumbi is known as samjithet. This is made on a silver lining which is called samji makhong. On the top of the forehead of the dancers a decorated, glittering, made of cloth is tied is called Koknom. Finally they wear a transparent veil, maikhum to cover their face and it also covers the back portion of the dancer’s body till hips. In addition the dancers use jhapa, kurak in Nityaraasa. Jhapa is put on the back of the head and two little butterflies are worn on two sides of the head are called kurak.
Koktumbi, triangular shaped two silver ropes : Cublei
The decoration is called Samjithet

Khaongoi
koknam
Thabakyeth
Poshwan
maikhum
Khaon
Poloi
Khaongnop

Artist : Malabi Chowdhury
Other ornaments of hands and Feet are similar in each Rasa dance. The dancers also wear earings, several types of garlands, bangles. *Ratanchuda* is the ornament of both the hands and few bangles are worn by the dancers. For the arms the dancers use *ananta, tala, tanthak* and *tankha*. But they always wear all the bangles, earings, garlands made of brass. *Sanakhuji, kundalini* are the name of the brass bangles and earings accordingly. Besides these ornaments they wear different brass garlands like *yangoi, sanrembi, heikru, marai, haibi mapal*. 
Artist : Malabi Chowdhury

Much stark dissimilarity is noticed in the costume of Divarasa. The costume of Divarasa is not very complicated one. Instead of wearing traditional stiff skirt, poloi they wear Phanek. It is almost like a skirt which women wear daily.
Like the costumes of Radha and gopis, the costume of Krishna is well designed and decorated. As it is known to everyone that no one acts as Krishna in Raasalila in the Govindji’s temple so the costume is worn by the Krishna who is acting for the performance at Khullak Mandapa. A very gorgeous and fascinating part of Krishna’s costume is his hair dress. Seeing the process of wearing the hair dress is more interesting and of course it is an elaborate process. So many steps are followed to wear it. The first and primary part of the hair dress of Krishna is called nakhum. It is like cap bordered with silver zari and decorated with tinsels or the very thin silver sequences. In the middle of the cap a triangular wooden piece is attached, called cirong and the chuda made of feathers of peacock is attached. After wearing these parts the dancers wear leithreng or kajenglei which is worn in the Laiharaoba festival also. The works of silver and golden sequences, threads, different beads are seen on the cirong. The leithreng is round shaped thing, made of a hard metal and eighty to hundred thin brass plates are hung from that round shaped thing. Those are tied with the metal with pahalain, woollen cloth. The last part and the unique 30 cm long cerei, made of white thin papers are hung from the top of the leithreng at the back.
Costume of Lord Krishna in Manipuri Dance

Artist: Malabi Chowdhury
Now we come to the costume of upper and lower body of Krishna. Like Radha and gopis Krishna wears green coloured *reshamphurit*, either sleeveless or with sleeves and yellow coloured with green border dhoti. The the dhoti is named as *phaijom*. Like Radha and gopis Krishna wears *khoangnop* and *khoangoi* but the difference is two *khaons* are hung from the two shoulders of Krishna instead of hanging one. *Dhada* is another additional attire of Krishna which he puts on the hips or the backside of the *phaijom*. Others attires of Krishna are similar with Radha and Gopis. *Comoi* is the name of the earings of Krishna.

**Dhoti or Phaijom of Krishna**
Though few more characters are played in *Goshthalila* but the costume doesn’t vary a lot from the *Raasalila*. The additional characters are Yashoda, Rohini, Nanada, Upananada, Sunanada and gopa balakas. Yashoda plays the most prominent role and she is the primary singer also and Rohini gives a voice support to her. Rohini and Yashoda wear similar ornaments like *Raasalila*, *kumin*, *koktumbi*, *khamencetpa*, like *sadi*. They also put *alata* on their feet or they colour their feet with red colour. The major three male characters *phaijom* with *khamencetpa* and like Vaishnava preachers they tie a skirt under arms. The colour of the *phaijom* of Nanda is Red and he also wears a *koet*. Nanda’s *koet* varies from Upananda and Sunanda. *Koet* of Nanda is bigger one and in the middle of the *koet* there is a fan of cloth and a part of that cloth is hung from the left side. The fan of the *koet* is called *lusen* or *ruset*. The side of hanging part of the *koet* differs. The cloth is hung from the back side of koet of Sunanda and Upananda. Moreover three male characters put silk scarves on their
Koet

shoulders. The costume of Krishna of Raasalila is worn by Krishna and his friends or gopa balakas in Goshthalila. The colour of the phaijom of Balarama is green or blue and Madhumangal wear red one. Flute and stick are hold by the gopa balakas, Balarama hold plough and Krishna holds flute and horn or singa during the performance.

The costume of Samkirtana is simpler than the costume of Raasalila, goshtholila. The performers of the Samkritana wear a milk white dhoti, a white turban called koet and a piece of cloth on both the shoulders.

Costume of Samkirtana
Accompaniment

Accompaniment in Dance is the *Vachika Abhinaya* of *Natyasastra*, written by Bharatamuni. To say about *Vachika Abhinaya*, Bharatamuni had divided in several categories. Bharatamuni has dealt varied style of delivering the dialogue, voice control or voice modulation and classified language or speech or dialogues according to the social status of that particular character and also the region where he belongs. The author of *Natyasastra* has described about *Vachika Abhinaya* or dealt with several languages in four consecutive chapters in *Natyasastra*. According to the social status language is of four categories as

<table>
<thead>
<tr>
<th>Language</th>
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<tbody>
<tr>
<td>Atibhasa</td>
</tr>
<tr>
<td>Aryabhasa</td>
</tr>
<tr>
<td>Jatibhasa</td>
</tr>
<tr>
<td>Mlechhabhasa</td>
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</tbody>
</table>

- **Atibhasa**: the dialogue of Almighty and supermen
- **Aryabhasa**: dialogue or speech of Kings
- **Jatibhasa**: mother tongue of general people or the people who do not belong to high social status
- **Mlechhabhasa**: defile or corrupt language of the out comers or foreigners

Though the above discussion of the bhasa or language is apt for the drama but the poetry or lyrics of the songs which are inseparable from the dance performance can be considered as the *Vachika Abhinaya* in Dance. Even more these are known as accompaniment in Dance. In fact while Jayadeva’s Geeatgovinda is performed, the conversation of Lord Krishna and Radha are sung. This is also a dance drama.
Likewise several reputed dramas are also staged as dance drama. Kavi Kalidasa’s *Meghdutam, Sankuntalam, Malavikagnimitram* and many more are very commonly staged as dance dramas. *Ramayana* is very popular dance drama among the others dance dramas. In fact the dance drama *Ramayana* by Rukminidevi Arundale of Kalakshetra as well as dance exponent Ram Gopal has won a great applause among the society.

Apart from songs or texts, used in dance, applying of different instruments enhance the Dance piece. According to *Natyasstra* there are four types of Instruments, as

- Stringed Instrument is said as Toto Vadya in *Natyasatra*. Vina is the instrument of this category
- Leather Instrument is the Pakhawaj
- Cymbals are the Metal Instrument. The instrument which is made by the metal. Ghana Vadya is called in *Natyasstra*
- Sushir Vadya is known as Hollow Instrument in *Natyasstra*. Flute is the perfect example of the Hollow Instrument
In the context of Dance, the very word *accompaniment* can be considered as the using of instruments, songs, dialogue (in case of Dance drama).

**Accompaniment: Odissi Dance**

The word accompaniment has a deep significance in the dance. The existing Odissi Dance has come through an evolution process which is continuing in present also. Similarly the instruments or the accompanying instruments of Odissi Dance had been gone through an evolution. Here evolution signifies several alterations which has made by the gurus. To discuss about the accompanying instruments in Odissi Dance, it is necessary to say a few words about the history of Oriya Music or the precursors of the instruments and songs which were prevalent in Orissa earlier.

Before discussing about the Odissi Music as an accompanying music, it is necessary to speak the Odissi Music independently. As the state Orissa is situated at the confluence of southern and northern part of India hence the Odissi Music has become an amalgamation of Hindustani and Carnatic Music involuntarily. Most of the scholars demand that Odissi Dance has got the recognition as the classical dance of Orissa hence Odissi Music has developed as the requirements of the Dance mostly. Later the Odissi Music has been grabbing an in dependent place in map of the classical music of India.

From the reign of king Kharavela the culture of Orissa had achieved a high acclaim in the society. In fact the king Kharavela was popularly known as *Gandharva Veda Budha* which defines a person who is proficient in *Gandharva Veda*. Though *Gandharva Veda* consist all kinds of Art forms like *nritya, geeta, vadya* etc but the
available evidences during Kharavela’s period are depicted the dance mostly. Moreover very popularly known *Udaygiri Khandagiri*’s sculptures are of the varied dance postures mostly.

![Udaygiri-Khandagiri](image)

To unfold the tradition of Odissi Music it is being observed that Odissi Music has a multiple dimensions. Besides its classical recognition, Odissi Music has many other divisions and it is a blending of songs and instruments. Many eminent scholars like Itishree Sahoo has divided the Odissi Music in the following sections

- Popular Songs
- Devotional Songs
- Festival Songs
As this chapter is concerned about the accompaniment hence we will discuss about the dance song elaborately besides the short description of other sectional songs.

Mostly the Folk songs are categorised as the popular songs.

**Devotional Songs:**

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Devotional Song
  Khanjani Bhajana  Janana  Kirtana
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From above picture it is obvious that devotional songs in Odissi Music are divided into three categories

- Khanjani Bhajan
- Janana
- Kirtana : Kirtana is also performed for worshipping the Gods. Interestingly it is assumed that the Kirtana is introduced by Shri Chaitanyadev in Orissa
Festival Songs

Festival indicates “a special day or period, usually in memory of a religious event, with its own social activities, food, or ceremonies” (17Fe1). Orissa is a state of varied festivals where the songs and dance are the integral part of this Festival. The festival can be divided according to the castes, gender etc. As the Jagannath Cult dominates Orissa hence there are many festivals which are held for Lord Jagannath only; such as Jhulan Yatra, Chandan Yatra, Ratha Yatra etc which are celebrated through dance and singing. It is written in R.N.Dash’s book that:

A numerical evaluation of the festivals of Orissa reveals that the festival occasions in the calendar months are as follows: Bhadrab (23 nos), Baisakh (22 nos), Asadha (17 nos), Jyestha, Kartika and Magha (16 nos), Asvina (15 nos), Chaitra (14 nos), Margasira (12 nos), Sravana and Phalguna (each 9 nos), and Pausa (6 nos) respectively. (Dash 2008, 242)

Besides the festivals for the Lord Jagannath, there are more festivals like Megh Saptami, Ashokastami, Dasahara, Nag Panchami and Bali Yatra, Naga- Chaturthi and many more.

Troupe songs can be defined as the group songs where five –six singers take participation together. Pala and Daskathia are the two apt illustrations of troupe songs. Pala and Daskathia both have folk elements. Smt Sahoo has penned the Pala as:

Pala is a hybrid form of folk music. It is closely associated with the worship of ‘Satyapir’ which started in the 17th century after the advent of the Mohammedan
rulers. Satyapir is the combination of Satyanarayan of Hindus and Pir of Mohammedans. (Sahoo 2009, 69)

Besides describing the *Pala*, Smt Sahoo also spoke about *Daskathia*:

Daskathia mostly uses material from Ramayana, Mahabharata and from medieval Oriya compositions ranging from fourteenth to eighteenth century. It is mostly popular in South Orissa, where almost all well-known Oriya poets of medieval period were born. Like Pala this is also an interpretative musical exercise where the lead singer simplifies, explains or interprets classical song compositions for the folk audiences. (Sahoo 2009, 71)

Likewise we get the details of the Dance songs and Community songs. The songs for the Jhoomar, Nachni Nat, Dalkhai, Rasarkeli, Karama, Ghumur dances are primarily known as Dance songs. Moreover it is important to know that all above mentioned dances belong to different districts of Orissa hence each dance differs from other.

Community songs are originated from the different kinds of castes in the society; such as *Chakulia Panda Geeta, Chasa Geeta, Sapuakela Geeta* and many more.

Thus from the above discussion the shape of the Odissi Music is almost carried out.

Now we will speak about the Odissi Music as an Accompanying Music of the Odissi Dance. Interestingly the scholars and the performers of the Odissi Dance can not draw a demarcation line between the Odissi Music and Odissi Dance.

There are few treatises where Odissi Music is discussed, such as *Geeta Prakash, Natya Manorama, Sangitarnaba Chandrika, Sangita Kalpalatika, Sangeeta*
Narayana, Abhinaya Darpana Prakash. Besides all these texts it is necessary to consider the treatise like *Abhinaya Chandrika* which is decided as the primary source of Odissi Dance by the scholars has mentioned the name of the leather instrument, called *Mardala*. Though the *Mardala* is mentioned as the instrument in the text but it is mentioned as one of the prominent poses of Odissi Dance. The picture depicts that a dancer is holding the instrument like *Mardala* in tri bhangi posture. Though in present era the word *Pakhawaj* is pronounced commonly instead of *Mardala* but if we consider the *Abhinaya Chandrika* is the primary source of Odissi Dance then it is confirmed that the rhythm instrument which played in Odissi Dance is *Mardala*.

**MARDALA**

Like *Abhinaya Chandrika, Sangeeta Kaumudi* is the text on Odissi Music which is considered to be written in fifteenth century but he name of the author is unknown yet. It consists of eight chapters and each chapter has reflected on the different sections of Music. The chapters are

- Swaranirupana
- Raganirupana
Sangitarnaba Chandrika, another prominent book on Odissi Music has discussed about the various sections of Odissi Music in Five chapters;

- Raga
- Geeta
- Tala
- Vadya
- Nrutya

In the chapters Ragas, Lakshana, Talas, Geetas and Vadyas, the author Pandit Raghunath Rath has written about the multiple dimensions of Odissi Music. But each text differs from other obviously.

