6. **HARATANAYA.**

6.01 Art of dancing is defined as the art of moving the body in a rhythmical way usually to music, to express an emotion or idea, to narrate a story, or simply to take delight in the movement itself. There is no recorded history or any other concrete evidence to show the exact date of the beginning of dance. Different countries give different situations at which particular persons originated dance. These are legends and hence cannot satisfy the investigating students. The origin of dance may date from the very beginning of man's existence itself on earth. It is also said that dance is the first means of communication as can be seen from the communication of children who begin to dance before expressing their feeling in words.

6.02 Dance is the oldest, liveliest and greatest among arts. It may be considered as the mother of all arts. The musician, painter, sculptor and poet have been inspired by the beauty, charm and elegance of the dancing body. Dance is the language of the body. In its simplest form dance means expression. It is an instinctive mode of muscular experience of feeling.

6.03 Words meaning dance do exist in almost all languages. The Sanskrit word *nātya* is derived from the root 'nat' which means to dance. The English word 'dance' is derived.

---

from the old German word 'Dan on' meaning to stretch out. 'Dan' in Dutch, 'Danza' in Italian, and 'dance' in French are other similar words meaning - dance.

6.04 Literally dance means expression. It is the succession of rhythmic movements or poses of the body to the accompaniment of music.

6.05 Dance is considered to be as old as human civilization. It is not known how the primitive man danced. But there is evidence throughout recorded history that men used to dance from time immemorial. But these records are static. The written history available on dance is of very recent origin. From the behavior of today's dancing primitives, one can decide that the nature of these dances has changed much. In older days the foot stamping should have been more important and it might have been intricate and complicated as it is today. Even today we see birds, animals, spiders etc. dancing to attract and impress their mates. So the dance of the primitives also might have had connection with the opposite sex.

6.06 Formerly every important function of mankind was associated with dance, whether it is child-birth or cradling, attaining puberty or marriage, victory over or death of an enemy or a rich harvest. "There were surely dances of thanks giving for harvest, for good weather, and for wanted rain. Rain dance have survived in some parts of the world today, and belief in the 'rainmaker' persisted in parts of North America into the

3. Ibid.
20th century.  

6.07 Dance has been used for different purposes and on different occasions. According to the purpose they are set up and are termed as ceremonial, spiritual, mourning, magical, entertaining, harvest, hunter etc. Among these a strong bond was established between religion and dance which is still being followed faithfully. Historical evidences are in plenty to show that it has been used not only for glorification but also as a means of communication between the religious leader and the people. In India if dance is connected with the temple in Western dance it is inseparably connected with the church. Even today dances of worship continue in every part of the world. Thus dancing has played an important role in the social life in all civilizations.

6.08 The earliest record of dance is available in cave-paintings. But they are only still pictures and one cannot have a clear picture of how the primitive man danced continuously. Their continuous dance is only a guess work that they might have moved from one pose to another.

6.09 Among the different dance forms now prevalent in the world it is difficult to ascertain which form is most ancient. Among the treatises on dance, we are in possession today, the Natya Sastra of Bharata is the oldest and perfect and most comprehensive in all respects. There is also the Abhinayadarpana of Nandikeswara whose date is variously assigned, which deals
with the gestures in particular. But the fact that these
treatises themselves are accounts of the then prevalent
theories and practices and presuppose previous authorities
force us to believe that the Indian Dance was perfected
much earlier than the date of recorded history and it seems
that the attempt to write a logical history of Dance and
Music on historical and material evidences is a futile attempt
as it will not be adding much to the present theory and
practice of Indian dances. But one thing must be mentioned
that while in the West various kinds of dances—religious
social and theatrical—gradually developed and evolved into the
different forms of today's European dances, quite different
styles were being perfected in the East especially in India.
Due to unknown reasons Western dance techniques concentrated
on foot-work and bodily movements as a whole, Indian dances
resorted to foot work only to sustain the rhythm and derived
their beauty and subtle meaning from the infinite variety of
delicate movements of the hands, neck, eyes, face and head. A
detailed study of the reasons for this basic difference will
reveal many interesting facts.

