7.00.00 Comparison and Conclusion:

According to Dr S. Radhakrishanan the eminent scholar-philosopher - ‘Indian culture as a whole is religious in its origin’. That means it is religion oriented. Indian music including dance is also no exception to that. As such the two enduring dance forms of India, i.e., Bharatnātāyam and Sattrīyā also emerged in the religious centers temples and Sattra-s (Nām-ghar) of Assam respectively. For example, it is known to all that Bharatnātāyam form of dance had its root in the temple where the Devdāsī-s used to perform dance as parts of paying obeisance to the deity. This tradition continued for some centuries in the temple arena where female devoted dancers used to perform dances in front of their adorable Gods and Goddesses. But in course of time, this particular class of dancer became the victim of a section of people who attempted to satisfy their own carnal desire. In that process of degradation and deterioration, the rulers, powerful persons like Jamindars were the prime accused. Others also joined their hands and thus the poor Devdāsī dancers became an object of hatredness in the society and the form was looked down by most of the people. Even the families belonging to Devdāsī dancers (Isai Vella community) were neglected to the extent of making any social relation and recognition with them. In the time of British rule, the missionaries found the ‘Nāutch’ tradition (which was degraded from the religious Devdasī form) continued in the temples, royal courts and palaces of Jamindars, in a very immodest and voluptuous way. The Britishers tried to prohibit these practices and the passing of Devdasī Bill in 1947 stopped
practicing the dance tradition in temples\textsuperscript{241}. The Britishers were also right; so far the ‘Nāutch dance’ was concern. The idea indeed, impious but Dāsi Attam was not ‘Nāutch’ in earlier times.

After independence a great awakening started in India regarding the age old and glorious cultural traditions of different regions\textsuperscript{242}. A section of conscious people realized the fact that Indian dances owe its origin to the great work, the Nāṭyaśāstra of 200 A.D. That tempted them to revive and re-establish the dance form including those prevalent particularly in South India where it was, in a deteriorated form. References found in the Veda-s also, where song, music and dance were used as a device of paying homage and obeisance to God or the rituals. The ancient classical text on dance drama and music helped them a lot to revive and standardise the above Devdāsī form. Thus it was felt that having a sound classical footing, the Devdāsī tradition of dance which was practiced in the religious centers should be revived on the basis of its classical traits.

In the same way, the Sattrīyā dance was also evolved from the religious Sattra institutes, which was envisaged by Śaṅkaradeva and Mādhavadeva. Śaṅkaradeva established the first Nām-ghar (Sattra) at his native place, Bardowā (Bāradavā) for the purpose of holding congregational prayers, religious discourses for settlement of different social issues etc. In the same way, he constructed the Dâula for representation of his first dramatic show called

\textsuperscript{241} Gaston Anni Marrie, Bharatnatyam from Temple to Theatre’ page -80
\textsuperscript{242} This is applicable in case of Sattrīyā dance of Assam, that was elaborated at relevant part.
‘Cihn-a-yātrā’, which consisted of dance, drama and music. Later on the Sattrā institutions grew at different parts of the state and it continued the culture of pursuing and practicing music, dance and drama as a part of ritual. The seed bed of Sattrīyā dance is Ānkīyā Bhāonā; because even in the Cihn-a-yātrā show, dance and music was integral parts of that, except dialogues. Besides some independent dance numbers, Sattrīyā dance has a separate set of drama centric dances like Sūtradhārī-nāc, Gosāi-praveśar-nāc, Gopī-praveśar, Bāhār-nāc etc. This reminds us of the Bhāgavat-melā tradition of South region which is in some cases similar to Ānkīyā Bhāonā. It is notable that Bhāgavat-melā-nātakam has followed the principles of classic treatises of dance, drama and music. The Devdāsī dance technique was used in Bhāgavat-melā-nātakam, which in later period became known as Bharatnātāyam. In Assam, the Sattra-s became the nucleus of Sattrīyā dance form. Here a point to be noted is that because of its rigidity, Sattrīyā was not deteriorated and degraded like that of Devdāsī. But because of traditional and oral transmission, Sattrīyā lost some features of classical traits in the form.