All the above mentioned treatises have opined the details of Odissi music holistically but it is not needed to discuss the Odissi Music independently as Odissi Music has been treating as the accompanying music in this particular chapter. Odissi Music is the cognate of Odissi Dance from introduction of the Odissi Dance at temple of Puri while it was not known as Odissi Dance; hence from the epoch of initiation of Mahari at the temple of Lord Jagannath at Puri. Mahari has varied interpretations in the Odissi Dance dictionary. An eminent scholar Pandit S.Rath Sarma had found a similarity
between the terms *Mahari* and *Mahanagari*. According to him *Atharva Veda* is the source the term *Mahanagari* which stands for Dancer. Shri D.N. Patnaik had opined vividly about *Mahari* in his book, named ODISSI DANCE. In fact from the interview of *Mahari* Parashumani, more informations are gathered. (Parashumani 2015) Most prevailing Ganga ruler, Anantavarmacoda Gangadeva built the Temple (now popularly known as Jagannath Temple) sometime after 1112 AD. After his death, his son, perfect follower Raja Raja appointed a number of *Maharis* (young woman married to Lord Jagannath) for the *Seva* of the Lord Jagannath. The imperatives to be a *Mahari* were monitored by the then King. The Ganga rulers made efforts to use this Visual Language to propagate their religion in the society. Since they were Vaishnavite rulers so some influences of the Vaishnavism were manifested amongst the dance styles of the *Maharis* and they used to dance with Jayadeva’s *Geetagovinda*. In fact it can be stated that the Ganga Dynasty had made the *Mahari* Custom obligatory in the Jagannth Temple, Puri. Though the definite period of introducing the *Mahari* (Devadasis) Tradition in the temple precincts is not found yet but some evidences of the Devadasis are found in some of the inscriptions. We can find several speculations regarding the *Mahari* Tradition and their occupations or services in the temple of Puri. This tradition was prevalent not only in the Jagannth Temple of Puri but in other temples also, the evidences of which are written in few inscriptions:

According to an inscription (sloka 15, Gargabatu, 1933) in the temple, Udyota Kesari’s mother Rani Kolavati, had dedicated several beautiful girls to Lord Brahmeswa (P. M. Hejmadi 2007, 22 & 23)
According to Ms Priyambada Mohanty Hejmadi, after appointing Devadasis in the temple in Puri, they were called *Mahari* (P. M. Hejmadi 2007, 35) and she has also told that *Mahari* was divided in two groups:

- Bhitara Gauni
- Bahara Gauni

Ms Mohanty described them as follows:

> The Bhitara Gauni conducting rituals within the sanctum sanctorum, had a superior status than the Bahara Gaunis conducting rituals outside the sanctum sanctorum (P. M. Hejmadi 2007, 36)

*Maharis* used to Dance with Jayadeva’s *Geetagovinda* as well as worshipped Lord Jagannath through their devotional Dance and Music. *Mahari* Tradition in Temple of Orissa was not an unusual practice during that period because simultaneously we can find Devdasi Tradition was also very much in vogue in other temples of India. To make out some distinct features of the *Mahari* Tradition, we can quote as follows:

> But in Orissa, particularly for the devadasi-s of Lord Jagannth Temple the story is somewhat different. In the beginning, the Dasi(s) were only to serve the God and the Dei(s) were supposed to entertain the king. But with the ime of Devadasis were allowed to have relationship only with the residents of Puri, high cast persons, priests. But they did not sell their bodies. The provision of sexual services by these women is by no means a commercial exchange. (Kanungo 2008, 35)

*Maharis* were allowed to keep a sexual relationship with the Kings only because Kings were believed to be the *Chalanti Pratima* (moving idol) of Lord Jagannth.
Beside Ganga rulers, the Suryavamsi King Prataparudra Deva was a legendary King of Orissa and considered as a great connoisseur of Sangeet. In fact from an Anonymous copy (1912), it is observed that Prataparudra Dev instructed Maharis to sing Jayadeva's *Geetagovinda* before Lord Jagannath from *Sanjha Dhupa to Bara Singhara* (P. M. Hejmadi 2007, 35).

The each stage of the practice of *Sanjha Dhupa to Bara Singhara* is elucidated more lucidly by Shri Mishra. According to him, after *Sanjha Dhupa* or evening Arati the other ritual of Lord Jagannath is held according to the Sodasapachara. Sevayatas do Arati for four times during the evening. With the silken garments the deities are dressed after the Arati and it is followed by the *Chandanalogi* which means the Deities are applied the paste of Sandal on their body. During the ritual *Chandanalogi* the *Geetagovinda* is sung. With completion of the practice *Chandanalogi*, the ritual *Bara Singhara* will be initiated. It is a pretty elongated process. The flowers of the *Bara Singharavesha* (mostly ornamented with flowers) bring out the Holy beauty of the deities and the deities are offered Tulasi (Basil leaf) and Bhogas (Mishra 1984, 148 & 149).

Guru Shri Raya Ramananda Patnaik, the writer of the popular drama *Jagannathballav*, was their teacher (P. M. Hejmadi 2007, 49). Guru Patnaik had expertise in Abhinaya, especially Sakhi Bhava.

Ramanada was an expert in enacting Gopibhava so much so that the Vaishnava poets have referred to him as the Sakhi Bisakha of Radha,

(P. M. Hejmadi 2007, 49)
Thus it helped him to teach abhinaya from *Geetagovinda* and also the drama *Jagannathballav* to Maharis.

On the other hand, while *Geetagovinda* came as the leading text for the Abhinaya of Odissi Dance, the saint Shrichaitanyadev lived in Puri. The most striking and astounding characteristic of Shrichaitanyadev was that he envisaged himself as Radha or Sakhi of *Geetagovinda*. Thus *Geetagovinda* achieved immense recognition as a devotional work among the people (Vatsyayan 2007, 3rd Ed., 53).

Hence from the above information the conclusion can be drawn in a way that the accompaniment of Odissi Music with Odissi Dance was initiated from the birth of Odissi Dance. In fact few scholars’ opinion is like though the Odissi Music has an independent identity but the process of making Odissi Music popular is done by accompanying the Odissi Dance. Moreover the Odissi Music has established as another form of Indian Classical Music after establishment of Odissi Dance in the Performing Arts sphere.

Thus it is being observed that the ingress of the Odissi Music in the cosmos Indian Classical Music as an accompanying Music of Odissi Dance initially. As Jayadeva mentioned each raga of each geeta of *Geetagovinda* hence it became easier to compose the Geeta of *Geetagovinda*. 
The above mentioned texts on Odissi Music are given below in the chronological order:

<table>
<thead>
<tr>
<th>Name of the Text</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sangeeta Kaumudi</td>
<td>15th Century</td>
</tr>
<tr>
<td>Geeta Prakash</td>
<td>1565 AD</td>
</tr>
<tr>
<td>Sangeeta Kalpalatika</td>
<td>1635 AD</td>
</tr>
</tbody>
</table>

Besides the textual evidences of Odissi Music and the Mahari tradition, Odissi Music has a cogent relationship with the Gotipua tradition.

With the extinction of the Maharis, Gotipua (boy dancers with female attire) tradition was becoming very popular. Goti means “Single” and Pua stands for “boy” in Oriya language. Gotipuas were also called as Akhda Pilas. The ingress of Gotipuas or Akhda Pilas in the Odissi Dance, is the most prominent feature in the evolution of Odissi Dance. Though they could learn the Dance form from the Maharis but it was forbidden for the Gotipuas to perform in the Temple premises. However the Mahari Tradition might be considered as the origin of the Odissi dance and Gotipua Tradition had given a concrete form and name of the then existing dance form, practised by the Maharis. During Chandan Yatra of Lord Jagannath, Maharis, later Gotipuas used to dance on the boat with the Odissi music which was played in the boat during Chandan Yatra (P. M. Hejmadi 2007, 44). The celebration of Chandan Yatra, festival of Sandal Paste starts from the day of Akhshaya Tritiya in the month of Vaishakh and lasts for 21 days. Modonmahondev, the representative of the Lord Jagannath along with two
wives of Him, Lakshmi and Saraswati is brought out from the Temple of Puri and moved by boat to the Narendra Sarobor Tank, situated little closer to the Temple of Puri (Mishra 1984, 136). Belief behind this festival is to give relief from the intense heat by applying the Sandal Paste on the whole body to protect the deities from tremendous heat of summer.

About *Chandan Yatra* Shri Khokar has written as follows:

The image of Madana Mohana along with icons of Lakshmi and Saraswati plus one of Sudarhana, a representation of Vishnu in the shape of a discus or a small wooden column, set up in one boat was followed by another boat, as if in tow, carrying an image of RamaKrshna and the five Shivas. (Ashish 2011, 113)

To give more particulars regarding the association of *Maharis* and *Gotipuas* with this festival, Shri Khokar has articulated that the first boat was occupied by *Mahari* while the *Gotipuas* and their accompanying musicians were accommodated in the second boat.

Since *Maharis* were influenced by the Chaitanite Vaishnavism and *Gotipuas* had also been learning the dance based on the story of Radha- Krshna and performing almost all over Orissa, so Chaitanite Vaishnavism was also propagated by the development of the Odissi Dance all over Orissa accompanying by Odissi Music. While Odissi Dance crossed the boundary of the Temple and *Gotipuas* began performing on the stage, the dancers tried to mesmerise the spectators through their dance and they started to learn more abhinayas other than the geetas of Jayadeva’s Geeta Govinda based on the story
written by other poets like Late Shri Banamali das, Late Kobi Surya Baladev Rath. In this context the name of the renowned Guru Shri Mohan Goswami should be referred.

The variety of songs employed in Goswami’s plays gave ample scope to the artiststo familiarise themselves with the myriads of episodes and nuances of the imaginative and rich literature which took shape in Orissa during the 15th, 16th and 17th centuries around the mythical story of Radha and Krshna. This experience was of great importance for the future development of abhinaya in Odissi Dance…….. (Citaristi 2010, 33)

Many eminent Odissi Dancers or Gurus were Gotipuas in their childhood like Late Guru Pankajcharan Das, Late Guru Kelucharan Mohapatra, Late Guru Deboprosad Das and others. In fact from the picture of Chandan Yatra it can be assumed that initially they used to play Khol. If we study the history of Khol it will be evident that playing Khol is an influence of Bengal Samkirtana, the Chaitanite Vaishnavism. Moreover few prominent Odissi Dancers are using Khol in their choreography. Guru Smt Aloka Kanungo, Smt Sharmila Biswas and others have used the rhythm instrument Khol in their choreography. In the context of Khol, it can easily be assumed that this is the influence of Chaitanite Vaishnavism. It is known that Khol was played during Samkirtana. Though Khol is the instrument of Bengal but while they were in Orissa and perform Samkirtana they used play Khol. Thus Orissa had adopted the instrument Khol.

Saat Sampradaye baje choudda madal
Jar dhvani shuni’ vaishnav hoilo pagol|| (Kaviraj 2014)
The above mentioned citation stated that though Vaishnavas played Khol but they called it Madal. Hence it can be uttered that Mardala is originated from Madal as influence of the manifestations of Chaitanite Vaishnavism. The differences between two instruments Khol is smaller in size and made of clay but Mardala is bigger one and made of wood. The difference between sizes is negligible. The two sides of the Khol and Mardala is made in a same way.

**Khol of Bengal**

Hence the vocal accompaniment was prevalent in Odissi Dance since birth of Odissi Dance is revealed from the history of Mahari tradition in Jagannath Temple of Puri even though the dance was not known as Odissi Dance the then. The songs from Jayadeva’s Geetagovinda were performed commonly during the worship of Lord Jagannath at Jagannath Temple, Puri. Interestingly all the stories written by above mentioned poets are centred on Lord Krishna. They had penned the story of unison of Radha and Krishna mostly, but there are plenty of songs where the poet depicted the power of Lord Krishna, such as his applied skill to steal the butter in absence of his mother Yashoda and many. Likewise a song, Kede Chhanda janila Sahi, written by renowned Oriya poet Banamali Das, where he has depicted different lilas of Lord Krishna, such as killing of demon Putana (Putana Vadha), Vakasura (VakasuraVadh),
destroying the pride of the serpent Kaliya (Kaliya Daman). Moreover at the end of the
song the poet has delineated the devotee’s wonder with affection while the whole
universe is being seen in the mouth of Lord Krishna and it should be referred here the
unique choreography of Late Guru Shri Kelucharan Mohapatra on this song.

The journey of Odissi Dance and Odissi Music undoubtedly started together though
they have achieved separate recognition later. Moreover the dual peregrination of
Odissi Dance and Odissi Music will continue till the Odissi Dance lives as Odissi
Dance can not be showcased unaccompanied.

**Accompaniment: Manipuri Dance**

The accompaniment Manipuri Dance is very gorgeous. The most fascinating feature
of Manipuri Dance that the instrument which are used as the accompanying
instruments, dancers dance with those instruments as well. Those dances are *Kartaal
Cholom, Pung Cholom*. In the context of Manipuri Dance it is already observed that
Dance is the part of their regular life. They can not separate dance from their life.
Moreover it is proved that *Chaitanite Vaishnavism* dominates the culture of Manipur.
The primary instrument *Pung* is exactly the replica of *Khol* of Bengal which were
played during *Samkiratana* by Vaishnavas. Like Vaishnavas they initiated *Pung
Cholom*. Likewise *Kartaal cholom* is very popular in Manipuri Dance. These *Pung*
and *Kartaal* both are used in Manipuri Dance as well. *Kartaal* was also played by the
Vaishnavas during *Samkiratana*. Apart from *Pung, Kartaal*, the *Moibung* is the
important accompanying instrument of Manipuri Dance. *Moibung* is the conch.
Moibung is a pair of which played by the conch player. A place is specially made for the conch player. In Meitei singing is ishei and dance is Jagoi.

Moibung

Playing Moibung

In Manipur it is imagined that Pung symbolises Radha and Krishna. Radha is the right side of the Pung and Krishna is the left side of the Pung. Like Tandava and Lasya of the technoinque of Manipuri Dance the sound of the Pung is also the union of the bold (Tandava) and soft (Lasya). Rdha stands for the softness or Lasya and Krishna explores the Tandava, boldness. In the middle of the Pung they are united with each other. Hence the middle part of the Pung is covered by the white cloth.
Accompanying songs are taken from *Geetagovinda* of Jayadeva primarily. As Manipuri Dance develops several Vaishnava literature are adopted by the gurus of Manipuri Dance. The ingress of *Vaishnava Padavali* is very remarkable in Manipuri Dance. Various ragas are used in songs. In fact name of few ragas are not very common. Traditionally the music of the *Maharaasa* is composed in raga pum. The mayuri raga enters. From Prof Bandopadhay’s book it is known that Ojha Babu Singh told that raga kanu is also sung here. After all the invocatory part ends, *Raasapanchdhayi* is sung. Hence it is proved that Manipuri Dance has adopted Vaishnava literature. Here flute is an imperative instrument. On the other way it can be interpreted as the Flute is the played by Lord Krishna. Moreover it is described in
Raasapanchadhayi that gopis were engrossed by the sound of flute of Lord Krishna. Hence it is observed the instrument flute is mentioned in the Vaishnava literature. Maharaasa is choreographed with the vivid illustrations of Gopis which are penned in Raasapanchadhayi. Likewise Maharaasa blooms and it ends with arati of Radha and Krishna. Other Raasalilas are also commenced in the same manner. In fact the applications of ragas and taalas are same mostly. Raajmel taal, Menkup taal, tanchep taal are applied mostly.