6.10 Indian dance, like the other Indian arts, has a
hoary past and it has retained its glory, variety and liveliness
throughout history. It has not been completely affected by
the changing circumstances and phases in the life of the people.
Since the art of dance developed in oral tradition instead of
written instruction, there was little chance for the content to
be affected or changed seriously. Further, the performers themselves created the forms and therefore no special choreographer who could have tried improvement in the contents of the dance, appeared in the field. The musical accompaniment was also a binding as well as a moderating factor which did not allow much deviation for the dance from the accepted standard norms. Above all, the music, dance and acting were transmitted orally only and in oral transmission only items learnt by heart could be transmitted. That is why even after a lapse of 2000 years we hear at the beginning of a Maratānatya performance the dancer-singer offering the Rangapooja - BHAJATHAKULA BHAGYAKALIKAM. One will really appreciate the invention of such a technique which has been helpful in the presentation of a dance form unpolluted and unmanipulated. It is another question whether this rigidity, inflexibility and stereotypeness have embellished or tarnished the image or enriched or impoverished the contents.

6.11 India is a vast country of different climates and people having different temperaments and ways of living and habits. But in this multiplicity of varieties also there is an underlying uniformity which binds them together like the thread of a garland holding the different flowers together which shine as a separate entity. Such external multiplicities and internalunities can be seen in everything in India, whether it is art, literature, dress habits, culture and so on and so forth. So Indian dance forms though changed very much in their evolution remain so only overtly and covertly their soul remained unaffected
and unchanged. The changes remained superficial and could not penetrate to the core.

6.12 Today we can find different classical dance forms in India - Bharatanatyam in Tamilnad, KATHAKALI and Mohini Attam in Kerala, KUCHIPUDI in Andhra, Yakshagana in Karnataka, Odissi in Orissa and KATHAK in Uttar Pradesh. Besides these classical forms there are numerous folk dance forms also.

6.13 From the days of Natyaasastra to the period of Tanjore Quartet who perfected Bharatanatyam to the present day form and style the time gap is of about 2000 years and within this span of time so many things might have happened to this art form.

6.14 As stated above Bharatanatyam even today more or less abides by the rules laid down in the ancient treatises on Nāṭya. So in this chapter its principles are elucidated vis-à-vis the ancient treatises viz. Natyasastra, Abinayadarpana, and Sangitaratnakara. Many modern writers on Bharatanatyam like Dr. V. Raghavan, Dr(Mrs) Kapila Vatsayan Smt. Mrinalini Sarabhai, etc., are also quoted as authorities.

6.15 Acharya Bharata is considered the first and foremost authentic authority on Nāṭya Sastra and his treatise NATYA SAstra is the reliable compendium in this discipline. He envisages the usefulness of dance in the following ways.
(The dance is conducive to one’s duty, fame, life; it is good and increases the intellectual power; it gives advice to people.)

6.16 **Bharata** has further elucidated the entertainment and recreation value also of the dance in the following lines5.

(The dance will give relief to the strain and stress of people suffering from agony, fatigue, sorrow, and people who do penance.)

6.17 According to **Vishnudharmottara Pithaka** to worship **God by Mithra** is to fulfill all desires and to him the path of salvation is unfolded. Dance gives prestige and longevity and destroys all miseries. The art gives guidance to the dullwitted and increases the good future of women. It brings peace, health and fulfillment. It is performed for the welfare of the people.

6.18 The legendary origin of **Natyasastra** is given as follows. Indra requested BRAMHA, the creator, to create a separate VEDA giving importance to entertainment. Complying with this request BRAHMA fashioned NAYAVEDA, by incorporating words from RIGVEDA, visual representation from YAJURVEDA music from SAMAVEDA, and Rasas from ATHARVAVEDA.6

---


6.19 Regarding the propagation and evolution of dance it is said as hereunder. BRAHMA taught NATYA to BHARATA, who presented it before SIVA. In it were included all the aspects of dance and gestures. After observing this SIVA asked TANDU his disciple to teach his way of dancing, the THANDAVA - to BHARATA. PARVATHY TAUGHT the LASYA aspects. BHARATA having learnt all the aspects initiated and instructed his disciples. In this way this divine art came into existence and spread in this world.