After making through analysis by enthusiastic scholars and critics, it was found that both forms follow some principles as laid down in ancient Indian classical works on dance, drama music like the Nāṭyaśāstra, the Abhinayadarpanā and the Saṃgītaratnākara etc. in Sattrīyā, the ‘Carriers’ follow these even unknowingly because of hoary tradition. Thus Śāstric elements were found in both the dance styles. This point has already been dilated at
Chapter 4 of the work in details. Adherence to the principles laid down in classical treatises gave Bharatnātāyam and Sattrīyā (including other major dance forms of India) the status of classicism. Even both the dance styles follow the principles of above sources (i.e., Nātāyaśastra, Abhinayadarpanā, Saṃgītaratnākara) but due to regional differences some local elements crept into each of the two and blended with the classical styles resulting in giving separate identity to each. In addition to above authorities, however, Sattrīyā adopted some principles from the Śrī Hastamuktāvalī, a later day work, a copy of which was found in Assam.

When Bharatnātāyam and Sattrīyā came out of the religious centers and began to present as an art dance, efforts were made to develop and determine a repertoire for stage presentation. In that process the former traditional items and some new elements befitting to the presentation were added. Items like Kriti-s, Swara-jati-s, etc. of Bharatnātāyam and Abhinaya items, Kāhini-mūlak Nr̥tta-s etc. of Sattrīyā are later incorporation in both the recitals. In both the repertoire, these items consisted of Nr̥tta, Nr̥tya and Nāt̤ya. The points are to be noted that the items like Jatiswaram of Bharatnātāyam, a Nr̥tta item based on swara-s is not found in Sattrīyā. But some attempts have been made now to apply Swara-s based on Bar-gīta-s and Aṅkar or Nāt̤ar gīt-s in pure dance sequence and in the entrance part also. The present day composer seemed to have been very conscious about the sentiments of the concerned sequences. Therefore, the question of Jatiswaram cannot be equated with such present innovation. Neither this should be taken as a short of imitation of Jatiswaram because this is
completely different from Jatiswaram and in that way, Sattrīyā gives its a separate identity. In both the recitals the tempo goes fast towards the end. In Bharatnātāyam the item Tīlānā is performed in a very fast tempo and in the same way Khar-mānar nāc is performed in Sattrīyā. After the fast tempo in both the styles it again comes down and ends with a Śloka, trying to create a calm atmosphere. In Sattrīyā a devotional verse having the element of Bhakti is recited to which a dancer(s) pays obeisance to God as well as to the audience.

The procedure of imparting training in Bharatnātāyam and Sattrīyā begins with some basic dance units and body exercise. In Bharatnātāyam it is called ‘Adāvu’ and in Sattrīyā it is called Māti-ākharā. By these Adāvu-s and Māti-ākharā-s a learner is to acquire practical knowledge of a style to make the body flexible and to use the main parts (aṅga-s) and minor parts (upāṅga-s) of the body accurately. There are as many as 13 groups of Adāvu in Bharatnātāyam and about 73 nos. of Māti-ākharā-s in Sattrīyā. These are divided approximately into 10 groups. Of course some of the Māti-ākharā-s are not used in dance.

While comparing with the dance units many similarities as well as dissimilarities were observed regarding body formation, feet and execution of hands, application on ground, starting position, ending position etc. Some of the similarities of Adāvu and Māti-ākharā are mentioned below:

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243 Some Māti-ākharā reminds us of Gotipuwa of Odissi and other acrobatic forms in some folk forms also.
1. The basic position of both the forms Aramanḍī or Āyata of Bharatnāṭyam and Orā of Sattrīyā are very similar which is described as Manḍala Sthāna in the Nāṭyaśāstra and Āyata in the Abhinayadarpana.