**Menkup Taal of 6 beats**

Pareng

```
+ 0 + 0
Dhin s dhei s ghin s| tan s tang s khra khra|
+ 0 +
Tan s tang s khit s| tang s dhei s gra gra|
+ 0 + 0
Dhen s tang s te na| ten s s ta khra khra|
+ 0 + +
Ten s tat s te na| ten s s ta gra gra|
+
Tang s khit ta khi ta| tang s khit ta khi ta|
+ 0 + 0
Dhin s ten s ten ta| Ta khi tang khit tra khra|
+ 0 + + 0
Ta s dhen s s dhen ta| Ta dhen ta dhin gra gra|
```
Rajmel taala is taala of 14 beats:

Pareng

```
+ 0 0 2
Dhin s dhen ta| tan ten ta| ta s ten ta| ta gin gar
+ 0 0 2
Dhin s then s| dhin s s| ten s ta s| ta s s
+ 0 0 2
Dhen s tat s| ta ta ta| Tat tragra dhen ta| dhin dhen ta
+ 0 0 2
Dhen s ten s| ta s s| ta s ten s| ta s s
```

```
+ 0 0 2
Khit s ten s| dhin s s| gra gra dhen s| ta ghin s
+ 0 0 2
Dhin s ten s| dhin s s| ghin ta ten s| tang s s
```
## Taanchop or ektaal of 4 beats

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<td>+</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
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<tr>
<td>Dinten -ta tan-dhei ghinadhei</td>
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<td>Dhinten -ta dhei dhinghina</td>
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<td>Ta -ghina tan tata</td>
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<td>+</td>
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<tr>
<td>S -khit tankhit tang</td>
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<tr>
<td>Tan _khit tragra dhenta</td>
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</tbody>
</table>
Dhingina dhinghin -ta tan| 0
Tan-ten trakhra -ten dhinten| 0
Dhinten tathen tagragra dhindhen|

Tanchep Araoba of 8 beats

Pareng

Dhedhe -dhen tenta tan -ten -ta tan ginagar| 0
Ginagar) dhin dhenta dhinghin tenta tan -tan -ta thengragra| 0
Dhin dhenta dhinghin tenta ten tenta tantan theigragra| 0
Tentrakhra) taten -ta tanghin dhenta taten -ta tan tentrakhra| 0
Dhe dhedhen -dhenta tatatata tan tang -tang khitgragra| 0
-dhenta dhentadhin -dhenta dhentadhenta dhin tenta khrakhratang khit| 0
-khita tragradhen tanghin dhedhen tan-ghinta tragradhen taghin ta| 0
Taten dhin tatdhen dhingragra dhinten dhin tatten tan|
Apart from *Raasalila* there is *Goshthalila* in Manipuri Dance. The *Goshthalila* is commenced with Kirtana. Maharaja Gambhir Singh introduced *Goshthalila* according to Meitei chronicle. Ojha Samayaram and Ayakpam Leipamaca have composed initially. (Bandopadhay 2010). *Goshthalila* is knpown as Sansenba in Manipur. The story of *Goshthalila* develops through Yashoda, Rohini, Krishna and his sakhas or friends. Kamod raga is applied in the beginning of *Goshthalila*.

Though vaishnava padavali enters into the music of Manipuri dance but the importance of *Geetagovinda* is there. There is several choreographic works are done by eminent gurus like Ojha Amubi Sigh, Ojha, Ojha Bipin Singh and many more.

After a detailed examination on the influence of the manifestations of *Chaitanite Vaishnavism* on the costume and accompaniment of Manipuri Dance, it is observed that that *Chaitanite Vaishnavism* has engulfed the Manipuri Dance. The costume of gopis and Radha is explored the devotion utmost. Their face is covered fully as they are devotees. Devotion, *Madhur rasa, priti bhava* are the major concept of *Chaitanite Vaishnavism*. *Raasapanchadhayi* has depicted although the *pritibhava* of gopis to Krishna and *madhur rasa* is created through their unison. This very literature is used in Manipuri Dance. Hence it is proved that Manipuri Dance is the manifestation of
Chaitanite Vaishnavism. Instruments which are used in Manipuri Dance also create an ambience of devotion. *Khol, Kartaal, Conch (Moibung)* all are used in *Samkiratana* by performed by Vaishnavas. Thus it unfolds the both Odissi Dance and Manipuri Dance is the manifestation of *Chaitanite Vaishnavism* though the presentation differs.

**Costume:**

<table>
<thead>
<tr>
<th>Odissi Dance</th>
<th>Manipuri Dance</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Initially Maharis used to wear sari when it was confined into the temple precincts</td>
<td>• Poloi is the primary costume for the Radha and Gopis in <em>Raasalila</em>. Fanek is also used as the costume of Radha and Gopis later</td>
<td>Similarity is not found here</td>
</tr>
<tr>
<td>• The costume of the performers is not similar to the costume of Lord Jagannatha of Puri Temple</td>
<td>• The costumes of Radha and Krishna in Manipuri Dance are similar with the costume of Radha and Krishna at Govindji’s temple</td>
<td>• It is observed that the costume of Manipuri Dance is influenced by <em>Chaitanite Vaishnavism</em> more than Odissi Dance</td>
</tr>
</tbody>
</table>
| • *Samkirtana* is not in Odissi Dance                                         | • The costume of *Samkirtana* can easily be compared with the Vaishnavas       | • Hence it can be articulated that the costume of Manipuri Dance has stark similarity with *Chaitanite Vaishnavism*


## Accompaniment

<table>
<thead>
<tr>
<th></th>
<th>Odissi Dance</th>
<th>Manipuri Dance</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary instrument</td>
<td>Primary instrument is Mardala</td>
<td>Pung is the imperative accompanying instrument of Manipuri Dance</td>
<td>The origin of both the instruments is assumed Madala. Madala which was used to play by the Vaishnavas. It is found in Shrishrichaitanyacharitam rita. Similarity or commonality is found</td>
</tr>
<tr>
<td>Conch</td>
<td>Conch is not played in Odissi Dance</td>
<td>Conch or Moibung is the one of the important accompanying instruments in Manipuri Dance</td>
<td>Conch is used by the Chaitanite Vaishnavas and it is assumed that the use of conch in Manipuri Dance is the influence of Chaitanite Vaishnavism</td>
</tr>
<tr>
<td>Texts</td>
<td>Texts are used for the performance is based on the story of Radha and Krishna</td>
<td>The vaishnava literature is used as the accompanying texts of Manipuri Dance.</td>
<td>The story of Radha and Krishna is performed mostly in Odissi Dance and Manipuri Dance. Hence both the dance forms are engulfed by Chaitanite Vaishnavism.</td>
</tr>
</tbody>
</table>
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Presentation: Odissi Dance

To speak about Presentation, it is apposite to trace the journey of the Odissi Dance from the Temple to the Stage. The Odissi Dance blossomed at the temple of Lord Jagannath at Puri but the Presentation differed when Odissi Dance started to be performed outside the temple precincts. The form tried to script in a distinct place in the map of Indian Classical Dance but during its journey from the Temple to the Stage Odissi Dance has undergone various changes in its forms of Presentation. To understand the deviations and reshaping done during its transition from the temple to the stage, it is essential to discuss the changing panorama of the dance form through the lens of a *Mahari*. Before discussing about *Mahari* tradition, the prevalent festivals of *Chaitanite Vaishnavism* as well as how the dance and Music of Orissa were associated with those festivals will be discussed briefly in this chapter.

Various festivals are held in Orissa and religion emerges with a few of them. Hence few festivals can easily be coined as Chaitanite Vaishnava Festivals. As our chapter is concerned with the *Chaitanite Vaishnavism* hence it is apt to discuss the facts which are integrally attached with *Chaitanite Vaishnavism*.

An intimate relation between the *Mahari* tradition of Lord Jagannath Temple and Odissi Dance is found. In fact foundation of Odissi Dance has fabricated on the *Mahari* tradition in the temple of Lord Jagannath at Puri.

Since Orissa was invaded for several times, remarkable transformations, alterations, modifications happened in religions and their practices. Orissa was ruled by rulers like
The Bhaumakaras, The Kesari Dynasty, Ganga dynasty, Gajapati dynasty respectively. Among these rulers Anantavarma Chodagangadev was the follower of *Chaitanite Vaishnavism*.

Vaishnavism is divided into four categories according to the four divergent opinions:

- **Ramanuja**
- **Nimbark**
- **Maddhva**
- **Vallabha**

In the history of Vaishnavism we have evidences of four *Sampradayas*: *Ramanuja Sampradaya, Nimbarka Sampradaya, Madhva Sampradaya, Ballava Sampradaya*. *Ramanuja Sampradaya* opines that Goddess Laxmi introduced this community after receiving advice from Lord Vishnu or Narayana. It was widely spread by Shri, Viswaksean, Shothokoposwami, Nathmuni, pundarikaksha, Ramamishira, Yamun, Mahapurna, Ramanuja. It is also known as Shri Sampradaya since Shri or Laxmi was the introducer. Nimbarka was the introducer of this community. Aditya or Vaskar is the name of Nimbarka. If we study the history of *Nimbarka Sampradaya* we find that Aditya received the beliefs of this sampradaya from Brahma and Sanakadi. *Madhhva Sampradaya* is also popular as *Brahma Sampradaya*. From the 12th century onwards a Bhakti renaissance swept across India creating waves of devotional sentiment. It influenced the performing arts of India significantly.

Among these Sampradayas, *Vallabha Sampraday* resembles *Chaitanite Vaishnavism*. The concept of Lord Krishna is initiated by the *Vallabha Sampraday*. *Vallabha*
Sampraday stated that through worshipping Lord Krishna each will attain Salvation. Salvation is the unison with Almighty. Here Vallabha Sampraday started propagating the Shri Krishna Cult in the society. With Shri Krishna they initiated the place of Radha. They tried to establish Radha as the strength of Lord Krishna. The meaning of the word Radha is described in various subjective ways but the most common notion of the word Radha is one who is worshipped.

According to Chaitanite Vaishnavism, Radha is depicted as the Shakti. Shrichaitanyadev has stated to his devotee the reason behind his emergence on the earth in the Adilila section of Shrishrichatinyacharitamrita. A deep philosophy is hidden in the concept of Radha as depicted by Chaitanyadev. He has also emphasized the fact that to cherish the untouchable, and indescribable Bliss exuded by Radha and the transcendental aura emanating from the halo of her, Chaitanyadev has appeared on earth. Chaitanyadev’s aspiration was to be united with the spirit of the concept of Radha and sink in the devine bliss of love – timeless and intangible. Additionally Chaitanyadev has perceived Radha’s love as being uni-directionally oriented towards Krishna and the locus of her Bhakti Prem is concentric with Krishna at the centre. Krishna is the world within and without and is thus an existence of a phenomenon that binds one in unison to the harmony of Bhakti. Hence Chaitanyadev appeared in the world to realise and sink in the surreal feelings of Radha by thinking of himself as Radha. He considered Radha as the astringent of Hladini Shakti. Hladini is one more name of Radha, mentioned in Shrishrichaitanyacharitamrita by Krishnadas Kaviraj. Hladini unfolds love, endearment, fondness, affection. Again Radha is called as Kamesvari in Chaitanite Vaishnavism. It is written in the
Shrishrichaitanyacharitamrita by Krishnadas Kaviraj. In the section Adilila of Shrishrichaitanyacharitamrita it is told that the objective/theme of Radha’s love is Krishna. The other gopi Chandravali who also wanted to be united with Krishna and she was blessed as her aspiration was effectuated. But the love of Chandravali towards Krishna is comparable with Radha’s love. They say Chandravali has attained the zenith of the self-satisfaction after the unison of them. Radha’s aspiration to be united with her beloved Lord Krishna was never to be effectuated after their unison for several times. Hence Chaitanite Vaishnavism articulated Radha’s love as Kirshna-sukhaikatatparya. To establish the concept of Radha as well as her love for Krishna, Chaitanyadev has depicted the lila of Krishna and Gopis. From his philosophy it can be defined as the Priti which is replete with Bhaktirasa of Radha is unmeasured than Gopis’ Priti to Krishna. Hence in Chaitanite Vaishnavism Radha is the supreme Gopi of Krishna. In Pritisandhorbhoh, it is found that the Pritibhava has bloomed in Radha for Krishna and thus the unmeasured, untouchable, unearthly Love originated in Radha and Krishna. Pritibhava of Radha is the primary factor to establish her as the Uttama nayika which is uttered in Shrishrichaitanyacharitamrita. Pritibhava is depicted as the Bhagavatpriti in Pritisandorbhoh. Hence the result of the above discussion is Radha is a Shakti of Krishna where Krishna stands for the object to be loved and the story of their unprecedented unison is propagated through Chaitanite Vaishnavism. Moreover Krishna is astonished to think that it is He with whom the lives of the three worlds experience the bliss of divinity, but it is He who is keen to consummate His manifestation in and from Radha. Thus in Radha Vallabha she is
defined as SakshatKrishnamoyi, Sarbolakshmimoyi, sarbokanti, Krishnasommoohini and Parashakti in Shrishrichaitanyacharitamrita.

The presentation of Odissi Dance has a definite influence of Chaitanite Vaishnavism. From the birth of Odissi Dance at the temple of Lord Jagannath in Puri, the theme of Chaitanite Vaishnavism is followed by the Maharis.

Mahari

Most prevailing Ganga ruler, Anantavarma codagangadeva built the Temple (now popularly known as Jagannath Temple) sometime after 1112 AD. After his death, his son, an ardent follower of Raja Raja appointed a number of Maharis (young woman married to Lord Jagannath) for the Seva of Lord Jagannath. The essential requirements to be a Mahari were monitored by the then King. The Ganga rulers made efforts to use this Visual Language to propagate their religion in the society. Being Vaishnavite rulers, some influences of Vaishnavism were manifested amongst the dance styles of the Maharis and they used to dance with Jayadeva’s Geetagovinda.