6.20 We donot certainly know the reasons why a divine origin is attributed to every Indian discipline of knowledge and one of the TRIMURTHIES is depicted as its originator. This may be intended to instil a sense of sentimental and sanctimonious feeling in the people who, in turn, will practise and propagate the art unquestioningly and dedicatedly with a missionary zeal. This is why the traditional artists consider it a sin while performing to make any deviation from the traditional path.

6.21 Historical and other material evidences go to prove that the Indian Dance also, as other world dances, underwent many changes due to Social, Political, Historical, Geographical and Cultural influences. The figures of dancers clad in dance costumes are found in many sculptures and paintings. There are many references also about dances in almost all ancient and contemporary literary works in Indian languages.
6.22  The first material evidence on Indian dance is the sculpture of a dancing girl obtained from the excavations of Mohenjodaro - which takes the antiquity of Indian Dance to 5000 B.C. The next one is found at Ranigumpha and Udayagiri caves at Orissa. Coming forward we get 'Sthambhas' and 'Stupas' where the dance scenes with full orchestra and accompaniments are depicted. The Buddhist Stupas, temples and the Hindu Temples furnish evidences, though not eloquent, on the popularity, the Indian dance has been enjoying.

6.23  The temples in Tamil Nadu especially those at Chidambaram, Tanjore and Kumbhakonam and Madurai are full of beautiful and picturesque dance sculptures. It is quite astonishing and flabbergasting to see all the 108 Karanas (Postures) depicted on the pillars and that also with the Text of Bharatanātya written underneath every karana. This definitely proves that the art was very popular with the masses and artist's sculptors and painters were adept in the art of dance and its literature.

6.24  As already mentioned earlier, the Indian dance form which got popularity in Tamilnadu is called Bharatanātyam and all the peculiarities and principles envisaged by the authorities on dance are scrupulously and cherishingly adhered to in this form, even today of course with linguistic variations and inflections. It is really surprising to note that the basic principles adopted in the Bharatanātya were envisaged by
the sages 2000 years ago and were written in places like
Banaras 2000 miles away and that also in the Sanskrit
language diametrically opposite to Tamil.

6.25 Thus BHARATANĀTYA as one of the lovely classical
Indian dance forms, became popular in Tamilnadu like
Kuchipudi, in Andhra, Kathakali in Kerala, Yakshagana in
Karnataka and Kathak in Uttar Pradesh.

6.26 'Bharathanatyam' is also known as Sadir Natya, Neutch,
Dasi Attam, Adal, Kuttu, Chinamalam and Bharatham. Technically
it is called 'Bharatham' and 'Nātyam'. The THIRUVILAYADAL
PURANAM explains the meaning of Bharatan as a combination of
Rava, Raga and Tala. The term means nātya in style laid down
by Bharata. Kay Ambrose remarks that 'Bharathanātya' should
not be confused with Bharata's nātya, but it is one of the
classical dances of India.

6.27 The home of Bharathanātya is considered to be
Tanjore. Beryle De Zoete in his work 'The other mind
relates that Bharathanātya is generally the secularization
of the most famous South Indian solo dance for woman. Sri
Ram gopal, the famous exponent of Bharathanātyam observes that
Bharatanatya is a type of dance technique evolved in South India.


The author seems to mean is that while
Bharatanatya is a dramatic presentation,
the Bharatanatya of the present day is
different this having its emphasis on Nritya.

10. As quoted. G. S. Ghurye-Bharatanatya and its costumes. Bombay:
The exact birth place of Bharathanātya is a controversial subject. According to some it sprang from Andhra, but to others it is Madras. Projesh Banerji in his 'Dances of India' speaks of its origin in South India which has close affinity with its dance principles laid down in Bharatha's Natya Sastra.