2. While executing the Adāvu-s and Mātī-ākharā-s mainly three foot positions are applied. These are – Sama, Agratalasancara and Anjita.

3. Hip projection is not there in pure dance of both the dance styles.

4. In the beginning of a pure dance, only the head and eyes do movements towards sides and up – down. In Bharatnāṭyam it is done in Sama Sthāna and hands are kept up in Anjali or sometimes the right hand is to be kept in front of the chest in Kapitha Hasta and left hand will be in Dolā Hasta. In the Sattrīyā dance this movement is done in Bhūmit-paripravaṇā sequence.

5. Abhaṅga, Dwibhaṅga, Tribhaṅga are used in both the styles but the Tribhaṅga is mostly used in Abhinaya part only to show various sculptural posses (in case of Bharatnāṭyam). In Sattrīyā, it is rarely used in Krṣṇa Bhaṅgī in Abhinaya part supporting textual narration.

6. The last variation of Tatta Kudichi Metāva Adāvu has the similarity with the Pada-calana (Mātī-ākharā no.36). In both the styles the dancer

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244 For detail, see Ch. 2.02.01
245 The line of a Bar-gīta ‘tribhanga lalita hasa karu hari bhruta bhasa’ etc. may be cited.
is to jump on Agratala and places the right foot first in Sama. The movements of both the styles complete in 8 Mātrā-s.

7. The Viśru Adavu is similar to the second part (from 2nd line) of Pada- calanā (Mātī-ākharā 39). Both the dance units are applied in choreography to cover different directions on the floor.

8. The Manḍi Adavu is similar to the Kakilā-khocā. In both the dance units, the dancer is to sit on Murumanḍi or Orāt-bahā position respectively. This is a similar position like Motita of Abhinayadarpana. In both the styles one foot is to extend on the second Mātrā, where the thigh will twist inside in Urdvā Cārī.

9. There is some similarity with Sarikkal Adavu and Kellā. In both the forms, the sliding or dragging movement is done by one foot while going back, front, diagonal etc. At the end a dancer is to sit in Āyata and in Orā respectively; here the ending position is also the same.

10. In the Peri Adavu a jump is applied at the beginning of the movements where a dancer is to touch the buttock by the feet. This movement is similar with the Bāgh Jāp of Satṛiyā. dance.

The teaching of basic dance units in Bharatnāṭyam is more scientific and methodical than Satṛiyā. The Satṛiyā has not developed to that extent because only recently it has taken the form of art dance. In Bharatnāṭyam the teaching process of Adavu starts according to the unit of dance where it is applicable; whereas in Satṛiyā all the Mātī-ākharā-s are taught at a time putting
emphasis on flexibility of the body of a learner. Nowadays some of the Mātī-ākharā-s are used in composed dances which were not used in earlier times.

Despite having its origin from the same source and following basic principles laid down in classical texts, each of the dance forms admitted and assimilated some other elements from different sources. Such assimilation gave both the dance forms a distinct identity of each, with some peculiar features. Some points are noted below.

- To distinguish the dance forms, the first point will come to the sight of the spectator is that the costume worn by a dancer. Even an ordinary spectator comes to know about the style in which a dancer is going to dance when he or she enters the stage with specific attire. In Bharatnāyam the dance presented in Ekāhārya (with one costume) through which different characters are depicted. In Sattrīyā this is a new addition to the style. There are two distinct sets of costumes in Sattrīyā for male and female. In the process of development of the form Sattrīyā has included Ekāhārya. The source of this is already there in the dance of the Sūtradhārī-ṇāc while interpreting the panegyric (first Bhatimā). The narration demands the Sūtradhāra to represent different characters including both male and female (Tānḍava and Lāsya) and different situations of the story.

- Though the basic Sthāna-s of both the forms are same, in Sattrīyā two Sthāna-s are there for male and female graces. The lower part of the body
is almost same, only the hands are to keep in side and front for Purus-a-orā and Prakṛti-orā respectively.

