Sangita Muktavali

Textual study and interpretation in performance

Tagore Research Fellowship Project

By

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PREFACE

Pranams to my Gurus who have enlightened me throughout my career and to what I am today. I feel honoured and happy to work on this topic "**Sangita Muktavali - Textual study and interpretation in performance**", which has been my long time passion. I am a senior disciple of world renowned dancer and research scholar Padmabhushan Dr. Padma Subrahmanyam. Having been under her guidance for the past 45 years I have developed a passion in research. After completing a dissertation on **"Dance - from Sanskrit Sources",** for my M. Phil., 33 years back, I was very much interested in studying the Nāṭyaśāstra. I had acquired Master's in both Sanskrit and Bharatanāṭyam and submitted a project for M.A. Bharatanatyam on **"Post-Bharata Sanskrit works - with special reference to Sangita Ratnakara".** Apart from this I completed a research project on **"Visualising Kalidasa's Drsya kavyas through Bharata's Natyasastra"** for my Senior Research fellowship under the Ministry of Culture, New Delhi. I was keen in doing a research giving importance to both Literature and Art.

As a performer, teacher and choreographer of the art form of Bharatanṛṭyam for more than three decades, I thought I would be able to do justice to this work. That is the reason why I chose this text as a topic of my research. In this work, an attempt has been made to explain the technical as well as practical aspects of Nāṭya. Nāṭyaśāstra is an encyclopaedic work on theatrical aspects. The mārga technique given by Bharata is later added with the deśī elements by post- Bharata authors. This reveals the evolution of Nāṭya. The concept of Nāṭya as given by Devana in Saṅgītamuktāvali is explained in this work and wherever necessary comparisons from other texts are added. A proper understanding of the essential terms is necessary. Therefore, this research furnishes various references to the terms connected with Nāṭya. Though almost all the concepts will be covered in this work, importance will be given to the āṅgika abhinaya which will be useful for the dancers and dramatists.

The original Sanskrit text of Devanacharya's Saṅgītamuktāvali edited by N. Venkataramanan and published by Sarasvati Mahal Library, Thanjavur, will be the primary source for this research. Other texts such

as Nāṭyaśāstra are taken for comparison. Texts written by scholars like V. Raghavan, Kapila Vatsyayan, Padma Subrahmanyam, Pappu Venugopala Rao, Mandakranta Bose and others has been studied to understand their views on this subject for more clarity. This research work is an exclusive study of this book on dance and to understand the concepts in connection with performance. This research also compares Natyasastra and Abhinayadarpana as they are considered to be the main sources for Bharatanatyam. So it will be useful for the students of Bharatanatyam and the research scholars. I assure you that this research project is done with utmost sincerity and it will be beneficial to the Nodal Institution. I thank the Director of Kalakshetra, Smt. Revathi Ramachandran for her support and guidance. I also thank the staff members and librarian of Kalakshetra for the help rendered.

I wish to thank all the scholars who have helped me in pursuing this research. I profusely thank my Guru Dr. Padma Subrahmanyam for motivating me in this research. My thanks are due to Smt. Nandini Ramani who has been supporting me in all my ventures. I thank her disciple Dr.Rama.K. presently the Headmistress, Sri RKM Sarada Vidyalaya Model HSS, who has done Ph.D. research on comparative study on Sangita Muktavali for her guidance for my project. I thank Dr.Gayatri Kannan, Principal of Nrithyodaya, for supporting me in this venture. I also thank Asst. Professor Dr.Sharda Narayanan for guiding me in this project. I thank the young bright Sanskrit students B. Naveena, Shruti.M., Shri Abirami Jayaraman and Radha Muthulaxmi for helping me in translating and typing some portions of this project.

INTRODUCTION

Nāṭya

Nāṭya is a holistic art form which comprises of drama, dance, vocal and instrumental music. The theory of dance is well understood by sculptures and painting and thus, they act as a commentary to the works on dance. The 64 kalaas have been mentioned in earlier works which were a part of learning in the society. Singing, instrumental music and dance has been foremost among them. These were known as 'Tauryatrka'.

References to drama, dance and music in Sanskrit literature

Nāṭya is a composite art that can be known with different terms. Terms related to nāṭya are saṅgīta, dṛśyakāvya, rūpaka, uparūpaka, prekṣa, prayoga, nṛtta, nṛtya, nartana, naṭana, lāsya, tauryatṛka and so on. These terms are referred and elaborated in many Sanskrit texts.

Literature review-Technical treatises on Nāṭya

Technical treatises on theatre art works were written describing the technicalities of drama, dance and music starting from pre-Christian eras. The evolution of this art form and their regional variations can be understood from these works. Bharata structured the knowledge of nāṭya, which is considered as a Veda, as a text called Nāṭyaśāstra.

Definition and features of Nāṭya

Bharata says, "The nature of the world having pleasure as well as pain which is represented through gesticulations of the body is called Nāṭya."

Yoayam svabhavo lokasya sukha duhkha samanvitah
Soangadyabhinayopeto natyamityabhidhiyate. NS. I. 121,122.

Nāṭya is the representations of the reactions of all the three worlds.

Trailokyasya asya sarvasya natyam bhava anukirtanam NS. I.106.

Nāṭya portrays the different aspects, emotions and situations met with in the world.

Loka vrttanukaranam natyam NS. I. 111.

Nāṭya is the imitating of the situations and is called rūpa as it can be seen.

Avasthanukrtirnatyam rupam drsyatayocyate. Dasarupaka I.7.

The activity of naṭa is called nāṭya

Natakarmaiva nātyam syāditi nātyavidam matam I Bhavaprakasa Pg.46.

Nāṭya is the imitation of situations –

Avasthanukrtirnatyamiti samanyalaksanam && S.R.VII.pg 180

Nāṭya, which is nāṭaka, is an adorable art and it has some traditional story for its theme.

Natyam tannatakam caiva pujyam purvakathayutam & Abhinayadarpana 25.