6.28 It is to be deduced that Bharathanātya got entry into temple worship along with the DEVADASI who were appointed in temple to dance during various celebrations, religious ceremonies and festive occasions.\(^{11}\) The DEVADASI themselves were dedicated to god. They were of various categories - RAJADASI who danced before the DHVAJASTHAMAM, ALANKARADASI who danced at social ceremonies, DEVADASI who danced regularly in temples. These dancers were respectively known as ADUKALA MAHAL, NATAKA MAHAL, and DEVAR KANNINGAYAR.\(^{12}\) The devadasis were initiated into this art after dedication to the deity in a ceremony known as Battukattal i.e. lying a tali around their neck. The DEVADASI have played a prominent role in propagating and developing this art form. ILANKO ADIGAL in his SILAPPADIKARAM describes the dance by MATHAVI and also various types of female dances. The Bhagavathars early known as koothachakkayyan, and AARYAR, learned this art and then propagated it. The female dancers were known by the names 'Thalaikkolikal.'

---

\(^{11}\) Mrinalini - op. cit. p71

\(^{12}\) ibid.
6.29 Bharatanātya is the classical dance in the style of BHAJARAYA BHATNYAM danced by a single dancer - usually female. A full course of study of Bharatanātyam takes at least seven years' training and constant practice, under the direction of an eminent Guru. The ideal age to start the study is between 7 and 10 years. The training begun at an earlier age enables the dancer to have mastery over all the aspects of dance. The flexibility of the limbs of her body helps her to execute even the most difficult and complex movements. Thar the training in Bharatanātya is known by various names - DARSHAKAKRANA, CHILAMBU PIDIKKAI, SHRAMAVIDI etc.

There are technical movements that require constant and severe practice - gliding of neck (Addima), movement of eyes (nayana sadhaka) movements of limbs and so on. Only after obtaining proficiency in all the fundamental forms and different dance forms the dancer could be initiated into the 'ARANGETRAM' ie, giving the first performance on the stage. During the Arangetram the dancer is presented with a bamboo stick 'Thalaikol' through a ceremony 'Thandiam pidithal' ie, holding the stick.

Before attempting a description on the components of Bharatanātya it is desirable to have an overall picture about them. The components constitute the Nārthaki (dancer) the Nattuvānār (choreographer and conductor) Gayika (singer), Vadakamandali (the accompanying artists) and Darsak (audience).

13. Malasarswathy & Raghavan - BHARATA-NATYAM, S. T. Reddiar, p. 28
15. ibid.
6.30 The dancer is the most important component because it is the physical, emotional and natural characteristics of the dancer that determine the quality and the nature of dance. The nature and way of performance of the dancers depend mainly on the land of their origin, tradition, styles, and climate and other cultural and geographical conditions. This is why the dance of cold countries tend to be vigorous and of warm countries languid. This is why dances by men tend to be fiery and that by ladies is exquisitely subtle.

6.31 It is of common knowledge that dance styles of men and women differ considerably, and at times are opposed dimetrically. In all dance forms men demonstrate their strength and virility and women their charm and feminity. Bharatanātya being a purely feminine dance form, the charm, beauty, grace, elegance, tenderness, buoyancy, ease, etc. dominate and embellish the dance.

6.32 The qualities a Narthaki should possess are enunciated as follows.

"Women who have (beautiful) limbs, who are conversant with the 64 arts and crafts; clever, courteous in behaviour; free from disease; bold, free from indolence; imbued to hard work; capable of practising all arts, skilled in dancing and songs, who excel by their beauty, youthfulness, brilliance, and other qualities. Such nartakis should be selected for dance."
Smt. Mrinalini, in her 'Sacred-dances' gives the qualifications of a dancer as follows\textsuperscript{16}. The dancer should be possessing a good figure, young with round breasts, charming, experienced, well-versed in rhythm, skilled in executing the bodily movements and in the intricacy of steps, having large shapely eyes, knowledge in music - gita, vadya, tastefully apparelled and bejewelled, endowed with a sparkling face, not too stout nor too thin, not too tall nor too short.

The \textit{Vikramacharita} describes a nartaki thus: The luster of her face as autumn moon, long eyes, her arm slopped at the shoulders and her breasts high and close, with gleaming thighs, waist as small as a span of the hand, magnificent buttocks and toes gently curved.