- Tānḍava and Lāsya, the two varieties of male and female graces (virile and soft styles) are there in Bharatnāyam and to some extent, in Satrīyā also. Some have liked to term the Satrīyā Tānḍava as Komala (soft) Tānḍava. Basically Tānḍava is related to Tānḍava (Tāṇḍu). In Satrīyā, the word Natārāja is not used and instead of that the word Natāvara (master dancer) is there. In Bharatnāyam a pure dance item can be performed in both Tānḍava and Lāsya styles together by two or more dancers. As the source of Satrīyā is Aṅkīyā Bhāonā, this system is already there in the drama where male and female dancers are to dance in two graces in the same rhythm.

- Taking turns and pirouettes in Bharatnāyam are not taught along with Adavu-s. Only Ekapāda Bhramarī, Aṅga Bhramarī etc. described in the Abhinayadarpana are used. In Satrīyā there are more than 14 Bhramarī-s which are taught as dance units in Mātāi-ākharā.

- Body weightlessness is not there in Bharatnāyam whereas it is always found in Satrīyā. In Bharatnāyam, while jumping in some Adavu-s,

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246 It is mentioned in the verses – ‘āwe jagata guru kayo paraveśa jiniye kāmakāuti natāvara veśa’ – Rukminī-haran drama.

247 Vide praveśar gīt of Pārijāt- haranā ‘āiṝavata kandhe Vāsava āwe, āgūhi Nārada Hari guna gåwe sundarī ramanī śachi ekupāse’
the body goes up but immediately it has to be pulled towards gravitational force. The steps contribute some earthly quality but it does not mean becoming heavy. In Sattrīyā there is the rule to pull back the body weight. This is now termed as Bhūmir bipartite bhar (weight against gravitational force).

- Straight lines and curve lines in both the styles are there. Arch shape and straight lines are hardly used.

- In floor choreography; various geometrical patterns are created in Bharatnātīyam and in Sattrīyā arch shape is more prominent along with circular and semi circular lines.

- Body elevation, jumps etc., are mostly used in Sattrīyā. Here a dancer is to maintain dipping and bobbing of the body which is called Ulāha. The word having its Saṅskṛt root Ullāsa means elevation of the body.

- In Bharatnātīyam, the beginning parts of a pure dance starts with movement of head and eyes towards right then left and up and down, this has some similarity with that of Pranāma Bhaṅgī in Sattrīyā, while the dancer kneeling down and placing hands in front and through sight first toward right and then to the left and upwards and downwards respectively.

- In Sattrīyā there is the prohibition of Sundarī grīvā Bhaṅgī.
The Abhinaya aspect of both Bharatnatyam and Satritya- It is known to all that a dance form can prosper and develop to aesthetic height through Abhinaya or expressive and interpretative part of a dance. While dealing with these aspects, one point is required to be kept in mind that Bharatnatyam has a wide scope because of its admittance of various Rasa-s and Nayikas and also for Madhura Bhakti. So, there are ample scopes for Abhinaya in Bharatnatyam. But in case of Satritya, there are some limitations. It is based on Bhakti or devotion to only One Absolute God.

There are ample scope for expressing different Bhavas and rasas in Bharatnatyam. But in Satritya although some elements of expressing different Bhava-s and Rasa-s in Ankiya Bhonaa are there, the dance form has now made efforts to apply and expand these on the basis of textual matters and incidents. The point to be noted in this context is that although different Bhava-s and Rasa-s are expressed as per demand of narrations, it has to be merged ultimately in Bhakti Rasa.