Nāṭya is the art of naṭas who are either actors or dancers. The major form of drama is known as rūpaka, which is based on nāṭya. Pāṭhya is nāṭya or rūpaka, which has many dialogues. Rūpaka places a greater emphasis on sāttvika and other abhinayas, which are rasātmaka.

The Nāṭyaśāstra is an extensive work on all the aspects on theatre, namely drama, dance and music. Though this śāstra codifies the learning of this art, it is learnt only through Guru Parampara. This work has influenced many scholars. Considering Bharata as their Guru, many scholars have written books on nāṭya, nṛtta, saṅgīta and allied arts. Generally, the scholars follow their preceptors while writing a book and add their opinion based on the practice of the art form during that period in their region. After Bharata, scholars brought out their own works based on the Nāṭyaśāstra. Some were commentaries on Nāṭyaśāstra. Many works written on saṅgīta have a few chapters on dance. However, many scholars adhere to Bharata's Nāṭyaśāstra, concentrating on a particular aspect of the whole work. The special features in these works are commendable. Such an elaborate text on dance is Saṅgītamuktāvali

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Saṅgītamuktāvali

This work was written by Devanācārya, who adorned the court of Prowda Devaraya of Vijayanagar in 15th century. It deals mainly with the aspects of dance and briefly brings in musical elements. In the topic

called abhinaya nirṇaya, the author deals with the four abhinayas in a very brief manner. He defines nṛtta, nṛtya and some varieties of deśī dances and songs. He classifies the dance (nartanam) as nṛtyam and nṛttam. It is again classified as tāṇḍava, that which is uddhata (forceful) and lāsya, that which is madhura (soft). Lāsya is predominant with sṛṅgāra rasa and tāṇḍava is that which was incorporated by Śiva and followed by Taṇḍu. The four varieties of nṛtta are preraṇam, preṅkhaṇam, guṇḍalī and daṇḍarāsakam. Aṅgas, pratyaṅgas and upāṅgas are elaborated in this text. Sthāna, cāri, karaṇa, aṅgahāra and gati are briefly described. Some deśī karaṇas are also added. This work, which deals mostly with nṛtta elements, also describes gīta, vādya, śabda, tāla and śabdaprabandha paddhatis. One of the special features of this work is pāda kuṭṭana cāris, like aḍavus, are mentioned. Tāla and syllables for aṅgahāra is seen in the second manuscript, which is available in Tanjore Library.

i) Objective of the research

Sangitamuktavali text seems to have the prayoga of angika abhinaya and karaṇas in nāṭya. This research deals about the presentation of abhinaya and karanas based on a critical study of the text. Moreover, the research will be concentrating on the aspects of dance dealt with in the text with examples from regional styles of dance.

The aim of this research is to reconstruct the elements of Natya in this text and also give a comparative study with that of Natysastra and other post- Bharata texts on Natya. This research is to establish the usage of dance movements in performance and to propogate the richness of the text. The important elements found in this book are the pada kuttana charis and gati varieties which will be useful for the choreography of Bharatanatyam and Nattiya nadakam.

ii) Hypothesis/ Methodology

The methodology followed in this research is descriptive and comparative. A survey is made on the prominent Sanskrit texts on Natya and the specialty of Sangita Muktavali is brought out. After noting down Natya and its relative elements in various texts, the practical aspects given in Sangita Muktavali are analysed and described. The evolution of

Natya during various centuries will be understood through this work. Though the concept of Natya has taken different forms, and the technical terms connected with the performances of the regional styles are given different names, it still prevails in practice of deśī forms.

iii) Relevance of the work

Theoretical knowledge on Nāṭya is equally essential for the practical presentation. The holistic knowledge of the Nāṭyaśāstra both lakṣaṇa and prayoga will be of great help in completing this research. It is necessary for dancers to understand and know the value and richness of the texts available to us. Though there are some print mistakes and lacuna in the text, this text is of high standard and there are not any translations available for this text. So this study based on theory and practice will be useful for those who are practitioners of dance and theatre. The manuscripts available in the libraries can be analysed for further study.

iv) Areas chosen for study

The text Sangita Muktavali is studied in detail. As there is no English translation available and only one edited version of print available from Saraswathi Mahal Library, that book is taken for research. There is a lot of lacuna in the available text. So other primary sources such as Natyasastra, Sangitaratnakara, Nrttaratnavali, Abhinayadarpanam, etc. have been studied for better understanding. As one Ph.D.research work on comparative study was found I have not done the comparison in detail. The text is studied in order to understand the technical terms and the concepts on dance dealt with by Devanacarya. The text Sangita Muktavali contains special elements such sabdaprabandha paddhati, nrtta gati, utpluti and bhramari karanas, pada kuttana caris, etc. other than the regular abhinaya nirnaya section. All these are explored in this research. The aspects of Nrtta, Nrtya, Natya and Abhinaya which is very important for dancers are highlighted. The variations seen in marga karanas in these texts are touched upon. The textual study is explained and subheadings are slightly modified in order to understand the concepts in a clear way. As the text is self containing and vast other sources have not been included. Devanacharyas view on these topics has been given in this

work. Manuscripts have not been studied. The existing version of text edited by Venkataramanan has been analysed.

v) Chapterisation

Chapters will be roughly formed in this order and after studying the text, necessary chapters will be added wherever necessary.

I. Introduction
II. Textual Study& Interpretation in Performance
III. Conclusion

About the Author of Sangita Muktavali

Gitam vadyam nrityam trayam sangitamuchyate.

Sangitamuktavali is one among the ancient texts which talks about all these aspects. There were many such texts dealing with Natya as the term Sangita was known as a generic term for these art forms.