In fact it can be stated that the Ganga Dynasty had made the Mahari Custom obligatory in the Jagannath Temple, Puri. Though the definite period of introducing the Mahari (Devadasis) Tradition in the temple precincts is not found presently but some evidences of the Devadasis are found in some of the inscriptions. We can find several speculations regarding the Mahari Tradition and their occupations and services in the temple of Puri. This tradition was prevalent not only in the Jagannath Temple of Puri but in other temples also, the evidences of which are available in a few inscriptions.
According to an inscription (sloka 15, Gargabatu, 1933) in the temple, Udyota Kesari’s mother Rani Kolavati, had dedicated several beautiful girls to Lord Brahmeswa (P. M. Hejmadi 2007, 22 & 23)

According to Ms Priyambada Mohanty Hejmadi, after appointing Devadasis in the temple in Puri, they were called *Mahari* (P. M. Hejmadi 2007, 35) and she has also told that *Mahari* was divided in two groups:

Bhitara Gauni

Bahara Gauni

Ms Mohanty described them as follows:

The Bhitara Gauni conducting rituals within the sanctum sanctorum, had a superior status than the Bahara Gaunis conducting rituals outside the sanctum sanctorum (P. M. Hejmadi 2007, 36)

Maharis used to Dance with Jayadeva’s *Geetagovinda* as as also used to worship Lord Jagannath through their devotional Dance and Music. *Mahari* Tradition in Temple of Orissa was not an unusual practice during that period because simultaneously we can find Devdasi Tradition was also very much in vogue in other temples of India. To make out some distinct features of the *Mahari* Tradition, we can quote as follows:

But in Orissa, particularly for the devadasi-s of Lord Jagannth Temple the story is somewhat different. In the beginning, the Dasi(s) were only to serve the God and the Dei(s) were supposed to entertain the king. But with the ime of Devadasis were allowed to have relationship only with the residents of Puri, high cast persons, priests. But they did not sell
their bodies. The provision of sexual services by these women is by no means a commercial exchange. (Kanungo 2008, 35)

*Maharis* were allowed to keep a sexual relationship with the Kings only because Kings were believed to be the *Chalanti Pratima* (moving idol) of Lord Jagannath. Beside Ganga rulers, the Suryavamsi King Prataparudra Deva was a legendary King of Orissa and considered as a great connoisseur of Sangeet. In fact from an Anonymous copy (1912), it is observed that Prataparudra Dev instructed *Maharis* to sing Jayadeva’s *Geetagovinda* before Lord Jagannath from *Sanjha Dhupa to Bara Singhara* (P. M. Hejmadi 2007, 35).

Each stage of the practice of *Sanjha Dhupa to Bara Singhara* is elucidated more lucidly by Shri Mishra. According to him, after *Sanjha Dhupa* or evening Arati the other ritual of Lord Jagannath is held according to the Sodasapachara. Sevayatas do Arati four times during the evening. With the silken garments the deities are dressed after the Arati and it is followed by the *Chandanalogi* in which the Deities are administered with the paste of Sandal on their body. During the ritual of *Chandanalogi* the *Geetagovinda* is sung. With completion of the practice *Chandanalogi*, the ritual *Bara Singhara* will be initiated. It is a pretty elongated process. The flowers of the *Bara Singhara vesha* (mostly ornamented with flowers) bring out the Holy beauty of the deities. The deities are also offered Tulasi (Basil leaf) and Bhogas (Mishra 1984, 148 & 149).
Guru Shri Raya Ramananda Patnaik, the writer of the popular drama *Jagannathballav*, was their teacher (P. M. Hejmadi 2007, 49). Guru Patnaik had expertise in Abhinaya, especially *Sakhi Bhava*.

Ramanada was an expert in enacting *Gopibhava* so much so that the Vaishnava poets have referred to him as the Sakhi Bisakha of Radha,

(P. M. Hejmadi 2007, 49)

Thus it helped him to teach abhinaya from *Geetagovinda* and also the drama *Jagannathballav* to *Maharis*.

On the other hand, while *Geetagovinda* came as the leading text for the Abhinaya of Odissi Dance, the saint Shrichaitanyadev lived in Puri. The most striking and astounding characteristic of Shrichaitanyadev was that he envisaged himself as Radha or Sakhi of *Geetagovinda*. Thus *Geetagovinda* achieved immense recognition as a devotional work among the people (Vatsyayan, Indian Classical Dance 2007, 3rd Ed., 53).

But with the extinction of the *Maharis*, *Gotipua* (boy dancers with female attire) tradition was becoming very popular. Goti means “Single” and Pua stands for “boy” in Oriya language. *Gotipuas* were also called as *Akhda Pilas*. The ingress of *Gotipuas* or *Akhda Pilas* in the Odissi Dance, is the most prominent feature in the evolution of Odissi Dance. Though they could learn the Dance form from the *Maharis* but it was forbidden for the *Gotipuas* to perform in the Temple premises. However the *Mahari* Tradition might be considered as the origin of the Odissi dance and *Gotipua* Tradition had given a concrete form and name to the then existing dance form, practised by the
Maharis. During Chandan yatra of Lord Jagannath, Maharis, later Gotipuas used to dance on the boat (P. M. Hejmadi 2007, 44). The celebration of Chandan yatra, festival of Sandal Paste starts from the day of Akhshaya Tritiya in the month of Vaishakh and lasts for 21 days. Modonmahondev, the representative of the Lord Jagannath along with two wives of Him, Lakshmi and Saraswati is brought out from the Temple of Puri and moved by boat to the Narendra Sarobor Tank, situated little closer to the Temple of Puri (Mishra 1984, 136). The Belief behind the traditional practice of this festival is to give relief from the intense heat by applying the Sandal Paste on the whole body to protect the deities from tremendous heat of summer.

About Chandan yatra Shri Khokar has written as follows:

The image of Madana Mohana along with icons of Lakshmi and Saraswati plus one of Sudarhana, a representation of Vishnu in the shape of a discus or a small wooden column, set up in one boat was followed by another boat, as if in to, carrying an image of RamaKrshna and the five Shivas. (Ashish 2011, 113)

Elaborating on the association of Maharis and Gotipuas with this festival, Shri Khokar has explained that the first boat was occupied by Mahari while the Gotipuas and their accompanying musicians were accommodated in the second boat.

Since Maharis were influenced by the Chaitanite Vaishnavism and Gotipuas had also been learning the dance based on the story of Radha Krishna and performing almost all over Orissa, so Chaitanite Vaishnavism was also propagated by the development of the Odissi Dance all over Orissa. On the other hand the Abhinaya section of the existing Odissi Dance is inspired by the Gotipua Dancing mostly because the Maharis
danced with the *Geetagovinda* and they used to sing or dance to worship Lord Jagannath only. It was not needed to entertain the spectators. As the Odissi Dance crossed the boundary of the Temple and *Gotipuas* began performing on the stage, the dancers tried to enthral the spectators through their abhinaya and they started to learn more abhinayas based on the story written by others (like the poem of Late Shri Banamali Das, Late Kobi Surya Baladev Rath) other than Jayadeva. In this context the name of the renowned Guru Shri Mohan Goswami should be referred.

The variety of songs employed in Goswami’s plays gave ample scope to the artists to familiarise themselves with the myriads of episodes and nuances of the imaginative and rich literature which took shape in Orissa during the fifteenth, sixteenth and seventeenth centuries around the mythical story of Radha and Krishna. This experience was of great importance for the future development of abhinaya in Odissi Dance……. (Citaristi 2010, 33)

Many eminent Odissi Dancers or Gurus were *Gotipuas* in their childhood like Late Guru Pankajcharan Das, Late Guru Kelucharan Mohapatra, Late Guru Deboprosad Das and others.

Lord Jagannath is considered as one of the embodiments of Lord Krishna. The *Maharis* and *Gotipuas* are indeed the foundation of the Odissi Dance. After the introduction of the Odissi Dance outside the Temple premises, it started getting modified technically but of the thematic concept never deviated away from *Chaitanite Vaishnavism*. 
Gradually the concept of the theatre group developed in the dance sphere of Orissa. Among those theatre groups Annapurna Natya Mandali was most noteworthy, established by Shri Somnath Das, resident of the village Khanduala Kota near Balugaon with the assistance of Lingaraj Nanda of Jagatsinghpur (Citaristi, Contribution of Male Stage Artists evolution of Odissi Dance 2010, 34). Annapurna Natya Mandali did an outstanding work in developing and popularising the then Odissi Dance all over Orissa. Though it did not have any permanent place to rehearse or perform but after 10 years while Annapurnna B group came to existence, it shifted to a permanent place in Puri, called Bada Danda, a broad way which connects the Temple of Lord Jagannath, Puri with the Gundicha Temple of Puri (Chitaristi 2001, Glossary). This was the period when Solo performances were not so popular, artists or dance masters preferred to present Dance Dramas. While Odissi Dance was getting its shape and Gotipua dancers or Theatre Groups were trying to establish this dance as the Indian Classical Dance named as Odissi Dance, Uday Shankar, the great Dance Maestro was at his pinnacle globally. Karthik Kumar Ghosh, besides learning Gotipua Dance, went to Almorah to learn Udayshankar Dance style and after his return to Orissa introduced different genres in Odissi Dance, especially the productions produced by the Annapurna A group. Solo performances gradually became popular. (Citaristi, Contribution of Male Stage Artists evolution of Odissi Dance 2010, 34). The philosophy of the worship of Krishna as the Sakhi is the dictum of this dance. So from the above information it is easily discernable that Late Mahoan Sundar Dev Goswami, Late Karthik Kumar Ghosh, Late Durlabh Singh, Late Kalicharan Patnaik,
Late Dayalsharan did a herculean groundwork to give the initial outline to the present form of Odissi Dance.

The effect of India’s identity, amongst other major changes, that the Odissi Dance came out of the shackles of its primitive form i.e. *Mahari* Dance & *Gotipua* Dance practised within the confines of the temple premises. Thus Odissi Dancers started performing outside the temple precincts and gradually became very popular amongst the common people in Orissa.

To make the mission successful a group of Gurus & scholars, like Late Guru Pankajcharan Das, Late Guru Kelucharan Mohapatra, Late Shri Dhirendranath Pattanaik, Late Guru Deboprosad Das, Guru Mayadhor Rout began re-shaping the then existing Dance forms of *Mahari* & *Gotipua*. It is important to mention that Guru Mayadhar Rout came from the strong Kathakali background. Meanwhile Kalavikas Kendra was established in Orissa, funded by a Guajarati businessman. Subsequently, likewise Kalavikas Kendra, many more Odissi Dance Institutes were set up in Cuttack and Bhubaneswar. Initially Late Kali Charan Patnaik appointed little Mayadhar for his play *Sakshi Gopal*, presented by his own group Sakshi Gopal Natya Sangha. Later with his proficiency Mayadhar Rout became an individual and started to perform in the dominant character. While Shri Mohan Mohapatra and Singari Shyam Sundar Kar were invited to choreograph the play on Chaitanyadev, Mayadhar Rout and Gopinath Behera were selected to perform as the *Gotipuas* in the play. Now Mayadhar became a professional artist (Ashish 2011, 189 & 192). He had undergone a process of development from the initial form of the Odissi Dance. In 1953 he joined Kalabikas Kendra, Cuttack as the Guru of Odissi Dance. The Sanchari Bhava is initiated by Guru
Shri Mayadhar Rout in the Abhinaya Section of Odissi Dance (orissagteway 1999-2000). The renowned Odissi Dancers, Kumkum Mohanty, Smt Aloka Pannicar, Smt Ranjana Gauhar are the disciples of Mayadhar Rout who had performed across the globe with his disciples. After shaping the primordial forms of Odissi Dance, the dancers aspired to stamp the signature of Indian Classical Dance for Odissi Dance beyond the geographical boundary of Orissa.

By the participation of Priyambada Mohanty and Shri Dhirendranath Patnaik in an inter-university Festival in 1954, Delhi, the voyage of the Odissi Dance began and the spectators were overwhelmed by their performances as well as the subtle beauty of this dance form. Most interesting part of this venture that Smt Priyambada Mohanty grabbed the third position and the second position went to Shri Patnaik (Ashish 2011, 243). Moreover, in 1959 Late Guru Deboprosad Das & Late Shri Dhirendranath Pattanaik participated in Inter University Competition and won great applause & were awarded for their Excellence. Thereafter this style of dance gained its identity as an independent classical dance style called Odissi Dance amongst other classical dance forms of India. In fact the four Male Odissi Dancers Late Guru Shri Pankajcharan Das, Late Guru Shri Deboprosad Das, Guru Shri Mayadhar Rout, Late Guru Shri Kelucharan Mohapatra can be recognised as the Pathfinders of the Odissi Dance. Thus the vernacularization of Odissi Dance began. In this field the most distinguished figure was Guru Kelucharan Mahapatra. Late Smt Samyukta Panigrahi, Padmashree Late Smt Indrani Rahman and Padmavibhushana Guru Sonal Mansingh who were the then established Bharatnatyam Dancers also started to learn Odissi Dance. After going through a rigorous training under the strict guidance of Late Smt Rukminidevi
Arundale of Bharatnatyam, Smt Panigrahi came to Kelubabu to learn Odissi Dance and then she started to perform Odissi Dance all over the globe extensively (D. Patnaik, Odissi Dance 1990, 2nd impression, 145 & 146). After a thorough study about the Odissi Dance, it will not be very difficult to understand Late Smt Panigrhi’s contribution towards establishing the Odissi Dance beyond Orissa.