In the Abhinaya part of Bharatnatyam recital, various Nayikas are depicted through the padam-s (Tamil, Telugu, Sanskrit and particularly from Gita-govinda also.). But in case of Satritya, there are some limitations relating to the basic principle of the faith. Even then in Satritya, different sentiments are expressed by female characters on the basis of descriptions available in some songs of Ankiya drama. For
example—in Bharatnāṭyam the Khanḍītā Nāyikā is depicted through popular Padams like—‘indendu vachi tivira’ in Telugu, ‘yāhi Mādhava yāhi Keśava’ from Gīṭa-govinda etc. In Sattrīyā Khanḍītā is expressed on the song ‘mānini māi’. The lines ‘ataye cāturi chōri calahu bāhuri Hari yāhā priyā ramanī tohārī’ of the drama Pārijāta haranā. Apart from Nāyikā-s, there are ample scope for Nāyaka-s also in Sattrīyā. For depicting Virahotkanḍītā Nāyikā, verses like ‘swāmi ki sari yāuvarenā’ and others are used in Bharatnāṭyam. For Nāyaka, verses from Gīṭa-govinda are used. In Sattrīyā, a Virahotkanḍītā Nāyikā is expressed through dramatic songs like ‘kāicana Keśava darasana hoi’ or ‘keśava he hāmākeri rākhahu prānā’ of the drama Rukminī-haranā. And in the same way for Nāyaka expressing Virahotkanḍītā Bhāva following song are there in Aṅkīyā drama-

(a) priyā keri kāhinī śuniye murāri,

virahe dahanu citta Akula kinācita

citta madana vigāri- Rukminī-haranā

c) Hari Hari kinā bheli rajakumāri

kamala nayana puri bari jurawata

ghana Ghana phokāre mūrārī. Etc. Both the songs are from the Nāṭ Rukminī-haranā.

(b) ramayā cale mithilā ku lāi
 Likewise there are scopes for depicting other Rasa-s in both the forms.

Music is an integral part of dance. Without rhythm performance of pure dance is impossible. This is supplied by some kinds of instruments or supporting vocal music. On the basis of the later variety, interpretative and expressive dances are performed. Of the four kinds of instrumental music that is Ghana. Tatā, Avanaddha and Susīra. Almost all these are used in Bharatnātīyam. Tatā Vādyā like Cāreṇdār and Kāli were found in Satṛīyā tradition. Here a point needs some elaboration. According to classical works on music, vocal music is also included in this category, which is of two types Śārīrī Vīnā and Kāsītāha Vīnā or Dāru Vīnā. The difference is that, stringed instruments are used in Bharatnātīyam and because that type of being now obsolete, use of Cāreṇdār is now replaced by Violin. But Śārīrī Vīnā, that is vocal is always there in Satṛīyā. Like Pākhwāj and Mrīdaṅgam, Satṛīyā usages the Khola (Dobā and Negerā also) as the main Avanadha type of instrument. Ghana in form of cymbal is used in both the styles. Susīra however, is very rare in Satṛīyā. Mention may be made of Kāli but since it cannot be bounded in a particular scale, nowadays this has also been replaced by flute, which is also used in Bharatnātīyam. But a point should not left our attention that suitably trained voice in vocal and proper tuning of Khola instrument has yet to be improvised in
Sattrīyā. This is a challenging task for development and for attaining the status of Sattrīyā music to the equal height of other dance forms including Bharatnāṭyam. This happened due to lack of use of turned instruments and supporting vocal music which is traditionally maintained.

Both Bharatnāṭyam and Sattrīyā dance styles follow two different styles of music – Karnātic and Sattrīyā respectively. Karnātic music is used in all the dance drama forms of southern India. Another set of music is practiced in the Sattar-s of Assam, which according to some scholars, may be placed as the 3rd school of Indian music. Though some names of Rāga-s of Sattrīyā are similar to the other two categories, the form and structure of Sattrīyā Rāga-s are quite different. Such common names are Kalyāṇ, Āśowāri, Belowār etc.