Sangitamuktavali is written by Devanacarya. This is mentioned by him in the last verse of this text. N. Venkataramanan, editor of SM published by Tanjore Sarasvati Mahal Library opines that he was a court poet of Prowda Devaraja of Vijayanagar during fifteenth century (1406-1422 CE). He was the disciple of Rudhra and he was well versed in the entire three elements dance, vocal and instrumental music and was known as Taurya trika Cintamani. He says that scholars opine Devendracharya who wrote smrticandrika is the same person.

About the Text

This text Sangita Muktavali written by Devanacharya comprises of 1380 slokas till pg. 198 and this printed text has 202 pages. The whole text deals with dance and musical elements related to dance only. Though it does not have specific chapters there are many sub chapters numbered.

1. **Abhinaya Nirnaya**
2. **Nrtta bheda**
3. **Prerana**
4. **Gundali**

5. Gita Paddhati
6. Vadya Paddhati
7. Sabda Paddhati
8. Tala Laksanam
9. Sabda Prabandha Paddhati
10. Nrttanga
11. Patra lakshanam
12. Nrtam
13. Nrtya bheda nirnaya
14. Nrttanga Pratyanga
15. Sirobheda
16. Hasta bheda
17. Laksana and Prayoga of Puspaputa and others
18. Nrtta hasta
19. Laksana and Prayoga of Chaturasra and others
20. Hasta prachara
21. Hasta kshetra
22. Karaprachara
23. Hasta karma
24. Vaksa bheda
25. Parsva bheda
26. Kati bheda
27. Carana bheda
28. Padachara
29. Skandha bheda
30. Griva bheda
31. Bahu bheda
32. Prsta bheda
33. Udara bheda
34. Uru bheda
35. Jangha bheda
36. Manibandha bheda
37. Janu bheda
38. Drsti bheda (Rasa drsti)
39. Sthayi bhava drsti
40. Vyabhicari bhava drsti
41. Madira drsti

42.Bhru bheda
43.Putabheda
44.Tara karma
45.Vishayabhimukha tara karma
46.Kapola
47.Nasika
48.Svasa
49.Pakshe dasa svasa
50.Cibukam
51.Vadanam
52.Gulpha bheda
53.Osta bheda
54.Danta karma
55.Jihva bheda
56.Anguli bheda
57.Caranatala bheda
58.Mukharaga
59.Sthana laksana
60.Asana laksana
61.Cari bheda
62. Nrtta gati
63.Karana Visesa
64.Mandala
65.Angahara
66.Sikshavidhi
67.Brnda laksanam
68.Sabha laksanam
69.Samajika laksanam
70.Vritti laksanam
71.Rasa Nirnaya
72.Rasa Nirnaya
73.Upasamhara

Under my research I have subdivided the chapters in a slightly different way and rearranged some subchapters for better understanding.

CHAPTER-1- ABHINAYA NIRNAYA
CHAPTER-2- NRTTA - NRTYA BHEDAH
CHAPTER-3- GITA VADYA SABDA PRABANDHA PADDHATI
CHAPTER-4- NRTTANGA- LASYANGA
CHAPTER-5- NRTTA - ANGA PRATYANGA
CHAPTER-6- STHANA - CARI – GATI
CHAPTER-7- KARANA
CHAPTER-8- DESI KARANA
CHAPTER-9- SIKSHA VIDHI
CHAPTER-10- RASA NIRNAYA

Research Note:

- **The text Sangita Muktavali has been studied and analysed.**
- **Important verses have been transliterated and translated.**
- **References and Bibliography has been added.**
- **Libraries at Kalakshetra and KSRI have been visited in order to enrich the knowledge.**
- **Primary and secondary textual sources have been analysed.**
- **Attended classes on Natyasastra conducted by Dr. Shankaranarayanan, Assistant Professor at Tirupati College.**
- **Attended workshop on Marga Natya conducted by Sri Kalamandalam Piyal Bhattacharya.**
- **Presented a lec-dem on the "Abhinaya Nirnaya of Sangita Muktavali" at Kalakshetra, Chennai.**
- **Expert guidance taken from Dr. Rama, (Ph.D. in Sanskrit) Headmistress, Sri RKM Sarada Vidyalaya Model HSS, Chennai.**
- **Expert guidance taken from Dr. Sharda Narayanan, (Ph.D. in Sanskrit) Assistant Professor of Natya, Dr. MGR Janaki College of Arts and Science for women, Chennai.**
- **As a disciple of Dr. Padma Subrahmanyam, having learnt the nuances of Anga pratyanga bhedas of Natyasastra, which have been incorporated for better understanding of the Anga, Upanga, Pratyanga, Cari and Karana chapters of Sangita Muktavali.**

Thus I am submitting my work done in these two years from November 2020 to October 2022 with humble pranams.

CHAPTER-1

ABHINAYA NIRNAYA

Abhinaya Nirnaya of Sangita Muktavali.

Sangita muktavali begins with an invocation to Lord Shiva. Shiva is praised as the lord who has Ganga and the crescent moon on his head and let that God who is the ocean of Karuna bless us says the author Devanacharya.

Invocatory Verse of SM

Devanacharya starts composing his text with an invocation to Lord Shiva. I pay my obeisance to Lord Shiva for the fulfilment of my objective. He who is endowed with a gem-studded diadem, in which are found the Ganga and the moon, He who is as lustrous as the moonstone, He who is attractive on account of divine embellishments, He who is pleasant to the eyes, He whose body is a mass of brilliance, He whose face is as beautiful as the full moon, He who grants auspiciousness to those who seek refuge in Him, He who is served by groups of celestials, He who is the ocean of compassion and He who is the Lord of all the worlds.

vande gaṅgāśaśāṅkāñcitamaṇimakuṭaṃ candrakāntojjvalābhaṃ
divyālaṅkārakāntaṃ nayanasukhakaraṃ kāntisandohagātram .
rākācandrāsyaśobhaṃ praṇataśubhakaraṃ sevitaṃ devasaṅghai -
rdevaṃ kāruṇyasindhuṃ śivamakhilajagannāthamiṣṭārthasiddyai .

SM.Pg.1.Sl.1.