In \textit{Abhinaya Darpana} \textit{Nandikesvara} describes the qualities of an ideal dancer. She should be slender-bodied, beautiful, young with full round breasts, self-confident, witty, pleasing, knowing well when to begin and when to stop, having large eyes, able to perform in accompaniment of vocal and instrumental music and to observe the proper time beats, having splendid costumes.\textsuperscript{17}

17. \textit{Abhinaya Darpana}. op. cit.
KALIDASA in MALAVIKAGNIMITRA elucidates the qualities to be possessed by an ideal dancer i.e. the dancer must have a splendid body possessing beautiful form and graceful gait. Her eyes must be long, face beautiful like the autumnal moon, arms drooping, shoulders narrow, breasts high and close, sides appearing kneaded, waist just the measure of the palm, hips huge, feet with bent toes.

BHARATA SIDDHANTAM observes that a dancer should be expert in the knowledge of music, Vadya, Nritya; and should be thorough in the varieties of raga, tala, suddha and Desi varieties of sangeita, in 108 tals, 108 ragas etc.

JAYA in his BRTITA RATNAVALI gives the lakatana of a dancer as follows. She should be soft and delicate in her limbs, must have a musical voice—deep and appealing, must be excelling in all the aspects of dance, such as gesticulation of mood and flavour; must have a vermillion lip resembling the bimba fruit.

18. Kalidasa - Malavikagnimitra II.3


According to Sri Sivaramamurti the dancer should not only be beautiful but also winsome in speech, courteous, eloquent, distinguished in learning in the Sastra of art and science, possessive of a sweet voice, well-versed in music, should be of a good birth, composure, symmetry, versatility, appropriate glances, ease in performance, confidence in one's own skill are some of the factors that make the dancer effective and successful.\(^{21}\)

6.33 The dancer must develop control over the different movements executed by her. She must achieve the harmony of posture, balance and co-ordinate movement.\(^{22}\) The dancer with pale eyes, scanty hair, thick lips, pendant breasts, too thin or short, too tall or too short, hump backed should be rejected.\(^{23}\) While performing, the dancer should strictly adhere to certain principles. She should underline the music and its shades by the limbs with appropriate away and movements; feelings should be depicted by the looks of eye, meaning by gesticulation and rhythm by feet. She should try her best to infuse life into her performance. She must be truly creative, able to compose from her own imagination and kinaesthetic sense. She should consider the musician as her...
partner and must care for the rhythm and structure underlying
the musical composition. Further the dancer should make use
of the music intelligently. She should bow to her superiors,
Guru and scholars before the commencement of the programme.
Before entering the stage the dancer should seek the blessing
of Lord Vighneswara, Nataraja, Saraswathi and other deities.

6.34. The ancient treatises and the preceptors have more
or less exhausted the number of qualities an ideal dancer
should possess. There is nothing that could be left out from
or added to this list. Still to show the view of the modern
critics on the qualities of the dancer a few lines from the
Encyclopaedia Britannica are quoted here verbatim.24

"The dancer's instrument is the human body, and the
ways in which it can be used depend almost entirely on how it
has - or has not - been trained. It is possible to device
very beautiful and striking ensemble works with dancers who
have had virtually no training but who can look and move well
........................."

"The trained body is however - nearly always more
eloquent and permits a much greater variety of steps, jumps,
turns, lifts and almost aerobatic feats. Similarly the highly
trained dancers of Bali and men and women who have mastered
the complex language of Indian dancing can use their bodies
far more expressively than can the untrained".

"The degree of movement of which the human body is capable depends on the flexibility and strength of the muscles and on the length of the bone connecting ligaments. These tissues are not flexible like muscles but they can be lengthened by special training at an early age before they have had time to harden. This is one reason why the professional dancer must start training young. In classical ballet it is always possible to spot a late starter because the body—especially the feet and legs—will not have the strength and flexibility of the dancer who has started young. The training of a dancer, in any style, is based on daily practice of exercises carefully planned and perfected over centuries, to give the greatest strength and awareness to every part of the body."

"Because the trained dancer has brought his body to a high state of flexibility, control and alertness, he will always be a better and more expressive dancer than the untrained one. His body probably is more beautiful and his carriage more erect, so he can achieve the harmony of movement that is the essence of the art of dance."