To evoke some definite Rasa or sentiment, preponderance of the use of certain Swara-s are prescribed in music treatises. In case of Jāti Rāga and Aṁsas Swara. While making analysis, it is found that some Sattrīyā Raga-s posses this trait prescribed in classical text. For example the song of the drama Keli-gopāla ‘āwata Govinda gopīni piu’ is in Rāga Natā where Madhyama and Panchama are frequently used for evoking Śrōṅgāra. The song ‘ore sakhi pekho’ in Rāga Śrī-gāndhāra or ‘gopīnika kāice keśava jiva le’ in Āśowāri may be cited for Karunā, sentiment of separation where soft Gāndhāra and soft Nisāda are frequently used. this was already mentioned earlier.
In Bharatnātāyam dance various Tāla patterns of Karnātik music are used. In Satrīyā similar features are available. Within the same circle of Mātrā-s there are many Tāla-s which vary according to division and beat patterns. In Satrīyā there are varieties of Tāla-s and even though the Khol is the only percussion instrument, it is played in an alluring way by the experts in Gāyan-Bāyan recital, Yorā Prasaṅga and even in dance. Rāgamālikā and Tālamālikā are there in both the styles. In Satrīyā dance in the song ‘anna bhojane’ of Bhojana-Bahar drama, Rāga-mālikā is used in Jhun dharā and Jāmān dharā parts.

In Satrīyā, Tāla mālikā-s are used in songs and dance items. There is a saying of using combination of three Tāla-s which goes like the following—‘dharichobisāma Tāla Rūpakā Tāle bole bhāla dah-bāriye bole mai pātichu janājāla’.

For example even in a Ghoṣā sung just after the Bar-gīt of Yorā Prasaṅga, sometimes as many as combinations of four different Tāla-s are used making the recital a very attractive one. Examples of Tāla-mālika and Rāga-mālika-s used in Bharatnātāyam in Nrūta and Abhinaya items like Jatiswaram, Varnām etc., are there.

In Bharatnātāyam the Mātrā-s of a particular Tāla remains the same but the Gati or movements of Bol-s changes without affecting the basic circle. This

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248 In one Tāla pattern, the Tāla Dharanjati, Jati, Māth-jati, Rūp-ganjāl, Sudhā- ganjāl etc. having equal Mātrā-s are played according to different divisions and beat patterns. Such examples may be cited from Paritāla group like Cutkalka domāni Thāk Tāla etc. so is the case with Ektāl and Khar-mān.

249 Such combinations are called Cārikhanīyā (using four Tāla), Tinikhanīyā (using three Tāla-s) etc.
trait is also present in Sattrīyā particularly in Cāli-nāc and Sūtradhārī-nāc and other dances also.

The pure dance items like Alārippu, jatiswaram of Bharatnātāyam and Cāli-nāc, Jhūmurā-nāc of Sattrīyā can be structured in specific pattern for performance which is not possible to change while performing.

In Sattrīyā the Tāla pattern is shown by Tāli and Khāli by hands only, laghu (fingers) is not shown in this process. The movement of Tāli and Khāli is similar to Chāpu Tāla of Karnātik music. For example the Gītar-nāc of Cāli titled ‘Hari pada pekhaye’ etc. sung in the Bandhā Rāga in navanit Barāri Rāga.

7.01.00 Conclusion:

In the foregoing pages, an attempt has been made to discuss some salient features of the two dance forms -- Bharatnātāyam and Sattrīyā. Since Sattrīyā came to be known much later than that of Bharatnātāyam, comparison in some cases might not have been fully possible. That does not mean that Sattrīyā has no scope for such study. The objective was to investigate and explore the possibility and inherent traits of the dance form which was so long legging behind in comparison to widely established dance form Bharatnātāyam. It is deeply felt that in order to elevate Sattrīyā to such level, serious investigation and analysis including the nuances of Sattrīyā is a must.
It was aimed that a comparative study of the two performing art forms would pave the way for better understanding and thereby establishes the bond of unity and integrity. Because despite some differences, root of the Indian culture as a whole was the same and thus emerged from the same origin. In doing this study, conscious attempt has been made to avoid any preconceived idea, which is detrimental to academic pursuit and, therefore, while doing such work, it is necessary to be quite neutral in pursuing the study.