Abhinaya Nirnaya as in SM

Devana says, the story of Rama and others presented on the stage by the actor is abhinaya and it is of four types: angika, vachika, aharya and sattvika. All are explained here and sattvika is considered more important. Abhinaya is divided as Uttama, Madyama and Adhama. Thus this serves as an introduction to abhinaya.

Abhinaya is that which is eulogised in plays, based on characters such as Rama and shown by the actor on the proscenium.

rāmādisaṃśrayo yo'rtho nāṭakādiṣu kīrtitaḥ .
naṭena darśito raṅge bhavedabhinayaśca saḥ .. SM.Pg.1.Sl.2.

From this it is understood that Devana has followed Bharata in bringing up the stories of Epics as a Natya presentation.
Abhinaya is classified into four types – Aangika, Vaachika, Aaharya and Saattvika.
āṅgiko vācikastadvadāhāryassātviko'pi ca - caturdho SM.Pg.1.Sl.3.

Angika is so termed appropriately, on account of being conveyed by the body-language of the actor.
tvāṅgiko'nvartho naṭenāṅgādibhiḥ kṛtaḥ .. SM.Pg.1.Sl.3.

Vachika springs from the words uttered by the actor and is pleasant to the ears on account of being musical.
vācā viracitatvena nāṭakādipadocchrayaḥ .
vācikaḥ kathito rāgarañjitaḥ śrutirañjakaḥ .. SM.Pg.1.Sl.4.

Aharya depends on the embellishments of the actor, such as in roles of Rama, and others.
āhāryo naṭasaṃsthaśca veṣo rāmādisaṃśrayaḥ . SM.Pg.1. Sl.5.

Sattvam originates from the feelings of the heart, is pleasant and includes feelings such as being petrified (Sthambha), etc.
sattvaṃ tu mānaso dharmaḥ sukhātmā tatsamudbhavaḥ .. SM.Pg.1. Sl.5.

These are thus the four-fold classification of Abhinaya, which are based on the expressions. Because they are conveyed through the performance, they are called abhinaya. The acting or expressions of men and women are different.
prayoganayanāccāpi kathito'bhinayo budhaiḥ
nārīṇāṃ ca narāṇāṃ ca svasvārthābhinayaḥ pṛthak SM.Pg.2.Sl.7.

Lasya and Tandava
Laasya is that which is fine, exhibited by women and therefore marked by feminine expressions, endowed with many gestures, and delicate.
lalitaḥ strīkṛtastatra strībhāvairupalakṣitaḥ .
nānāvilāsasaṃpanno lāsyarūpaśca komalaḥ SM.Pg.2. Sl.8.

Taandava is the forceful male counterpart.
uddhatastāṇḍavākāraḥ pauruṣau'bhinayo bhavet . SM.Pg.2.Sl.9.

Abhinaya- Three Categories

Abhinaya is again divided into three, beginning with Uttama.

uttamādiprabhedena so'pi cābhinayastridhā SM.Pg.2.Sl.9.

Uttama has a higher composition of Sattva (purity), Madhyama has an average proportion of Sattva, while Adhama is devoid of Sattva. Sattva is based on expressions and sentiments.

uttamaḥ satvasaṃpannaḥ samasatvastu madhyamaḥ .
adhamaḥ satvahīnassyātsatvaṃ bhāvarasāśrayam .. SM.Pg.2.Sl.10.

Hence, it is also categorised into three, based on the importance it attaches to three aspects. It is said to be Vaakpradhaana, if it centers around speech, while it is said to be Aangika, if it attaches importance to the body-language, while the third is said to be Sattvika, if it is based on Sattva. The other two follow that which is dominant, like a servant follows the king.

Performance of Karana

Devanacharya says,

Abhinaya may be performed after gaining knowledge of Karanas and other aspects. Karana is the state of the action, movements (of Legs) and hands (gestures). Performance should be done after learning the movements and conventions in the world. The wise should perform abhinaya along with including sentiment and state (Rasa and Bhava).

karaṇādīni ca jñātvā tato'bhinayamācaret .
karaṇaṃ karmāvasthānaṃ pracāraṃ ca karasya ca ..
kriyāṃ lokopacāraṃ ca jñātvā'bhinayamācaret .
rasabhāvau ca saṃyukṣya kuryādabhinayaṃ budhaḥ SM.Pg.2.Sl.13,14.

- **Abhinaya as in Natyasastra.**

In Natya sastra Bharata talks about Abhinaya in chapter 8. He gives the definition of Abhinaya as taking abhi meaning forward, as prefix and nin-naya- to lead as the root word. Thus abhinaya means leading forward or communication. He starts explaining the varieties for all the angas with definition and uses. Eighth chapter which is named as Uttamanga Abhinaya deals with head and the minor limbs of face. He allocates separate chapters for each and every variety of Abhinaya.

- **Abhinaya as in Abhinayadarpanam.**

Abhinayadarpaṇam exclusively deals with Āṅgika abhinaya. Abhinayadarpanam defines Natya, Nrtta and Nritya. Tandava and lasya are said to be the dance of Shiva and Parvati. Author Nandikeshvara talks about the four abhinaya varieties but only explains angika in detail. Under angika he brings the angas especially head, hands and feet. Other than the basic Aṅgas and Upāṅgas the special feature of this work is that it gives the uses for all single and double hand gestures. Other varieties of hastas such as Daśāvatāra hastas, Jātī hastas, Bāndavya hastas, and Navagraha hastas are mentioned. Sixteen varieties of Maṇḍalas and Sthānakas, five varieties of Utplavanas (jumping movements), five varieties of Braḥmaris (whirling movements) and eighteen of Cāris and Gatis are mentioned. The explanations given by Nandikeśvara for Sthānas, Maṇḍalas, Cāris, Nṛttahastas, etc., differ from Nāṭyaśāstra in many aspects. He has not included karanas and angaharas in this text.