6.35 In Bharathānātya the Nattuvanar or the Guru of the dancer gives the intensive training in dance and hence is a prominent figure. It is impossible to imagine a dance performance without a Nattuvanar. The balance to be maintained
in a programme rests on his hands. He should be possessive of many good qualities. He must be adept in the knowledge of sangeeta - gita, vadya and nritya; should be attractive, well dressed, humble and must be skilled in the art of playing the Jalar (Cymbal) and reciting the jathies. He must have tala jnana, Ragajnana, laya sudhi and correct pronunciation of jathies. Bharatha Siddhantam describes in Tamil the lakshana of a Nattuvanar as follows.\(^{25}\)

"NAVAPATHIRATHIL NALAVAVITTAMAVE KATTALAYAM
AVAMANIRI ADUTALALADUVAKUM JAGAMATHU
VATTAMATHANAL MIKATTAVAMUNDARAL NALLA
NATTUVARE ERAVAM NADUVAN GUNAM"

6.36 He is the counterpart of the choreographer and conductor of the Modern dance. He is the creative mind to invent the order of the events, the combination of steps, sequence and patterns of movements, co-ordination of the gestures and music and the conductor or even the supreme director of the show. While in modern dance the choreographers and conductors remain behind, in Bharatanātya the Nattuvanar - the choreographer cum conductor cum director remains on the stage besides the dancer and singer regulating the whole sequences of the programme. So his job is more difficult and requires more skill than the present day choreographers and conductors. Since he happens to be the 'Guru' of the dancer

\(^{25}\) Bharatha Siddhantam, Adyar Series, Madras. p.18.
his presence inspires her and instills confidence in her mind. This is why at the beginning the dancer bows to the Nattuvanār. It is really interesting to note that though the Bharatanātya happens to be a feminine art still male Nattuvanars dominate the show and without them and their guidance the dancer cannot perform.

6.37 Music accompaniment and instrument accompaniment are part and parcel of a Bharatanātya performance. According to the ancient treatises the music, dance and instruments cannot be separated from a Nātya performance. The Historians presume that the earliest dance might had the accompaniment of the stamping of the feet, clapping of the hands, chanting of the sounds and then possibly drumming. There are evidences to show that in the world dance forms also, in the beginning years, music, dance and instruments were inseparably linked. But gradually in Europe oral music was separated from dance and only instrumental music remained to give rhythmic tempo to footwork and movements. But in Indian dance - in all its forms - oral music and instrumental music remained inseparably and still play a very important role. It is difficult to imagine an Indian dance performance without the accompaniment of music and musical instruments. In dance music helps to elicit the best out of the dancer; it initiates, prompts, and supports the dancer; It is the reciprocity of the dancer and singer, and it is the mutually complementing nature of the music and dance which enlighten the audience and give them
a three dimensional experience - auditory, visual and mental.

6.38 The qualities of the dance musician, the role of the accompaniments, musical items to be presented in a performance etc. are dealt in detail in the next chapter MUSIC IN BHARATA NATYA.

6.39 The costume for the Bharatanātya performance should always be fascinating, attractive, beautiful, lively and congenial to sentiments and moods. Since dance is a spectacle the costumes, make-up etc., are designed to make the impact more spectacular and visual appeal more colourful. The apparel for the dancer will be made of brocade or shimmering silk or satin. It is stitched in the pattern of a pyjama in a tapering style with a plaited or frilled cloth piece in the middle and backpiece cut in a semi circular way with broad border. The plaited piece will be attached to the dress and will be only up to the knee. For men, the dress also will be up to the knee. Female dancers will wear a light fitting 'choli' (blouse) of the same colour. They also wear a small half saree plaited in a beautiful manner and the end of which is tucked inside the dress. Nowadays a slight change is introduced. The dress is stitched along with the blouse and the sari piece (photograph in chapter AN IDEAL NATYA PERFORMANCE)

6.40 In addition to this the dancers wear head ornaments, armlets, bangles, earrings, nose rings, necklaces etc. Women dancers wear 'VENI' (semi circular head gait made of flowers) or JADASINGARAM over the bun of the plaited hair. They arrange
their hair in long plaits the end of which is made attractive by a Kunchalam. Ornaments selected will be light. NATYA SASTRA describes the various ornaments to be worn by female dancers.