The traditional method of imparting training in Sattrīyā will have to be made more scientific on the basis of existing forms like that of Bhartanatyam, without of course, distorting and deviating from basic principles and ideas of it. As the carriers or inheritors of Sattrīyā are not fully acquainted with scientific and analytic approach, their role should not escape our due attention. But it is seen that some of the traditional Guru-s, who came out of Sattra institutions seemed to have become enthusiastic in assimilating and incorporating few elements from other sources in the name of improvisation which should not be encouraged at all. Despite that, it is encouraging to note that Sattrīyā has now prospered in a right direction due to conscious attempts made by some senior performers as well as traditional Guru-s and scholars. An apex body to formulate guidelines is felt necessary for further development of the form. A modest attempt in this direction is made in the study exploring the possibilities of following Śāstric elements in Sattrīyā which are already there in the dance form. It may, therefore, be found that dilation of certain point in Sattrīyā has been given prime emphasis than that
of Bharatnātāyam because of non-exploring and non-utilizing these traits of Sattrīyā till now in a befitting manner. That is why it is hinted that the existing traditional forms of Sattrīyā are to be made more refined from artistic and aesthetic point of view.

Suggestions offered: There are many publications, books and journals, audio video aids and well established institution, to impart training in Bharatnātāyam. In comparison to that Sattrīyā has scanty of such materials, even though few institutions have come up very recently.

The only University recognized institute is the Sattrīyā Sangeet Mahavidyalaya at Jorhat which confers B. Music degree in Sattrīyā. There are other institutions like Sangeet Sattra, Guwahati, Rudra Borua Govt. State College of Music, Sattrīyā sangeet Carcha Kendra, Jorhat under Assam Sattra Mahasabha, Sankari Sangit Vidyapith and some other individual institutions conduct 2/4/5 years syllabus for various degree diploma and certificate courses. But it is observed that much emphasis has not been given on the practical part of dance giving accurate knowledge of placing different parts of the body in proportionate way. Along with the practice of traditional items, the Śāstric rules and principles are to be analysed to follow these strictly by the practitioner.

It is seen that the Bharatnātāyam style has clarity on teaching methodology as well as in presenting recitals on the stage. In its recital, various aspect of Nrūtta, Nrūtya and Abhinaya-s are added for making the presentation
more attractive. Here not only the composed items were added but also centuries back compositions are brought to the light of spectators. In this process new compositions are included along with the old lyrics. It will be seen in the foregoing Chapters that the Sattrīyā has mainly two sets of individual and drama centric dances. Besides these items there are plenty of intricate Tāla patters or Bājānā-s in Sattrīyā music which are yet to be developed as a supporting music for dance. On the basis of these Bājānā-s, various pure dances can be created which will broaden the Nr̥tta items of Sattrīyā, because a huge stock of Vāisṇava literature is there to do that. In the same way in Abhinaya also, there are possibilities to project different Bhāva-s, Nāyak, Nāyikā-s etc. on the basis of the text of Śāṅkaradeva and Mādhavadeva and other later gurus. Nowadays besides traditional items some experiments of different modern and social issues are also presented through Bharatnātyam and Sattrīyā. But the Guru-s and practitioners of both the styles should always continue the traditional items and its relation to Bhakti also. This was opined by the famous exponent Rukmini devi which was quoted earlier.

From the above discussion, one will not miss the point that in comparison to Bharatnātyam, Sattrīyā will have to strive to develop the form in all the components-Nr̥tta, Nr̥tya, Nātya and Saṅgīta including the Abhinaya part. The necessity and importance of the last point is a must for Sattrīyā to achieve an equal height with that of Bharatnātyam and other well established dance forms. In this direction some conscious Guru-s have made serious attempt so as to
develop Sattrīyā in the right way. Having so many resources, it is hoped that Sattrīyā will in near future also prosper to be at par with that of Bharatnāṭyam and other dance forms of India.