Varieties of Angika as in SM

Aangika may be regarded as 6 types—Vaakyam, Soochee, Ankura, Shakhaa, Natyotthita and Nivrtyankura.

atrāṅgikaṣṣaḍvidhaḥ syāt vākyaṃ sūcyāṅkuro'pi ca .
śākhānāṭyotthitaṃ ceti nivṛtyaṅkuramityapi .. SM.Pg.3.Sl.15.

Ankura, like a sprout, points to the past state of affairs, and is characterised by heavy emotions. Suchi, aptly named, indicates the future course of affairs. Shakha is characterised by special waving of arms which are unique movements of hands.

aṅkurastvaṅkurākāro bhūtavākyārthadarśanāt .
bhāvaiśca pauruṣaisso'pi sahito'bhinayo bhavet .. SM.Pg.3.Sl.16.

Devana opines that these are the principal types which have been explicitly indicated, while the rest are to be understood by practice.

- **Comparative Study of Samanya Abhinaya as in Natyasastra.**

Sāmanya abhinaya, the generic representation may be known as that consisting of Vācika, Āṅgika and Sāttvika ie. the equal sharing of actions among the limbs from head to legs. Sattva cannot be separated from Āṅgika and Vācika because both of them need Sattva for their proper

execution. Efforts should be more on Sattva since Nāṭya is based on Sattva. So samanya abhinaya is an extension of sāttvika abhinaya. Bharata says, "Nāṭya where Sāttvika Abhinaya is more is of superior variety, where it is equal with other Abhinayas it is middling and when there is no Sattva it is considered inferior." NS. XXIV.

Three Subdivisions

They are again sub-divided into three types—Aatmastha, Parastha and Madhyastha.

Aatmastha is dependent on one's own self, Parastha refers to a (distant) third person, while Madhyastha refers to a person in close proximity, opine the wise.

ātmasthāścatmanirdeśātparasthaḥ paradarśanāt .
madhyastho madhyamasyāpi darśanātkīrtane budhaiḥ .. SM.Pg.3.Sl.19.

Three types of Person

A distant or third person is termed 'Prathama purusha', a person in front (You) is 'Madhyama purusha', while the self is the 'Uttama Purusha'. These are the three types exemplified.

paraḥprathamapuruṣastu madhyamo madhyamaḥ pumān .
ātmā cottamaḥ puruṣa iti bhedā udāhṛtāḥ .. SM.Pg.3.Sl.20.

Again, based on the time, there is a trifurcation—direct (present), indirect (future) and past.

pratyakṣaśca parokṣaśca bhūtakālastathā punaḥ .
evaṃtrayācca tantro'yaṃ tattatkālaprabhedataḥ .. SM.Pg.3.Sl.21.

Expression of an Actor

The actor may, by way of his form, attire, symbols indicate what is desirable to him and what is not.

naṭasya rūpaṃ veṣo vā tasya vā cihnameva vā .
so'pi tenaiva nirdiśya iṣṭāniṣṭārthadarśanāt .. SM.Pg.3.Sl.22.

By his sensory organs he may indicate the sensorial meanings, keeping in mind propriety. He may indicate those which are pleasant on account of causing joy, and others which are suitable to be refused.

indriyairindriyārthāṃśca yathaucityaṃ ca darśayet .
ramyānāhlādayogena tiraskāreṇa cāparān .. SM.Pg.3.Sl.23.

Happiness, unhappiness and joy may be shown by their respective symbols.
sukhaduḥkhaṃ ca harṣaṃca tattaccihnairnirūpayet . SM.Pg.4.Sl.24.
This is again divided, based on the three tenses, beginning with the present.
vartamānādikālena tathā tredhā bhavecca saḥ .. . SM.Pg.4.Sl.24.

Greeting
The mudra of Anjali may be shown at the forehead, eyes and heart.
lalāṭahṛdayanetreṣu vihitāñjalibhiḥ kramāt . SM.Pg.4.Sl.25.

Seasons and their representations- 6 Rtus-
The seasons may be shown by the changes they bring forth, by flowers and sprouts. The weather may be shown with the respective symbols.

Sisira
The cold season may be shown by shivering or by the action of draping a shawl. The moonlight may be shown by the joy it causes, so too may be shown the gentle breezes.

Vasanta
The spring season may be shown by depicting various flowers, and by the beautiful cooing of cuckoos. It may also be shown by the gentle breeze that wafts through, spreading the pleasing scent of various flowers.

Grisma
Summer may be shown by extreme heat, by the seeking of shade, by depicting mirages (found in a desert), by showing the terrible sun.
Heat may be shown be showing a hand-fan, or with the action of wiping sweat.

Varsa
The rainy season may be shown by the cries and dances of peacocks, by rainbows and grass. (Shaadvala maybe shaardoola) It may be shown by the fall of rain, by rainbows, clouds with heavy thunder.

Sarad

Autumn may be shown by colourful variety of flowers and by the blowing of hand-fans made of grass. It may be shown by swans, by the rays of the moon, by the white moonlight, which is densely (brightly) illuminating.

Hemanta

The early winter may be illustrated by chill breeze, and by showing fog. The second-half of winter is also said to be depicted similarly, by snow and misty breeze.

In this manner may be portrayed the seasons and their effects, so too the ten directions, oceans, the sky, the surface of earth and rock. A bed, an army, a forest, the seashore, a group, a city and a lake, the galaxy of stars, the night, the sunrise and sunset also.

evaṃ ca ṛtudharmaiśca ṛtumārgān pradarśayet .
diśo daśa samudrāṃśca gaganaṃ bhūtalaṃ śilām ..
śayyāṃ senāṃ vanaṃ velāṃ samūhaṃ nagaraṃ saraḥ .
tārāgaṇaṃ tathā rātrimudayāstamayāvapi .. SM.Pg.5.Sl.33,34.

That which is deposited underneath, that which is secretive, the earth as well as that which is beaten, may all be shown by a flat svastika using both hands. By means of a fallen (flat) svastika, may be shown all these.