6.41 Head - Sikhapasa, Sikkhavala, Pindipatra, Cudamani, Makarike and Muktaila.

Ear - Kundala, Karnika, Karnavalaya, Patralamika, Karnamudra, Karapotkikala (ear - top), Sikkhapatra (ear ornament studded with multicoloured jewels).

Neck - Muktavali (Peal necklace), Vyalapankti (ornament with snake motif), Manjari, Ratna melika (jewelled necklace), Retnavali (bigger necklace), Sutraka (necklace with 2, 3, or 4 strings).

Upper arm - Anagada (arm band) and Valaya (arm ring)

Fore arm - Kharjuraka and Socchitika - Necklaces.

Breast - Necklaces.

Bosom - Jewelled variety.

Fingers - Kataka, Sanka, Hastamartha and Mudrangulivaka.

Hips - Talaka, Mekhalana (girdle), Kanci, Rasana, Kalana.

Shanks - Padanatra.

Ankles - Bupura, Kinkini, Shontika, Ratna, Talaka and jingling-katakas.

Toes - Toe-rings and Tilaka for the big toe 251

6.42 The make up of the dancer is made to suit to moods and bhavas. The face will be painted in rose colour with foundation cream and rose powder. The TILAK in the centre of the forehead will be artistic, done with kasturi (kumkum). The eye-brows are darkened with collyrium, dots will be put with white and red powder giving the impression of flowers. The eyes are lined with collyrium. The cheeks are decorated with PATRALEKHAS. The lips will be dyed red and teeth are whitened to shine. The body will be smeared with sandalwood paste.

6.43 Bharata describes four varieties of colours for the face i.e., svabhavika (natural), prasanna (transparent - for depicting wonder, mirth and erotic love), Rakta (red for heroic and terrible sentiments) and shyama (dark - for fearful and odious sentiments). \(^{27}\)

6.44 The ornaments worn by the dancers should be light and attractive to look at. They should be of imitation gold and stones and glittering in the light. The KINKINI or CHILAMBU to be worn by the dancers should be chosen with the utmost care. The NATYA SASTRA and ABHINAYA DARPANA describe the quality of KINKINI and the way it is to be made. According to ABHINAYADARPANA the features of KINKINI are as follows.\(^{28}\)

Tiny balls made of bronze (Kamsya) should have pleasant sound.

\(^{27}\) ibid

should be well shaped and have the stars as their (tuetelary) deities and should remain one anguli(½") apart from one another. The dancer should bind a hundred or two hundred of them in each of her two feet with blue thread in tight knots. The bells can be made of silver or copper. For Kathakali the KINKINI is known by the name KECHAMANI worn just below the knee. KINKINI is also known by the names CHILANKA, JANJER, CHILAMBU, NOOPIR etc. This is indispensable for dance since it enables the dancer to maintain the TALA by her feet. Nowadays the KINKINI is made in a more fascinating manner. Since there is the chance of the cord being loosened the dancer stitch and attach the bells to a leather piece suiting the measurement of the ankle of the feet and fasten with clips of adjustable sizes.

6.45 In the present day dance performances the audience can witness the influence of film in the costume and make up of the Bharatanatyam dancer. She tries to bring artificial look in her make up. She applies eye shadow on the upper part of her eyes which gives a blindman's look for the dancer; sprinkles 'gilt' or shining maica on her face which mars the natural beauty of the face. All these mar the quality of the performance also and results in cheap exhibitionism.

6.46 Decoration of the stage is an essential factor for a dance performance. It forges a link between drawing, painting and the other fine arts like dance and music. The dancing troupes must have a stage designer who can give ample
and valuable suggestions regarding stage arrangements. The designer must be highly imaginative, creative, and having a basic knowledge of the dance techniques. The stage constructed should be of proper measurements giving enough space for the dancer to execute the movements freely and easily. There should be sitting room for the orchestra and the musicians to sit on the right side of the dancer.