Late Guru Shri Deboprosad Das’s eminent disciple Late Smt Indrani Rahman was the daughter of the famous Bharatnatyam Dancer Late Smt Ragini Devi. Though Smt Rahman started off her career with Bharatnatyam but after learning the Odissi Dance she gave elegant performances of Odissi Dance world-wide. The living legend Padmabhushana Smt Sonal Mansingh has been performing with her mesmerising beauty and vigour. Being an established Bharatnatyam Dancer, she never hesitated to learn Odissi Dance. She was the disciple of late Kelubabu who has gifted a number of wonderful Odissi Dancers to the society.
Smt Mansingh choreographed few dance pieces, named as *Indradhanush, Manavatta, Sabras, Devi Durga, Aatmayan, Mera Bharat, Draupadi* etc (Culturalindia n.d.). Odissi dance form was thus significantly influenced by the Bharatnatyam dance form. But interestingly it is observed that all these Gurus were so mesmerized by the charming beauty of Odissi dance form that they were in favour of training only those who were interested exclusively in learning and practising Odissi dance. It is observed that out of curiosity Bharatnatyam dancers examined a new dance form on their knowledge and training on Bharatnatyam. For Gurus, teaching Odissi Dance this was a kind of “Trial and Error method”. After having achieved a level of success, the Gurus were willing to teach or to give shape of Odissi Dance on a fresh body. To compete with already established Classical Dances, Gurus & their disciples set off performing jointly, for example it can be said that Late Guru Deboprosad Das & Late Smt Indrani Rahman travelled almost all over the globe to create a space for Odissi Dance in the International circuit. At the same time, we can see the joint effort of Late Smt Samyukta Panigrahi & her Guru Late Kelucharan Mohapatra for putting up the Odissi Dance in the field of Classical Dance. To re-shape the Odissi Dance, Guruji have used some masculine movements of Chhau Dance. It is very obvious that Smt Ileana Citaristi’s approach to re-shape the Odissi Dance is an amalgamation of various dance styles. In fact the influence of Chhau is being seen in the work of Smt Citaristi:

Grotowsky’s accent on total body-movement is more sync with Seraikela hhau coming from the same cultural source as Odissi, which I blend when Odissi needs jumps, show of vigour, even quick flicks of head or neck (Bannerjee 2010, 70)
The contribution of Smt Ratna Roy in putting the Odissi Dance in the International Map is undoubtedly priceless. Guru Kelucharan Mohapatra stressed on the non use of the hip and he was from Gotipua style but Guru Pankajcharan Das was more of Mahari style. Smt Ratna Roy has classified the Pankajcharan style in 5 segments:

- Guru Pankajcharan Das separates the torso or the movements of the upper body from the lower half of the body as well as from footwork.
- No movement of hip but with the torso movement, slightly hips move
- Guru Pankajcharan Das’s choreography based on Abhang. For an example, Kuru Yadu Nandana, the song from Jayadeva’s Geetagovinda was choreographed in Abhang. There was almost no footwork, “glances showing circular movement”
- Expression through eye movement was very significant. “eyes should always acknowledge deity and royalty”
- His unique element in choreographing a dance piece was “Kara Bhramari” (Circular movements of Hands), (Bannerjee 2010, 72 & 73).

In fact Guru Pankajcharan Das choreographed a Production based on Odissi Dance where he executed the women who were very unconventional and the theme exude from the Mahari Association.

A glimpse of the peregrination of the Odissi dance from the temple to stage is illustrated in the above discourse. Several shaping and re-shaping has been done with the Odissi Dance and was subsequently introduced as the one the Indian Classical Dances. Varied modifications are observed in the Odissi Dance to make it compatible with the demand of the stage. All the major alterations are made by the Kelubabu
though, but he conserved the central theme of *Chaitanite Vaishnavism* or the influence of *Chaitanite Vaishnavism* in Odissi Dance.

Odissi Dance has four major repertoires for the traditional Odissi Dance recital on the stage;

- *Mangalacharan*
- *Pallavi*
- *Abhinaya*
- *Moksha*

Odissi Dance Recital commences with Mangalacharan and the word *Mangalacharan* is Mangal+acheron. Mangalacharan begins with a stotra of Lord Jagannath which is sung by Shri Chaitanyadev very often. Kelubabu brought about perfections hitherto not attended to, thus transforming the technique of blithe movements into powerful communications of the central theme of *Chaitanite Vaishnavism*.

*Pallavi* is nothing but a pure dance where footwork is emphasized. It doesn’t carry any story line. It is an elaboration of swaras as well as movements. It starts with a slow tempo and gradually accelerates with the progress of the dance. Hence the influence of *Chaitanite Vaishnavism* is not being seen in this item.

Abhinaya is the foremost evidence of the *Chaitanite Vaishnavism* in Presentation. The *Chaitanite Vaishnavism* was prevalent in the Abhinaya section while *Mahari* sampradaya was alive in the temple of Lord Jagannath in Puri. The *Chaitanite Vaishnavism* was initiated by the ingress of *Geetagovinda* of Jayadeva in the temple. The *Mahari*’s performances in the temple have already been discussed in this chapter.
Though it is not distinguished as the Abhinaya while *Maharis* performed in the temple but during the re-shaping of the Odissi Dance for the stage it is categorised as the Abhinaya. The *Chaitanite Vaishnavism* has been dominating the Abhinaya portion of the Odissi Dance in the present era also.

If we study a few songs mostly being used in Odissi Dance of *Geetagovinda*, they will obviously manifest the Rasa theory of Vaishnavism. The thematic treatment of all the songs of *Geetagovinda* is based on the *Madhur rasa* – the inner yearning to be united with the beloved.

Dasavatar, the ten incarnations of Lord Vishnu which is the song from the first chapter of *Geetagovinda* has a *Bhakti* essence. After describing each incarnation the poet had shown his reverence to the lord by saying

Jaya jagodisha hare. (Miller n.d., 129)

Indeed, Dasavatar and Shritakamalakuchamandala are not only being performed by the Odissi Dancers but also sung during the worship of Lord Jagannath in the temple of Puri. This has prevailed till today.

An eminent Oriya Anthropologist wrote

Jayadeva was the best of the Vaisnavas who brought in the process of assimilation of various Vaisnava pantheons into a single source of origin identified with one God, i.e. Jagadisa Hari. From Jagadisa, a synonym of Jagannatha, emanated all the Vaisnava sects probably participated and influenced the building of the Jagannatha Temple.

(Dash 2008, 220)
The phrase *Jaya jaya devahare* of the song *Shritakamalakuchamandala* (song 2, 1st Chapter) markedly exemplifies the Bhakti Rasa of Vaishnavism. Through uncovering *Bhakti Rasa* gradually it has merged with *Madhur rasa*.

*Candanacarcitanilakoleboropitavasanavanamali*, the forth song of the first chapter is an amalgamation of both *Bhakti* and *Madhur Rasa*.

Poet Jayadev had portrayed Radha as an utmost devotee of Krishna - the supreme Lord of Vaishnavism throughout the *Geetagovinda* and the ardent aspiration of Radha to be unified with the *Dark Lord* is conveyed through his songs. Like Chaitanyadev, Jayadev also depicted Radha as the primary gopi of Lord Krishna. Thus *Geetagovinda* has become the confluence of *Bhakti Rasa* and *Madhur rasa* of Vaishnavism. It can also be said that *Geetagovinda* is an evidence of transformation of *Bhakti Rasa* to *Madhur Rasa* through the story of Radha and Krishna. This we will experience as we go further with *Geetagovinda*. A very well liked song for the Odissi performers is *Nibhritanikunjagrihanggatayanishi* (song 6, 2nd chapter). *This song* has depicted the solemn desire of Radha to meet the deity Krishna and her earnest appeal to her friend to make this union possible.

Another popular song *Rajanikanitagurujagaragarakoshayitamalasanimesam* is performed by the Odissi Dancers very often. Usually spectators or the critics deal with this song as depicting the *Khandita Nayika*. With the reference of this chapter it will not be out of place if we say that the song has absorbed the essence of the *Chaitanite Vaishnavism*. After spending a lonely night when Radha sees Krishna in front of her in the morning with marks of his enjoyment with other woman. He tries to hide his
deeds by telling a lie. Radha refuses to accept him by showing her anger. The poet Jayadev does not finish his creation here. In the next chapter, Jayadev has written the ardent desire of Lord Krishna to get pleasure from Radha. Hence Krishna goes to Radha and welcoming her as PriyeCharushile he wants to be punished, sensing the nectar of her love riveting Him in the Love of one-ness.

The last song is the beautifully composed by Jayadev- a true ambrosia to the Lord from a devotee. The song Kuruyadunandanacandanashiratarenakarenapayodhore expresses Radha’s ultimate desire for enjoying their love. Here the foremost Rasa among Pancha Rasa of Vaishnavism, Madhur rasa is at its crescendo, where all other rasas get absorbed.

Apart from Geetagovinda, there are many poems written by poets other than Jayadeva, that are presently being performed by the Odissi Dancers frequently, through which Lord Krishna is worshipped or His many Lilas are described. One of these is Kede Chhanda janila Sahi, written by renowned Oriya poet Banamali Das, where he has depicted different lilas of Lord Krishna, like Putana Vadh – the destruction of the evil, Bakasura Vadh, the serpent Kaliya Daman. Here the poet shows the devotee’s wonder with affection about Lord Krishna’s deeds.

If we study a few songs mostly being used in Odissi Dance of Geetagovinda, they will obviously manifest the Rasa theory of Vaishnavism. The treatment of all the songs of Geetagovinda is based on the Madhur rasa – the inner yearning to be united with the beloved.
Apart from showcasing the Jayadeva’s *Geetagovinda*, the dancers perform Abhinaya, based on other eminent Oriya poet’s compositions which are also depicted on the story of Lord Krishna. One of these is Kede *Chhanda janila Sahi*, written by renowned Oriya poet Banamali Das, where he has depicted different *lilas* of Lord Krishna, like demon PutanaVadh, BakasuraVadh, the serpent Kaliya Daman. Here the poet shows the devotee’s wonder with affection about Lord Krishna’s deeds.

Likewise *Patha Chhari de Mu jibi FulaTodi re Banamali, To Lagi GopoDanda* are very well known songs for the Abhinaya Repertoire of Odissi Dance where the eternal love story of Lord Krishna and Radha are described.

Performance is not the only foundation of Presentation. The ambience is also integrally associated with the Presentation. The purpose of generating the *Mahari* tradition in the temple is to worship Lord Jagannath through a cultural celebration. This tradition is of course still being carried forward on the stage or any performance premises outside the precincts of the temple. During performance on the stage the dancer keep the idol of Lord Jagannath in the corner of the stage. The dancer commences the performance by worshipping Lord Jagannath through *Mangalacharan*.

Few works of several gurus related with *Chaitanite Vaishnavism* and their contribution in developing the Odissi Dance will be discussed below:
Guru Smt Aloka Kanungo: Smt Kanungo has immense contribution in reshaping the Odissi Dance after coming out of the temple. She has intensive research work in Bandha Nritya and Shabda Nritya. The most significant work of her is to work with gotipuas. While Bandha nritya and gotipua tradition was almost nowhere in sphere of Odissi Dance, she revived it. The presentation is titled Sthapatya Satya. In doing this she had to visit Raghurajpur frequently and observed Gotipuas very closely. Sthapatya Satya is an amalgamation of few items: Ranga Puja, Nritya Vilas and Dasavatar. Gotipuas participated in all three items with her disciples who are well trained in altered, modified Odissi Dance forms.
Ranga Puja is the invocatory item of this production. She choreographed the combining Bandha Nritya and refined form of Odissi Dance. The posture of the above picture is replica of a boat. The two standing dancers are gotipuas and others are her disciples. Next item is Nritya Vilas, a Pallavi. She intended to relate the techniques of existing Odissi Dance with the techniques of Gotipua dance. Undoubtedly it can be said that she executed her thoughts perfectly through both style of Odissi. Nritya Vilas is divided into four segments. It opens with the two styles in very slow tempo where she showed several Bandha postures by gotipuas. Another segment was sthayi nritya which Gotipua performs always and in this production they do the same.

Smt Kanungo herself performed a solo portion where she explores all the altered techniques of Odissi Dance and with a group presentation the item is concluded. The grandure of this production is seen in the last item, Dasavatar. The entrance of the shakatasura is applauded by all. The Bandha Sagari is performed through Shakatasura. Vamana rupa is choreographed by the Bandha Gagana. These bandha postures all are uttered in Abhinaya Chandrika by Mahesvar Mohapatra. This is last item of the production Sthapatya Satya. The first performance of this production held at Rabindra Sadan, Kolkata on 30th June 1998.
After this presentation the journey of her as a dancer is continuing very gracefully. Another prominent production of her is Shakti. Shakti is choreographed on Mahavidya. The ancient art of Ravana Chhaya of Orissa she showed in opening scene of Mahavidya. Shabdas or can be interpreted as Kavit ang of Hindusthani Classical Music is applied in showing of each Mahavidya.
*Lalita Vidyapati* is the story of Savara cast and Nilamadhava which is choreographed by Smt Kanungo also. This is a unique production where she weaves the Odissi and folk dances of Orissa in one string.

Apart from all these productions she organises Odissi Dance Festival regularly in Kolkata to keep the tradition alive. Moreover she promotes young artists also. Her school name is Shinjan Nrityalaya. In 2015 she received central Sangeet Natak Akademi award.

![Smt Kanungo receiving the Sangeet Natak Akademi Award from the President](image)

Guru Ratikanto Mohapatra a torch bearer of Odissi Dance in present era. He is the son Late Guru Padmavibhushana Kelucharan Mohapatra. He has been doing a fusion between the traditional techniques and techniques he is incorporating in Odissi Dance. Even he has been working with music which are traditionally Odissi Music though, his works enthral all the spectators. Recently he
revived the choreography of Kelubabu from *Shrimodhgovatgita*. The *Visvarupa Darshan* is choreographed in this piece. There is a novelty in using of techniques, geometry of the choreography, applications of lights in the piece. He choreographed several small dance pieces like Biswas, Mrityu, Synthesis etc which are highly applauded.

![Scene from Shrimadvagavatgita](https://www.youtube.com/watch?v=Wv-XYsmifY)

In the context of his choreographical work, *Mahanayaka Vijayananda* is to be mentioned, though it is not connected with *Chaitanite Vaishnavism*. But applications of mudras, compositions showing goods train, and aeroplane are really astonishing. [https://www.youtube.com/watch?v=Wv-XYsmifY](https://www.youtube.com/watch?v=Wv-XYsmifY) : link of Mahanayaka Vijayananda, choreographed by Ratikanto Mohapatra.

![Replica of Ratha in Mahanayaka Vijayananda](odishalive.tv)
Few choreographies of Guru Shri Ratikanta Mohapatra

Sangeet Natak Akademy awardee Guru Smt Sharmila Biswas has an immense contributions in Odissi Dance. She has done a deep research work on Mahari tradition. In fact She brought the Mahari Shashimani in Kolkata and performed with her.

Sharmila Biswas with Shashimani Mahari
Her remarkable choreographies are *Katha Surpanakha, Murchhana, Avartan Vivartan* and many more. *Murchhana* is the item where she explored the *Chaitanite Vaishnavism*. It is choreographed on different chhandas, boles of Mardala.