Humans, Persons

Celestial beings may be represented by their own symbols along with their respective weapons and duties. Twice-borns (Brahmanas) and others may be shown by the respective symbols and by the portrayal of speaking (chanting).

Women may be shown by indicating the left portion, by breasts, hair and by jewellery, by different gestures, only by feminine expressions which are auspicious.

Men may be shown by indicating the right side of the body, with masculine expressions which are forceful, to be shown as also with such jewellery, which is shown in its respective places and form, on the respective parts of the body, a king may be indicated by the crown.

Animals

Animals, birds and snakes may be shown by their gait. A horse may be shown by the clutching of the reins. An elephant may be indicated by the goad, or by the symbol meant to signify it, while all horned creatures may be shown with their horns, and birds by their wings.

Animals such as lion having claws may be shown by the beating of claws, Creatures of the sea, such as crocodiles may be shown by their large teeth and mouth. The rest, such as bees are to be known by their respective actions, their movements, and their respective physical forms.

Moon and Sun

The moon is to be shown on the left side, while the solar plane is to be shown on the right, both with the rotation of the index-finger, to show their respective revolutions.

The solar plane is to be shown as the start of the day, the noon and the sunset, with the finger pointing to the sun at the top, as are other beings residing in the ether. Indra and other celestials may be shown with their respective directions.

Numerals

Numerals may be shown with fingers, while numbers above 10 may be shown by the flat svastika.

Pramanas

The wise person will observe the world (Loka refers to what is in popular practice), tradition and scriptures. (Bharata gives these three as 3 Pramanas)

lokataḥ saṃpradāyācca śāstrataśca vicakṣaṇaḥ. SM.Pg.6.Sl.47.

A woman may perform abhinaya after understanding intense emotions.

strī jñātvā'bhinayaṃ kuryādbhṛśabhāvanirantaram .. SM.Pg.6.Sl.47.

(It should be understood that during these centuries women were performing Natya- Dance)

- **Citrabhinaya as in Natyasastra**

Certain special representations of Aṅga, Vāk and Sattva are named as Citrābhinaya by Bharata. He explains about the appropriate places for the

prayoga (presentation) of these elements. The depiction of Sky, Earth, Nature, Seasons, Birds, Animals, Danavas, Rakshasas, etc. and other basic rules regarding representation are explained under this topic. Representation of emotions ie. Bhāvābhinaya, are explained under Sattva. Bharata says how the emotions should be represented by men and women in a different way. Other than this the enactment of eightfold effects of poison are also enumerated by Bharata. The Vācika and Āṅgika elements are combined in the representation of stage directions such as Akāśavacana, Ātmagata, Janāntika, Apavāritaka, etc. Finally general principles regarding Nāṭya are also described.

Bharata says, "Just as a garland maker strings together different flowers to make a garland, the actor should present a show with the help of major and minor limbs, emotions and sentiments."NS. XXVI. 116
Abhinava views that Citrābhinaya gives importance to the representation of Vibhāvas. Thus a variety of elements come under Citrābhinaya which is based on all the three abhinayas.

Representation of characters

Noble (Uttama) and average (madyama) characters may be represented by the skillful placement of hands (beautiful placement) (Saushtava), while ordinary characters (adhama) may be shown with just a less attention to the excellent placement of hands.

hastasauṣṭhavasampannāḥ pātrairuttamamadhyamaiḥ .
adhamairapi pātraiśca kiñcitsauṣṭhavasaṃyutāḥ .. SM.Pg.6.Sl.48.

By those intoxicated, those ailing, those experiencing fear, by those fainting and by those in old age, Abhinaya through hands must not be attempted and body-language must be used to convey the import.

Movement of hands must be minimal, when the bodily movement is used to convey the import in an increased, direct manner. Average ones may be characterized by the indirect and abundant usage (of hand movements).

The foot or the hand may acquire importance alternatively, with one following the other, while both may be used at the same time when having equal importance.

pādānugo yadā hastajayo hastānugarhatā .
aṅgopāṅgādiraparaṃ tathaivānusphuranti ca .. SM.Pg.7.Sl.52.

When the foot is important, the hand may be subservient, while at times the reverse may happen. The principal limbs and the auxiliary limbs also follow suit. The limbs follow the hand due to the importance attached to it. Just as after moving, the feet rest on the ground, the hands too shall, after gesticulations, rest on the waist.

hastaprādhānyato'ṅgāni hastañcānusaranti ca .
cāraṃ cāraṃ ca caraṇairyathā bhūmiṃ samāśrayet ..
kāraṃ kāraṃ karaścāpi viśrāmyati kaṭītaṭe. SM.Pg.7.Sl.53,54.

In Natya, ardha candra hands (abhinaya hasta) may be kept (on the waist), and in Nrtta, Paksavancita hand (nrtta hasta) or paksa pradyotaka hand (nrtta hasta) resting on the waist. (Paksavancita and paksa pradyotaka are technical terms)

ardhacandra: karo nāṭye pakṣavañcitako'pi vā .
pakṣapradyotako (ke) nṛtte hastaḥ kaṭimupāśrayet .. SM.Pg.7.Sl.54.

In this manner, after observing the various usages, by observing the varied symbols associated with changes in persona, In consonance with propriety, with grace, with meaningful gesticulations of the limbs, replete with clear emotions, with mild reactions (anubhavas) abhinaya may be performed.

Natya Kramam

The meaningful song, pleasing to the ears, beautiful on account of adherence to shruti and laya, may be resorted to by the various limbs. Its complete, touching meaning may be interpreted by using the hands and moving eyes; yet again the sentiments contained therein may also be shown by the dancer by the movement of the waist and feet with beautiful rhythmic cadences.

aṅgairālambyagītaṃ śravaṇasukhakaraṃ darśayanbhāvagarbhaiḥ
hastairarthānaśeṣānkabalitahṛdayān locanābhyāṃ calābhyām .
bhāvān bhūyorasārthān kaṭitaṭaviṣayāndarśayantaḥ svarūpaṃ
padbhyāṃ tālairmanojñaiḥ śrutilayasubhagaṃ nāṭayennāṭyadhāraḥ ..
SM.Pg.7.Sl.56.