6.47 Lighting is one of the effective aids which can make or mar the spectacle of dance. The lighting expert can make use of his lights to create a magic world. The lights can create the atmosphere while the dancer tries to evoke the particular rasa on the audience. In ancient dancing theatres, light-effects were created with torches. A lamp with thick cotton threads filled with mustard oil was used to illuminate the stage. This was placed on a pita or high stand.

6.48 In the modern stages the lighting adjustments are highly advanced. For lighting foot lights, strip, and border lights are used. Arc lights with mica heighten the illusionary effect. Mixed while coloured disc lights create different scenes and situations. A spot light brings a natural effect. For Bharathanatya, at the outset and during first half only foot light and spot light are used. During post interval session the disc lights and coloured lights are used for the padams of different categories. While representing Krishna,
or Rama blue light is shed; for Devi usually blue, green or red is used. For snake dances, peacock dances etc., the apt colours such as green, blue or violet are given.

6.49  Bharata in his Natya Sastra describes an ideal stage and according to him the stage should be fashioned like a mountain cave. 30 For an ideal stage there should be green room on both sides for the dancers to change their dress and take rest. 31 The green room is known by the names - NRISINGHA and SAJAGREHA. The green room is constructed with two MATTURAMANDIS with 4 pillars. Sometimes a curtain is used to set off a green room to serve the purpose. There should be a single curtain in front, one at the back, one each at the sides - right and left. The colours selected will be deep red or blue for front, black or blue back or navy blue for the other three sides.

6.50  In Sangraha Choodamani, 32 it is described as follows. There should be a thick and beautiful curtain in front, behind it there should be two very thin and beautiful ones looking like thin mist. The first curtain is the front drop which is removed as soon as dance begins. In the present dance stages, the back curtain is usually decorated with flowers or with temple background made with cardboard covered with gilted gold.

30. Bharata - Natya Sastra p.64 op.cit.
paper to give the impression of dancing before the temple.

6.52 The dancer while in the stage should strictly observe certain rules. As walking on to the stage the dancer must acknowledge the audience pleasantly; she must bow to the audience; then touch the feet of the GURU and other accompanying artists and finally the floor seeking the blessing of Bhoomidevi. In the stage she should always keep a smiling face while not performing ABHYAS. She should not hurry off the stage without bowing. She should not turn her back to the audience and walk off. The movement should be full of grace and elegance.

6.52 The role of the audience in a performance is as important as that of the dancer, musician and other artists. The success of the performance rests mainly on the audience's impact and response. The Rasika the rapt listener and spectator also plays an important part in the success of a concert. The ideas generated and transmitted by the dancer, are sustained and invigorated by the attention of the Rasikas. This is called the SADHARANASEKRANA of the BHAVAS. On the other hand if the spectators are whispering to each other, remain restless, and express their disinterestedness and come and go in the hall as they please the performer will naturally lose the interest and the show becomes a lifeless action. One can see this precarious condition of artistes giving during the marriage receptions.

33. Paul Peterson. Solo performance - Natural singing. 1955. p.57-
6.53 The listeners fall into 3 categories - one that has no interest in arts, the second remaining in the hall due to some compelling force. The third category is actually interested and thrilled in the art. It is this third category of rasikas which sustains the classical art forms in spite of the onslaught on them. An experienced professional musician has aptly explained the interaction between the RAS lka and the performer in these words. The informed listener, the Rasika plays a significant part in a concert. He is not a passive spectator. As the concert progresses the ideas of the performer and the rasika who duplicates them in his brain hold communion in ethereal space and the performer draws sustenance from the sympathetic vibrations of the listener to build up the great edifice of musical imagery.

6.54 The audience to be true to the sense of the word should appreciate and encourage the artiste and give their true opinion about the performance. They should observe the performance carefully and deeply and must make out between the good and bad aspects of the performance. As is said elsewhere in this study by proper initiation and orientation only a good audience can be created and a good audience will surely elicit the best capabilities of the artiste.

6.55 When all the above said components join together and present a well rehearsed show - which is very rare - the spectator enjoys that eternal bliss which is the avowed aim of all Indian art forms.