![Choreography of Guru Smt Sharmila Biswas](https://www.youtube.com/watch?v=qPJp0ilzOOA)

This is the link of her famous production, titled *Ghontobadhya* which can be compared with *Samkirtana* of *Vaishnavas*. Kartaal is used by the dancers here and steps which are applied here are closely related with the *Uddonda Nritya* of Shrichaitanyadev. Moreover the chapter *Rathagre Nartan* of *Shrishrichaitanyacharitamrita* by Krishnadas Kaviraj is significant here. The group of Vaishnavas along with Shri Chaitanyadev danced in front of the Ratha of Lord Jaganntha in Puri. The choreography of *Ghontobadhya* reminds of the *samkirtana* of Shri Chaitanyadev during Ratha Yatra.
Padmashri Madhavi Mudgal and her troupe

Padmashree Guru Smt Madhavi Mudgal lives in Delhi but her contributions in keeping the Odissi Dance alive is immeasurable. In the context of presentation of Odissi Dance, her group presentation deserves to be mentioned. The formation of the lines, transition from one formation to another is truely applauded. She has been spreading Odissi Dance across the globe. The techniques are used by her in her several own choreographies are commendable, specially the synchronization of foot work and body movements.

Among all eminent gurus the works and contributions in field of Odissi Dance of Padmashri Aruna Mohanty of Bhubaneswar is remarkable.
While discussing about the presentation Odissi Dance the name of Guru Smt Sujata Mohapatra is to be mentioned here. She is applauded all over the globe. The angika Abhinaya of Smt Mohapatra enhances the beauty of the Odissi Dance. She has been taking forward the legacy of Kelubabu.

Guru Smt Sujata Mohapatra

Guru Gajendra Panda’s contribution of making Odissi popular in Japan is indescribable. There many gurus in the field of Odissi Dance who has been struggling a lot to keep Odissi Dance alive.

Besides all the eminent gurus many young artists are doing very commendable works in the field of Odissi Dance; Raka Maitra from Singapore who is amalgamating Saraikela Chhau with Odissi Dance; Saswati Garai Ghosh the disciple Smt Sharmila Biswas and she has received Ustad Bismillah Khan award from Sangeet Natak Akademi, Shri Rajib Bhattachary, the disciple of Shri Ratikanto Mohapatra and more. The Tridhara is a popular production of Rajib and many more.
At the end this illustration the name of Guru Dr Pushpita Mukhrjee should be mentioned. She is in the Department of Dance, Rabindra Bharati University. She has been performing all over India with her group Nartanesvar. She has received the award “Nachuni” for her contribution in the field of Odissi Dance.

It is proved that Odissi Dance has broken the boundary of temple premises as well as Orissa and it has been travelling from Orissa to any corner of the earth. Though it has entirely come out from the temple precincts but Lord Jagannath is placed in the corner of the rangamanch or the stage where Odissi performance will be held. Even Odissi performance begins with the invocation of Lord Jagannath first.

Smt Samyuta Panigrahi on the stage and Lord Jagannath a in corner

In present days sometimes Lord Jagannatha was not placed on the stage. The reason behind this can be discussed from several points of views. The traditional repertoire of Odissi Dance is altered sometimes. Hence the ambience of the stage and the performance may not reciprocate each other. On the other way it can be said that it is not easy to carry the Idol of Lord Jagannath somewhere outside. Hence the situation doesn’t permit the artist to keep Lord Jagannatha on the stage.
Hence it is observed that Odissi Dance has come out from its shell though; it has a strong bonding with its root. Many eminent gurus, young artist are doing lot of experimental works with Odissi Dance but

- they keep the technique same; the dance is choreographed on Chowk, tribhangi, Abhanga and Samabhanga. Additional foot movements, hand gestures are performed in experimental works.
- the devotion of the Odissi Dance is always there. As it originates from the temple hence devotion is the key concept of Odissi Dance
- It is changed in costumes but the designs of the costume are same. The materials are different in the experimental works; such as they are not making dresses by sambalpuri sari but the costume is stitched in the same way.
- Sometimes they don’t wear every parts of the Pushpachuda but they only use the garland to decorate their hair.
- The instruments are the same which were used initially. The modification is made in using other instruments with previously used instruments.

Hence from the above discussion, that Odissi Dance engrossed the Pancha Rasa of the Chaitanite Vaishnavism is emphatically established. Since Chaitanyadev dealt Madhur rasa as the amalgamation of all other four Rasas, i.e. Shanta, Dasya, Sakhy and Vatsalya so it can also be concluded that the presentation of Odissi Dance is influenced by the Manifestation of Chaitanite Vaishnavism.
Presentation: Manipuri Dance

From the history of Manipuri Dance, it can be derived that it is the spirit of Chaitanite Vaishnavism. In other words Chaitanite Vaishnavism propagated through the then Manipuri Dance in Manipur. Though several alterations in Manipuri Dance during its journey from temple to stage has changed the form of representation the fundamental elements of Chaitanite Vaishnavism on which the Manipuri Dance is founded remains unaltered by and large. To outline the origin of the Manipuri Dance, it is observed by the scholars that Chaitanite Vaishnavism is inseparable from Manipuri Dance. Maharaja Bhagyachandra had put in tremendous efforts in making the foundation of Manipuri Dance and nurture the Chaitanite Vaishnavism in Manipuri Dance.

Amongst 109 rulers Maharaja Bhagyachandra deserves mention as he introduced the famous dance drama Raasalila and he spread Vaishnavism in Manipur diligently. It is obvious that dance is the inseparable entity of the inhabitants of Manipur. Amazingly they have a remarkable diversity in their dancing forms; the community, ritualistic, functional and stylised dance dramas.

Gradually with the advent of Chaitanite Vaishnavism, this form became prevalent and was performed and propagated almost all over Manipur. While the Chaitanite Vaishnavism started engulfing the imagination of the people of Manipur, most of whom previously were the followers of the early philosophies of Vaishnava religion and Umanglais or Lord Shaiva.

From the views of several renowned scholars it can be concluded that the Sanskritization process had influenced Manipur remarkably. Though the discussion
about Sanskritization is made in the first chapter but a brief discussion will be made in this chapter also. From the study of Sanskritization, eminent scholars observed that Manipur had gone through the process of Sanskritization. Shri M.N. Srinivas in his discussion of Sanskritization, stated

There are two dimensions to it (Sanskritization), one cultural and the other, structural. The first results in the mobile group introducing changes in its customs, ritual, ideology and life-style, while the second leads to a gradual entry into the Hindu fold in the case of outsider or marginal groups, and to their upward mobility in the local caste hierarchy in the case of groups already within the Hindu fold. (Srinivas 1989, 17)

From Shri Shrinivas’s concept Sanskritization had influenced Manipur by transforming the Meitei Yek-salai into the Hindu Gotra system. Basically Vaishnavism entered Manipur during the reign of Garib Nawaz and the propagation of Vaishnavism in Manipur is executed by Santidas Adhikari and his two disciples Bhagabandas and Narayandas during their visit to Manipur. But Chaitanite Vaishnavism had not till then entered Manipur. It is found that Maharaja Bhagyachandra met the grandfather of Shrichaitanydev during his banishment and was introduced to Chaitanya Vaishnavism. After his return he initiated Chaitanite Vaishnavism in Manipur and opted for dance, an audio-visual medium for propagating the Chaitanite Vaishnavism. He introduced Raasalila first which is still being performed in the present dayas well.

Raasalila was initiated by Maharaja Bhagyachandra in the Govindji’s temple. The tradition of performing Maharasa in the temple has persisted till today. It is also
integral to the existing repertoire of Manipuri Dance. He introduced Maharaasa. Thereafter Raasalila is divided into various categories according to the time of its presentation.

**Name of the Raasalila and the time of performance**

<table>
<thead>
<tr>
<th>Raasalila</th>
<th>Time of performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maharaasa</td>
<td>Kartik Purnima</td>
</tr>
<tr>
<td>Vasantaraasa</td>
<td>During Dol Yatra</td>
</tr>
<tr>
<td>Kunjaraasa</td>
<td>Rakhi Purnima</td>
</tr>
<tr>
<td>Nityaraasa</td>
<td>Any time</td>
</tr>
</tbody>
</table>

*Raasalila* is like a dance drama of Manipur. *Raasalila* is a very widespread term for Indian Culture. They have beautifully adopted the five rasas *Shanta, Dasya, Sakhy, Vatsalya, Madhur* of Chaitanite Vaishnava religion and presented the ultimate *Madhur rasa* (Universal love) through *Raasalila*. *Vasanta Raasa, Kunja Raasa, Maharaasa, Nitya Raasa* is the variations of *Raasalila*. Through *Raasalila*, Radha and Gopi achieved the nectar or ambrosia of Lord Krishan and they united with the Almighty Lord Krishna. *Raasalila* is the presentation of the *Chaitanite Vaishnavism* undoubtedly. Though the *Raasalila* is an important source of the present Manipuri Classical Dance it can undoubtedly be seen to be performed in the religious festival in Manipur. It is performed at *Rasa Mandapa* on definite lunar days. It is performed at the Govindji’s temple first, and then performed in *khullak mandapa*. The most interesting trait of the *Raasalila* presented at Govindji’s temple is that there is no
concept of enacting Krishna. The idol of Lord Krishna is encircled by the performers. A boy, between six to seven years is dressed as Krishna and plays the role of Lord Krishna. As per the history of Raasalila, Maharasa is older than Vasanta Rasa.

Smt Vatsyayan explained Maharaasa as

Most important and impressive, however, is the Maharasa created by Bhagya Chandra Maharaj and presented in the precincts of Govindji Temple on Kartik Purnima. This is easily the most refined and chiseled complete artistic composition with a beginning, middle and an end. It begins as in the case of the Vasanta Rasa with a prologue of Nata Sankirtana, the entrance of the sutRadhari, the singing of a raga, in this case Kedar, the description of Vrindavan, the Vaishnav Vandana, the Krishna Abhisar, the mandali sajana, the song of the gopis, the presentation of the Bhangi pareng the dance of Krishna, the dance of Radha, the atma samarpana, the offering, the prarthana and finally the arti. (Vatsyayan, INDIAN CLASSICAL DANCE 2007, 76)

Maharaasa is dominated by the Madhur rasa. Similarly Madhur rasa is existing in other Raasalilas like Kunja Rasa, Vasantarasa, Nityarasa. A heavenly image is conjured by the Kunjarasa which commence with Krishna and Radha abhisar gradually it unfolds into the blissful love play of Lord Krishna and Radha in the well decorated Kunja. Hence it is lucidly said that Kunjarasa is possessed with Madhur rasa. Likewise Vasantaraasa and Nityaraasa have subsumed Madhur rasa splendidly. Thus one of the dominant repertoires of Manipuri Dance is showcasing the Chaitanite Vaishnavism.
Raasalila is performed through different stages:

- Raga Macha
- Sutradhari
- Vridavan Varnan
- Krishna Abhisar
- Radha, gopi Abhisar
- Jugal rup Prarthana
- Mandali Sajan
- Mapop Jagoi
- Bhangi Pareng
- Krishna Nartan
- Radha Nartan
- Pushpanjali
- Pararthana
- Arati

Raasalila is complete through these fifteen stages.

https://www.youtube.com/watch?v=OIOUy2kSouA... This is the link where Prof Bandopadhay has lectured on Manipuri Dance in short and illustrated the Raasalila of Manipur.
Prof Sruti Bandopadhay performing Krishna Nartan

Similarly the Samkiratana is the presentation of Chaitanite Vaishnavism. The word is generated from Krishnadas Kabiraj’s Shrishrichaitanyacharitamrita. In the eleventh chapter of Maddhyalila of Shrishrichaitanyacharitamrita the word Samkiratana is found where the Uddondo nritya of Shrichaitanyadev is described. Samkiratana is generally dance for the male and they perform with instruments like khol, kartaal. They sing as well. This tradition has entered in Manipur from Bengal with Shrichaitanyadev. Though it was a community performance of Manipur but undoubtedly Samkirtana became an important repertoire of Manipuri Dance later on. Many social occasions (rice ceremony of a baby, during piercing the ears of a girl, sacred thread ceremony, at weddings, after death of the human being and on the day of the post death rituals) are celebrated through Samkiratana in Manipur even now.
The primitive form of the *Samkirtana* is *Ariba Pala* which is a group performance by sixteen male dancers. A group of *Vaishnava* preachers who came to Manipur to show case the *Kirtana* which is called *Bangadesh Pala* or *Ariba Pala*. The performance of *Samkirtana* in every celebration of life of the human being is known as *Ariba Pala*. Ishei Hanba and Duhar are two leaders of *Samkirtana* or *Ariba Pala*. *Ishei Hanba* begins the Pala by singing and the second group is leaded by the *Duhar*. Likewise there are two drummers one is the chief who begin with his drumming. He is then ably followed by the other. *Pung Yeiba* is the chief drummer and the *Tung Inba* is the second drummer. The Pala is performed through the modus of questions & answers. The chief singer always asks and the second one replies. Gradually they showcase *Guru Vandana, the Sabha Vandana, the Navadvipa Varanan, the Gouranga Avatar*.

On the other end the *Nata Samkirtana* is another evolving wing of *Samkirtana*. *Nata Samkirtana* Pala is also known as *Anouba Pala*. *Nata Samkirtana* is a bit rigid.

The modifications are done with Manipuri Dance undoubtedly but as it is the temple tradition still hence alterations are made entirely. The costumes are identical almost outside the temple also. *Raasalila, Samkirtana* all are performed on the stage but the techniques, costumes, expressions is not changed remarkably. Already it is told that Manipuri Dance is the manifestation of devotion hence the dancers can’t look straight; they can’t keep their chest up or straight. These features are carried out on the stage also. They always cover their face with *maikhum* even on the stage also. They don’t look straight at audience while they perform. Of course several experimental works are go in on with Manipuri dance and the dancers or the
choreographers alter their attire, techniques according to their needs for the choreography.

In the context of presentation it is important to discuss about the works of Ojha Bipin Singh, Ojha Amubi Singh, Smt Darshana Javeri, Smt Kalavati Devi.