Similar type of verse is seen in Abhinayadarpana. Nandikesvara says songs are to be sung by the throat, the meaning has to be represented with hands, and emotion should be brought out by eyes and talam to be followed by the feet.

Asyenalambhayedgitam hastenartham pradarsayet
Caksurbhyam darsayet bhavam padabyam talam acaret... AD

The expert shall delight the assembly (cause a feast to the eyes of the assembly), with sthanas, karanas (movements)of the hand, with acts done using the hands, observation of the movements of the hands, also by observing the general practices of the world, and with regard to emotions and sentiments.

sthānāni hastakaraṇāni ca hastakarma-
yuktakriyāmapi samīkṣya karapracārān .
lokopacāramapi bhāvarasau ca tadva-
nnetrotsavaṃ sunipuṇaḥ samiteśca kuryāt .. SM.Pg.8.Sl.57.

The Nataka being performed shall employ meaningful sentences, well-arranged, free and fully-bloomed, with verses that are shown repeatedly.

vākyāni cārthavaśato'pi susaṃbhṛtāni
nirmuktaphullavacanāni vidhāya samyak .
ślokāṃśca ... ... punaruktimataḥ ... ...
saṅgṛhya nāṭakamiti kriyatāṃ prayogaḥ .. SM.Pg.8.Sl.58.

A sentence may use a raga according to what is suitably touching it. If employed otherwise, the drama may become devoid of sentiment.

rāgān sparśavaśādeva yojayedekavākyagān .
anyathā yojayedyastu tannāṭyaṃ narasaṃ bhavet .. SM.Pg.8.Sl.59.

The characters may be dressed in accordance with their respective age, the gait shall be in accordance with the dress. The dialogues may be in tandem with the gait. Abhinaya shall be in line with this.

vayo'nurūpo veṣaḥsyādgatirveṣānugā bhavet .
pāṭhyaṃ gatyanurūpaṃ syāttatsamo'bhinayo bhavet .. SM.Pg.8.Sl.60.

Thus ends the concept of Abhinaya in this chapter Abhinaya nirnaya by Devanacarya. He talks about varieties of abhinaya, a part of Samanya abhinaya and Citra abhinaya given by Bharata in this chapter.

CHAPTER-2

NRTTA - NRTYA BHEDAH

Introduction to Nrtta

According to Bharata Natya is a holistic form of drama which comprises of Nrtta, a dance form (which is basically non- representational but can be used to represent ideas also). In Abhinavagupta's commentary he gives 7 types of Nrtta defining them as representational and non-representational forms and also adds uses and ideas to represent the Nrttakaranas defined by Bharata. Later around 10th century we have references from Dasarupaka and other texts noting that Natya is drama, Nritta is non- representational dance and Nritya is representational dance. This makes us understand the evolution of these terms and concepts.

Definitions of *Nṛtta*

Nṛtta is derived from the root "*nṛt*" –to dance.

- Bharata defines, "*Nṛtta* doesn't depend upon any specific meaning but it imparts beauty and splendor".
  Atrocyate na khalvartham kascinnrttamapeksate I
  Kim tu sobham prajanayediti nrttam pravartitam I NS.IV.
- Generally everyone in the world spontaneously love dance and it is also auspicious. NS. IV
- *Nṛtta* is based on rhythm and tempo.
  Nrttam tala layasrayam & Dasarupaka. I.
- The mere dancing which does not require the acting after any particular state of hero and which is according to these *mātras* of measures of music is *nṛtta*. *Tanmatrapeksoangaviksepo abhinayasunyo nrttamiti* && Dasarupaka. I. Com. Pg.13.
- *Nṛtta* is defined by the experts, in dance, as that based on *āṅgika*, which consists of only, body movements and is devoid of all *abhinayas*. Sangitaratnakara VII.27.

- *Nṛtta* is that which does not express the *bhāva* by means of *abhinaya*. *Bhavabhinayahinantu nrttamityabhidhiyate* && Abhinayadarpana 25.

- *Nṛtta* is that which is performed with *karaṇas* and *aṇgahāras*. *karaṇairaṇgahāraisca nirvrttam nrttmucyate* . Bhavaprakasa Pg.46.

Definition and features of *nṛtya*

Nṛtya is also derived from the root "*nṛt*" –to dance. Scholars say that the term *nṛtya* is seen in *Amarakośa* for the first time. This is dated around 4th century C.E. The author of *Daśarūpaka* and *Saṅgītaratnākara* points out that *nṛtya* also belongs to the *mārga* variety of dance. This could be because *nṛtya* must have been evolved immediately after Bharata's period. However, Abhinavagupta does not include the word *nṛtya* as he follows only Bharata. He says there are varieties of *nṛtta*, which is also imitative and representative.

Nṛtya is dance and it is different from *nāṭya*, drama. The performer, *nartaka*, is not a hero, but a dancer. It is story telling, not the story itself enacted by the character taking a role. It is considered as a part in a drama.

- *Nṛtya* is another component (different from *nāṭya*) which is based on *bhāva* says Dhanañjaya. *Anyadbhavasrayam nrtyam* & Dasarupaka. I.
- *Nṛtya* is known as *mārga*; each word is represented through *abhinaya*. *Nrtyam padartha abhinayatmakam marga iti prasiddham* && Dasarupaka. I. Com. Pg.13.
- *Nṛtya* is the imitative dance that which suggests the *rasa* and *bhāva*. *Rasabhava vyanjanadiyuktam nrtyamitiryate* && Abhinayadarpana 26.