After settling in Kolkata and tried to make Manipuri Dance popular he understood that the Manipuri Dance needs to be modified. Thus he took initiative to bring Manipuri Dance in a proper discipline. It can be said that the process of learning Manipuri Dance should be refined. As Manipuri dance is the part of the life of Manipur hence they do not need to go through a definite procedure to learn the techniques of Manipuri Dance. But while Ojha Singh and Smt Javeri started to work outside Manipur they feel to make definite grammatical structure of the Manipuri Dance. Hence Ojha Singh began to read all the Sanskrit treatises and tried to connect all with his knowledge of Manipuri Dance. Then he broke the Manipuri Dance in several segments. Moreover he realized that it is not possible to hold audience back for showing the Raasalila nightlong. It is not possible perform Samkiritana for long long hours. For the sake of popularising Manipuri Dance he made a repertoire for the stage performance also. On the other way it can be stated that Ojha Singh initiated then Manipuri Dance in colourful baskets. For this tremendous modification Ojha Bipin Singh was not accepted in Manipur also. He started teaching Manipuri Dance from Hand movements, hand gestures, foot positions, bhangis and neck movements. Then the learners learn Bhangi Pareng, Chalis (Lasya and Tandava). Bhangi Pareng is the most important section to be learnt. This was joint effort to make the Manipuri Dance popular outside Manipur of Ojha Bipin Singh and Smt Darshana Javeri.
Few of the eminent Manipuri exponents who have been working on *Chaitanite Vaishnavism* or the contribution in the field of Manipuri Dance:

Prof. (Dr) Sruti Bandopadhay, is the Professor at Visvabharati University at present. Besides her academic works, she has been performing at several places and creating her own productions in Manipuri Dance. From the beginning of her academic career she has been working with *Chaitanite Vaishnavism* and her book *Manipuri Dance, An Assessment on History and Presentation* is the result of the intensive examination of Manipuri Dance. Her production titled *Bhaktirasasudhasara* is the manifestations of the *Pancha Rasa* theory of *Chaitanite Vaishnavism*.
Her another remarkable production is Jaya Jaya Bhanu Jaya Jayadeva where she has woven the *Samkirtana* of Manipur, *Raasalila* and *Bhanusimher Padavali* by Tagore in a single string. The production concluded the *arati* of Maharaasa.

https://youtu.be/IB1cehka86w, https://youtu.be/hEO6MYdEZ0A are the links of the above mentioned production.

Prof Bandopadhay has done a vast work on *Geetagovinda* also which is the manifestation of *Chaitanite Vaishnavism*.

https://youtu.be/lEr07ywuySE... link of the *Geetagovinda*

Besides her Manipuri Dance exploration she has worked on the creations of Tagore. One of her major works is Offerings based on *Geetanjali*. The dance on the song *amar Milan lagi tumi* is to be noted where Prof Bandopadhay danced in *Maibi* style on the entire song.

https://youtu.be/RzmBd2b7QEE ... link of the song amar Milan lagoi (13mnts 56 secnd to 15mnts)
For her tremendous effort to keep the Manipuri Dance alive and make a book on it she has received the award DLITT from Visvabharati University.

Besides all the eminent personalities several young artists have been working with Manipuri Dance. All are not very traditional but keep the technique unchanged they have been creating many experimental productions.
Smt Poushali Chatterjee disciple of Ojha Bipin Singh has worked a lot in the field of Manipuri Dance. She has also worked with Odissi Dance in her production *Sama*. Though she has done experimental work but she followed the grammar, the technique of the Manipuri Dance. She has taken Thang-ta in her production also.

Vimbavatidevi, the daughter of Ojha Bipin Singh and Kalavatidevi, has been working with Manipuri Dance and choreographing several new dimensional productions.
From her production

The journey of Manipuri Dance from temple to stage is very fascinating indeed. Manipuri Dance is bloomed in several paths but the devotion, the spiral body movement all are there in Manipuri Dance.

Smt Priti Patel is to be discussed here. She has a significant bonding with Manipuri Dance. She worked with the Martial Art of Manipur also. Her contribution in the sphere of popularization of Manipuri Dance is very significant.
The inference can thus be that after the entry of *Chaitanite Vaishnavism* within the Culture Sphere, the rituals of the people of Valley (Meitei) have altered a lot. The resultant effect is observed in Dance as well. But Manipuri Dance is carrying forward the tradition of *Chaitanite Vaishnavism* through its rich heritage through a process of assimilation and accumulation.

*Maharaasa*, a dance drama which is based on both Odissi and Manipuri Dance proves that how thematically and technically both the dance forms are connected. Guru Smt Alok Kanungo choreographed the Odissi and Guru Smt Kalavati Devi was the choreographer of Manipuri Dance. Later Prof Sruti Bandopadhay choreographed the portion of Manipuri Dance.

In undergoing a successful voyage from temple to stage, both Odissi and Manipuri forms have crossed several hurdles to be the stamped as the Indian Classical Dance. These dance forms have been going through a continuous process of shaping and re-shaping and has been explored through the creation and presentation of several experimental works on the stage. Few of these are really exemplary in opening new doors for choreographing new productions, thus consolidating the foundation.

Hence the observations are:

- Presentation is primarily influenced by the *Chaitanite Vaishnavism* undoubtedly in both the dance forms Odissi and Manipuri
- To continue the temple tradition, a replica of Lord Jagannath is kept in the corner of the stage during the traditional Odissi Dance performance
- Manipuri Dance is performed in the Govindji’s temple till now
• Alterations, modifications are made in both the dance forms

• As the performance of Manipuri Dance at Govindiji’s temple is continuing hence the modifications, alterations are done but not like Odissi Dance

• Costumes are almost similar with the temple tradition of Manipuri Dance whereas costumes of Odissi Dance is modified a lot

• Though scores of experimental works are coming up in both Odissi and Manipuri but the Devotion of these two dance forms is unimpaired almost

Thus it can be stated that though the presentation is altered but the devotional aspect of these two dance forms is intact. In fact the circular body movement, the precedence of the torso movement are unworn after doing several modifications. Agile movements dominate both the dance forms. Thus Chaitanite Vaishnavism is engulfed the Presentation of the Odissi Dance and Manipuri Dance.
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Assessment & Conclusion

The evolution of the dance forms, from Orissa and Manipur has been such that the roots that once laid their foundation have got consolidated. The forms mark an extension of oblation when they stretched out of the Temple Campuses to the stage. There wasn’t any dilution to the core essence and the chords that marked the ethos of synchronization among bhava, tala, raga deepened with people getting involved in a world beyond the one hitherto lived - A world that encompasses Service as Bhakti and Expressions beyond the limitations of human vocabulary.

*Lai Haraoba, Samkirtana, and Raasalila* are the roots of Manipuri dance and *Mahari* – *Gotipua* are defined as the source of the existing classical dance forms of Orissa, Odissi.

*Raasalila* is a remarkable manifestation of *Chaitanite Vaishnavism*. The concept has been taken from the Vaishnava text *Shrimadvagavat Purana* where the *Raasalila* is illustrated vividly. Ample similarities are found in the *Maharaasa* of Manipuri Dance and the *Maharaasa* as illustrated in this *purana*. (20071314). It is discussed elaborately in the third chapter titled as *Manifestations of Chaitanite Vaishnavism on Odissi Dance & Manipuri Dance: Abhinaya*.

*Raasalila* is described in the tenth volume of *Bhagavat Purana*. In this chapter, the sound of flute of *Lord Krishna* has initiated the *Raasalila*. It is illustrated like all gopis are engaged in their works. Suddenly the sound of flute of *Lord Krishna* is distracted their minds from their works and rush to the *Lord Krishna*. It was the full moon night
of Autumn. Here the concept of pritabhava is also mentioned. The chapter is titled as Maharaasa. They do Raasalila on the bank of the river Yamuna. They move in the circular pattern which is called Mandala in Bhagavat Purana.

Thus Manipuri and Odissi Dance are the representations of Chaitanite Vaishnavism. The empirical study of the vast corpus of available texts and the mudras of illustrations doesn’t leave an iota of doubt that the provenance to the forms contains the same thematic core of devotion. All the bhangis, Chowk, Tribhangi, abhanga of Odissi dance vividly symbolize devotion. Interestingly Chowk of Odissi Dance is the reflection Lord Jagannatha’s posture. Images are given below:

Chowk resembles the posture of Lord Jagannatha

Moreover Tribhangi, Abhanga of Odissi Dance can be marked as the expressions of devotion.
Abhanga    Tribhanga

Devotion is propagated through *Chaitanite Vaishnavism*. In the second chapter titled as *Manifestations of Chaitanite Vaishnavism on Odissi Dance & Manipuri: Technique*

Surrender to the Lord

Artist: Malabi Choudhury
The torso movement of Odissi dance which is also interpreted as the display of devotion. It enriches the elegance of the dance. In the context of Manipuri Dance it is observed that Manipuri Dance has PungCholam, Kartaalcholam. The wrist movement of Kartaalcholom is the manifestation of the spiral motif of Pakhangba. The movement of wrists is called Khujingleiba. Khujingleiba and the body movement like number eight are executed the shape of the God Pakhangba who is considered as the snake incarnation of Lord Krishna. The two common movements of hands named as Champrahekpi and Champrakaibi are to be mentioned here. The circular movement of the wrist is called Champrahekpi which can easily be interpreted as the completeness of the Chaitanite Vaishnavism. In fact the circular movement dominate the Manipuri Dance. Thus it is seen that how Manipuri Dance is related with Chaitanite Vaishnavism. Not only the torso movement explores utmost devotion of Chaitanite Vaishnavism but the repertoire of Manipuri Dance, Krishna Nartan, Radha Nartan, Maharaasa, nanichuri, Goshthalia which have drawn in adequate measure from Chaitanite Vaishnavism. These are also depicted in the third chapter which is on Abhinaya.

Moreover it is found that though Odissi Dance has no such resonance with Krishna Nartan and Nanichuri but Jayadeva’s Geetagovinda is in the centre of its Abhinaya ambit. Hence it is observed that Odissi Dance is also influenced by the Chaitanite Vaishnavism very strongly. In the third chapter the Geetagovinda is illustrated vividly. Ample similarities in the comparative study of the influence of the Manifestation of Chaitanite Vaishnavism on Odissi Dance and Manipuri Dance: Abhinaya has been
found to exist both in its metaphysical appeal as well as its translations of existential social engagements.

In classical Sanskrit literature Geetagovinda is acknowledged as sringaramahakavya, a monumental erotic poetry (Khokar 2011, 156). Despite contradictions regarding the time of Geetagovinda and the author’s memoirs, it may be estimated that Geetagovinda is written in the Twelfth Century by poet Jaydeva who was the court poet of the King Lakshmansena who ruled during in Bengal during that time. A very prevalent anecdote behind the creation of Geetagovinda is Jayadeva’s union with Brahmin girl Padmavati who was offered as the dancing girl in the Jagannath Temple, Puri. Jayadeva created his songs and through these songs Padmavati worshipped Lord Jagannath.

In fact Geetagovinda is being defined as the Padavali Sangeeta on the other aspect.

It is also one of the best examples of padavalisangeeta—poems meant for singing and dancing rather than for reading and recitation. (www.geetagovinda.org n.d.)

As Geetagovinda is the dominating text of the Abhinaya genre of Odissi Dance, the structural formations are engulfed with the Pancha Rasa of the Chaitanite Vaishnavism. Since Chaitanyadev dealt Madhur rasa as the amalgamation of all other four Rasas, i.e. Shanta, Dasya, Sakhya and Vatsalya the presentation of Odissi Dance is influenced by the elements of all of them to make it a comprehensive physical idiomatic formation of Chaitanite Vaishnavism. But a stark dissimilarity is found besides various commonalities between Odissi Dance and Manipuri Dance. Odissi Dance has developed the solo format. Hence few songs like Lalitalabangalata,
Haririhamugddha are all illustrated through solo performance. Manipuri Dance, on the other hand, through Raasalila establishes the unison of Lord Krishna with Radha and the other gopinis.

The major accompanying instruments are taken from the Samkirtana of Vaishnavas. Khol or Pung is the principal instrument of Manipuri Dance which can be easily compared with the khol of Bengal. Clay is used for the khol of Bengal and Wood is used both for Pung and Mardala. The Shape differs from each other. It is important to mention that Pung is the euphony of Radha and Krishna. Though there is no concept of Radha and Krishna in the context of Mardala but the Madal can be defined as the source of Mardala.
About the instruments of Odissi Dance and Manipuri Dance are described in the fourth chapter, *Costume and Accompaniment*. Here the citation of *Shrishrichatanyacharitamrita* is important to be mentioned

SaatSampradayebajechouddamadal

Jar dhvanishuni’ vaishnavholopagol||

(K. Kaviraj, *Shrishrichaitanyacharitamrita* 2014)

In the context of presentation it is seen that several experimental works also originated besides its traditional performances. Though experimental works are still continuing but their traditional core remains in unmitigated glory. Many eminent gurus are continuing the traditional legacy through their works. Works of eminent gurus and dancers are discussed in the chapter on *Presentation* along with few *youtube* links and images.

Another significant aspect in the context of Presentation of Odissi dance is that it commences with *Mangalacharan*: discussed in the chapter on Technique in page 102; hence it also connects the perception of Devotion of *Chatanite Vaishnavism*. This segment of *Mangalacharan* is called Pushpanjali. The dancers offer flower to the Lord Jagannath in this segment.
In undergoing a successful transition from the temple to the stage, both Odissi and Manipuri forms have crossed several hurdles in establishing their imprint in the canvas of the Indian Classical Dance forms. They have been going through a continuous process of shaping and re-shaping and have been explored through the creation and presentation of several experimental works on the stage. Few of these are really exemplary in breaking fresh grounds for choreographing new productions.
Hence the discussion about the assessment can be divided into

- **Angika**
- **Sattvika**
- **Vachika**
- **Aharya**

*Angika* stands for the technique of both Odissi and Manipuri Dance. The second chapter is dedicated to discuss about the technique of both the dances as well as the influence of *Chaitanite Vaishnavism*. It is observed that in several aspects both the dance forms are the real life metaphors directly from the *Chaitanite Vaishnavism*—the beginning of which was the simple temple traditions. Though a few alterations have been adopted and incorporated for the stage performances, the foundation of Odissi and Manipuri Dance are more or less similar. The technique as it is told, are adopted from the structural components of *Chaitanite Vaishnavism*. The fundamental features of *Chaitanite Vaishnavism* are highlighted as under:

- The basic posture of Odissi dance, *Chowka* resembles that of Lord Jagannath
- The admission of *Chaitanite Vaishnavism* has a significant influence on the primary posture of Odissi Dance
- Even the posture *Abhanga* symbolizes Nivedana. The postures explore the *pritibhava* of *Chaitanite Vaishnavism*. In *Pritisandhorbhoh*, it is found that the *Pritibhava* has bloomed in Radha for Krishna and thus the unmeasured, untouchable, unearthly Love originated in Radha and Krishna. *Pritibhava* of Radha is the primary factor to establish her as the Uttama nayika which is
uttered in *Shrishrichaitanyacharitamrita*. *Pritibhava* is depicted as the *Bhagavatpriti* in *Pritisandorbhoh*.

- Torso movement of Odissi Dance and Manipuri Dance enhances the devotion in the body
- Surrender of the self to the Lord is the central dictum of *Chaitanite Vaishnavism*. Moksha unfolds the message of the unison with God. This is an item which is performed as the concluding item. Moksha is salvation here.
- Several techniques are adopted from Vaishnava texts
- Spiral movement is one of the most important techniques of Manipuri Dance as well as the movement like number eight. It symbolises the spiral motif of God Pakhangba who is imagined as the snake incarnation of Lord Krishna.
- Khujingleiba is another structure of spiral movement
- Champrahekpi and Champrakhaibi are to be mentioned here for the circular as well as the supple movement
- Devotion is explored through the positional adroitness of the body of Manipuri dance. They never keep their chest straight
- At the end of the dance the dancers surrender themselves as devotees to God
- The tandava style of *Samkiratana* can be compared with the *Uddanda* nritya of Shrichaitanya during the Rathayatra of Lord Jagannatha at Puri
- *Samkiratana* is the reflection of *Samkiratana* of Bengal which was developed by Shri Chaitanyadev. In fact Maha Dhrumel is the true manifestation of *Chaitanite Vaishnavism*. Moreover it begins with worshipping Shri Chaitanyadev. After completion of various rituals, the performance of Maha
Dhrumel takes place. Maha Dhrumel is another type of Samkiratana where fourteen to fifteen pung players participate and it can be connected with Shri Chaitanydev’s Samkiratana which illustrated in the Madhyalila of Kaviraj’s Shrishrichaitanyacharitamrita:

Shata sampradaye baje choudda madala
Yara dhvani suni vaishnava hoila pagola || 48
Vaishnaver megh-ghotaye hoilo vadol|
Kirtanande sob vorshe netra-jol|| 49 (S. Kaviraj 2014, 602)

Next we come to the Abhinaya part of both Odissi and Manipuri Dance. The observations are as follows:

- The concept of Radha in both Odissi and Manipuri Dance establish that both the dance forms are engulfed by Chaitanite Vaishnavism as the concept of Radha is initiated by Chaitanite Vaishnavas

According to Chaitanite Vaishnavism, Radha is depicted as the Shakti. Shrichaitanyadev has stated to his devotee the reason behind his emergence on the earth in the Adilila section of Shrishrichatinyacharitamrita. Chaitanyadev has also emphasized the fact that to cherish the untouchable, and indescribable Bliss exuded by Radha and the transcendental aura emanating from the halo of her, Chaitanyadev has appeared on earth. Chaitanyadev’s aspiration was to be united with the spirit of the concept of Radha and sink in the devine bliss of love – timeless and intangible. Additionally Chaitanyadev has perceived Radha’s love as being uni-directionally oriented towards Krishna and the locus of her Bhakti Prem is concentric with Krishna at the centre. Krishna is the
world within and without and is thus an existence of a phenomenon that binds one in unison to the harmony of Bhakti. Hence Chaitanyadev appeared in the world to realise and sink in the surreal feelings of Radha by thinking of himself as Radha. He considered Radha as the astringent of Hladini Shakti. Hladini is one more name of Radha, mentioned in Shrishrichaitanyakaritamrita by Krishnadas Kaviraj.

- The Madhura Rasa in both the dance forms, in fact Pancha Rasa of Chaitanite Vaishnavism engulf Manipuri Dance and Odissi Dance
- Raasalila of Manipuri Dance is a major representation of Chaitanite Vaishnavism
- Radha rupavarnan is also a significant component of Manipuri Dance
- Illustrations of various lilas of Krishna in both the dance forms

Finally, the manifestations of Chaitanite Vaishnavism in the context of Vachika and Aharya Abhinaya of both Odissi and Manipuri Dance are as follows:

- Performance of Abhinavgeetagovinda initially in the Mahari tradition
- The influence of Jayadeva’s Geetagovinda
- Apart from Geetagovinda, literatures on lord Krishna and Radha are translated in performances
- Manipuri dance has adopted the Vaishnav Padavali
- Khol was played in Odissi Dance when it was in the temple
- Maridang and Mardala are the variations of Khol of Bengal which palyed in Samkiritana in Bengal. Wood was used to make Pung or Mridanga and
Mardala instead of clay. Moreover *Pung* is imagined as the unison of Lord Krishna and *Radha*. Hence the sound of the right side of *Pung* is soft and the sound of the left side of the *Pung* is bold. They wrap the *Pung* with a piece of white cloth as they believe that in the middle of the *Pung* is the point of euphonious unison of Lord Krishna with *Radha*.

- The application of Moibung, the conch in Manipuri Dance. Conch is an integral instrument in worshipping the God
Vivid dances are found in Orissa. King initiated the dance inside the temple precincts to worship the Lord Jagannath. By introducing Jayadeva’s *Geetagovinda*, the king tried to propagate the *Chaitanya Vaishnavism*.

A strong background of dance is found in Manipur. King initiated the dance inside the temple precincts and the dance is used to perform to worship the lord. Through *Raasalila* the *Chaitanya Vaishnavism* gradually engulfed Manipur.

- Stark similarities are found.

*Chaitanya Vaishnavism* is propagated through both the dance forms.

- *Chaitanya Vaishnavism* engulfed both the dance forms

- The ingress of *Chaitanya Vaishnavism* through the festivals like *Chandan yatra, ratha yatra, jhulan* in both Orissa and Manipur.
Assessment on the Manifestations of Chaitanite Vaishnavism on Odissi Dance & Manipuri Dance: Technique

<table>
<thead>
<tr>
<th>Odissi Dance</th>
<th>Manipuri Dance</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Samabhanga, Abhanga Chowk</td>
<td>Samabhanga Vibhanga</td>
<td>From the study of the bhangis it is understood that both the dance forms are dominated by devotion. Surrender to the Lord is ultimate</td>
</tr>
<tr>
<td>Tribhangi</td>
<td>Tribhanga</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Odissi Dance</th>
<th>Manipuri Dance</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moves in all four sides and circular movement is happened also</td>
<td>Moves in the path number eight mostly but it has a circular movement also</td>
<td>Torso movement is an imperative technique in both the dance forms. It also shows the devotion. Torso movement of Manipuri Dance is related to the shape of Pakhangba who is considered as the incarnation of Lord Krishna. Krishna dominates Chaitanite Vaishnavism. Devotion is other primary concept of Chaitanite Vaishnavism which is reflected through the torso movement of Odissi Dance as well as Manipuri Dance</td>
</tr>
<tr>
<td>Odissi Dance</td>
<td>Manipuri Dance</td>
<td>Remarks</td>
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<tr>
<td>--------------</td>
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</tr>
<tr>
<td>Circular movements dominate the dance form</td>
<td>Circular movements dominate the dance form</td>
<td>Circular movement can be considered as the relation between devotee and the Lord. As devotion is unfolded through both the dance forms hence the movements are performed in a circular manner. No jerk is in the movement</td>
</tr>
<tr>
<td>The torso movement in the beginning of the Mangalacharan : manch pravesh</td>
<td>The torso movement like number eight as well as circular movement of the torso</td>
<td>A stark similarity between the torso movement of these two dance forms. The torso movement of manch pravesh is almost serpentine movement which is performed in Manipuri Dance</td>
</tr>
<tr>
<td>Last movement or the last posture of the Mangalacharan where the dancer seeks blessings from the lord</td>
<td>Last movement of the Raasalila where the performer surrenders herself to the lord</td>
<td>Surrender to the Lord in both the dance forms is observed</td>
</tr>
</tbody>
</table>
**Manifestations of Chaitanite Vaishnavism on Odissi Dance & Manipuri Dance:**

**Abhinaya**

<table>
<thead>
<tr>
<th>Odissi Dance</th>
<th>Manipuri Dance</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Abhinaya is dominated by the theme of Radha Krishna</td>
<td>• Abhinaya is dominated by the theme of Radha Krishna</td>
<td>stark similarities are found, though <em>Raasalila</em> and <em>Padavali</em> are not performed in Odissi Dance. Instead of performing <em>Padavali</em>, Odissi Dance is choreographed on the oriya songs written by Oriya poets. The theme is centred on the story of Radha and Krishna which is the primary philosophy of <em>Chaitanite Vaishnavism</em>.</td>
</tr>
<tr>
<td>• <em>Geetagovinda</em> dominates Abhinaya of Odissi Dance</td>
<td>• <em>Geetagovinda</em>, <em>Padavali</em>, <em>Raasalila</em> are performed in Manipuri Dance</td>
<td></td>
</tr>
<tr>
<td>• The bhava- rasas of <em>Chaitanite Vaishnavism</em> are presented in the abhinaya of Odissi Dance</td>
<td>• The bhava- rasas of <em>Chaitanite Vaishnavism</em> are presented in the abhinaya of Odissi Dance</td>
<td></td>
</tr>
</tbody>
</table>
**Manifestations of Chaitanite Vaishnavism on Odissi Dance & Manipuri Dance:**

**Costume and Accompaniment**

<table>
<thead>
<tr>
<th>Odissi Dance</th>
<th>Manipuri Dance</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Initially Maharis used to wear sari when it was confined into the temple precincts</td>
<td>• Poloi is the primary costume for the Radha and Gopis in <em>Raasalila</em>. Fanek is also used as the costume of Radha and Gopis later</td>
<td>Similarity is not found here</td>
</tr>
<tr>
<td>• The costume of the performers is not similar to the costume of Lord Jagannatha of Puri Temple</td>
<td>• The costumes of Radha and Krishna in Manipuri Dance are similar with the costume of Radha and Krishna at Govindji’s temple</td>
<td>• It is observed that the costume of Manipuri Dance is influenced by <em>Chaitanite Vaishnavism</em> more than Odissi Dance</td>
</tr>
<tr>
<td>• <em>Samkirtana</em> is not in Odissi Dance</td>
<td>• The costume of <em>Samkirtana</em> can easily be compared with the Vaishnavas</td>
<td>• Hence it can be articulated that the costume of Manipuri Dance has stark similarity with <em>Chaitanite Vaishnavism</em></td>
</tr>
<tr>
<td>Odissi Dance</td>
<td>Manipuri Dance</td>
<td>Remarks</td>
</tr>
<tr>
<td>--------------</td>
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<td>---------</td>
</tr>
<tr>
<td>• Primary instrument is Mardala</td>
<td>• Pung is the imperative accompanying instrument of Manipuri Dance</td>
<td>• The origin of both the instruments is assumed <em>Madala. Madala</em> which was used to play by the Vaishnavas. It is found in <em>Shrishrichaitanyacharitam rita</em>. Similarity or commonality is found</td>
</tr>
<tr>
<td>• Conch is not played in Odissi Dance</td>
<td>• Conch or <em>Moibung</em> is the one of the important accompanying instruments in Manipuri Dance</td>
<td>• Conch is used by the Chaitanite Vaishnavas and it is assumed that the use of conch in Manipuri Dance is the influence of <em>Chaitanite Vaishnavism</em></td>
</tr>
<tr>
<td>• Texts are used for the performance is based on the story of Radha and Krishna</td>
<td>• The vaishnava literature is used as the accompanying texts of Manipuri Dance.</td>
<td>• The story of Radha and Krishna is performed mostly in Odissi Dance and Manipuri Dance. Hence both the dance forms are engulfed by <em>Chaitanite Vaishnavism</em>.</td>
</tr>
</tbody>
</table>
After examining all the chapters it is observed that Odissi Dance and Manipuri Dance are the influence of *Chaitanite Vaishnavism*. There are several similarities and dissimilarities between Odissi and Manipuri Dance. The reason behind the differences between both the dance forms can be defined as the temple tradition of Odissi Dance is no more in existence having receded to antiquity long years ago whereas the temple tradition of Manipuri Dance is in force even now. Moreover dance is an inseparable activity in their daily life. They dance in all the occasions of life. *Chaitanite Vaishnavism* has engulfed Manipur entirely and all the rituals are emerged with their culture. In the context of Odissi dance, it differs from Manipur in several aspects. As Odissi Dance has been performed outside the temple only hence it is altered in techniques, Abhinaya, accompaniment and costumes. Odissi Dance has been performed for the audience and through their gestures dancers have to instill and infuse the inspiration of watching Odissi Dance of the audiences. Initially while Mahari used to dance in the temple they wore sari and their eyes, forehead are covered with their sari as it is believed that they are worshipping Lord Jagannath through the then Odissi Dance. Hence they could not look at the Lord. It is of course an element of devotion which has remained in Manipuri Dance as well. Dancers cover their face and they carry this tradition of showing devotion to the Lord. The tradition has continued till now. Notwithstanding the dissimilarities in the manifestations of *Chaitanite Vaishnavism* in Odissi and Manipuri dance, it can be concluded that both the dance forms are influenced by the manifestations of *Chaitanite Vaishnavism* in technique, Abhinaya, accompaniment and costume, though the manifestations are adopted in their own style.
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www.geetagovinda.org.
Temple at Raghurajpur

Kaberi with Gotipua Dancers at Raghurajpur

Patachitra painter at Raghurajpur
Patachitra Painter at Raghurajpur

Padmshri Guru Maguni Das Gotipua
Odissi Nrutya Parishad
Gotipuas practicing at Akhda

Kaberi interviewing Mahari
Parashumani
Kaberi with Mahari Parashumani

Kaberi with Gotipuas at Guru Maguni Das Gotipua Nrutya ParishadRaghurajpur
Birth place of Guru Kelucharan Mohapatra

Making of Ratha at Puri

Lord Jagannatha Temple at Puri
Idols at Govindji’s Temple, Imphal
Ratha Yatra, Imphal
Inside the Pkhangba Temple
Samkirtana, at Govindiji’s Temple during Ratha Yatra, Imphal

The place where the idol of Govindiji is kept during Maharaasa