Nritta varieties as in Sangita Muktavali

First Devana defines the terms nrtya, nrtta, tandava and lasya. Then the desi varieties of Nrtta are given in Sangeeta muktavali which are of many types. They are preranam, prenkhanam, gundali, dandarasakam. He also enumerates gitapaddhati, vadyapaddhati, sabdapaddhati, etc. These music

and dance varieties are based on the regional forms. Seven varieties of Sabda prabandha paddhatis are enlisted. Nrtta angas (lasyaangas) are enlisted next. Then he moves on to patra lakshanam and again nrtya.

Nartanam

Nartanam is of two varieties according to Devana.

Nrtya

Dance based on emotions is called nrtyam.

bhāvāśrayaṃ nartanaṃ hi nṛtyamityabhidhīyate . SM.Pg.8.Sl.1

Nrtta

Dance, when expressed through tala and laya is termed as nrttam.

yattālalayaniṣpannaṃ nartanaṃ nṛttamīritam .. SM.Pg.8.Sl.1.

Nartanam

Nartanam is divided again into tandavam and lasyam.

tāṇḍavaṃ lāsyamityetannartanaṃ ca dvidhā punaḥ . SM.Pg.23. Sl.13.

Tandava and Lasya

This is again categorised into two types, based on whether its graceful or forceful. That which is graceful has been termed laasyam, while that which is forceful is referred to as taandavam. Lasya is that which shines and which is endowed with srngara. Tandava is that which is named after Tandu, has been handed over to us by Shambu.

madhuroddhatabhedena taddvayaṃ ca dvidhā punaḥ .
madhuraṃ lāsyamākhyātamuddhataṃ tāṇḍavaṃ matam .. SM.Pg.8.Sl.2.
lasanāllāsamityuktaṃ śṛṅgārarasajīvanam .
tāṇḍavaṃ taṇḍunā proktamuddhataṃ śambhunirmitam .. SM.Pg.9.Sl.3.

Taandavam is done with forceful angaharas and karanas. It is suitable for vira, raudra and adbhuta rasa and follows the vigourous aarabhati vrtti.

uddhatairaṅgahāryaistu karaṇaistāṇḍavaṃ matam ..
vīraraudrādbhutaprāyamārabhaṭyā priyaṃ matam . SM.Pg.23. Sl.13.

When it is done with delicate charis and karanas it is called Lasyam. Laasyam is derived from the fact that it is lustrous, and delights Parvati. It

follows the graceful style Kaishiki vrtti and is the life-breath of the shrngaara rasa. This delicate and soft dance and causes development of the sentiment of love.

cāribhiḥ komalābhiśca karaṇairlāsyamīritam ..
lasanāllāsyamākhyātaṃ pārvatyā gotraharṣaṇam .
kaiśikīvṛttisampannaṃ śṛṅgārarasajīvanam ..
komalaṃ nartanaṃ caitanmanmathoddīpanaṃ param.

SM.Pg.23,24. Sl.14,15,16.

Taandavam enunciated by Tandu is forceful and is dear to Shambhu.
taṇḍūktaṃ tāṇḍavaṃ proktamuddhataṃ śaṅkarapriyam..SM.Pg.24. Sl.16.

This (Tandavam) is divided into uttamam, madhyamam and kanishthaa. Best, mediocre and last. Uttamam is endowed with all the good attributes which are well known. It should be pleasing to the eye, delicate and harmonious with laya and tala. Based on whether it follows the music or word, it is divided into three.

uttamaṃ madhyamaṃ ceti kaniṣṭhā ca kramādidam .
uttamaṃ ca guṇaiḥ sarvaiḥ khyātaiste ca guṇā matāḥ ..
dṛśyatvaṃ komalatvaṃ ca samatvaṃ layatālayoḥ .
gītaśabdānusāreṇa punastredhā tadīritam .. SM.Pg.24. Sl.17, 18.

One follows the lyrics of song (gitanugam), while the other follows the instrumental music (vadyanugam). The third follows both (gitavadyanugam).

gītānugaṃ tathā caikaṃ vādyānugamathā'param .
gītavādyānugaṃ caitadanvarthaṃ parikīrtitam .. SM.Pg.24. Sl.19.

Margi and Desi

Dance is bifurcated into maargi and deshi, where maarga follows the standard way, while Deshi is based on provinces, so speak the experts in dance.

mārgo deśīti tad dvedhā mārga mārgavidhānataḥ .
deśī deśividhānena gaditaṃ nṛttakovidaiḥ .. SM.Pg.23. Sl.12.

Purpose of Nartanam

This (Nartanam) causes enthusiasm, grants all types of wealth, is supreme. It is very important to induce confidence and generosity. It should always be viewed by kings during celebrations. By its performance, both Shambhu and Parvati are pleased. All the celestials too, having been appeased, shower all types of riches. Sages opine that watching this will grant the fruit of having performed a sacrifice.

etadutsāhajananaṃ sarvaiśvayekaraṃ param .
prāgalbhyajananaṃ hyetadaudāryasyaikakāraṇam ..
utsaveṣu mahīpālairdraṣṭavyaṃ sarvadā'pi ca .
asya prayogaiśśambhuśca pārvatī cāpi tuṣyati ..
sarve devāḥ prasannāśca hṛṣṭā dāsyanti sampadaḥ .
sarvakratuphalaṃ cāsya darśanaṃ munisammatam..

SM.Pg.24. Sl.20, 21, 22.

Varieties of Nrtta

The varieties of Nrtta (Desi) are four in number. They are Preranam, Prenkhanam, Gundali, Dandarasakam.

tatra nṛttaprabhedāśca catvāraḥ parikīrtitāḥ .
preraṇaṃ preṅkhaṇaṃ cāpi guṇḍalī daṇḍarāsakam .. SM.Pg.9.Sl.4.

1. Preranam

One who is tonsured and has a tuft, smeared ash all over and has a bent body. His shanks are tied with bells (Jarjara or Gargara which means bells). He performs variety of steps (twisting the legs from the thighs to the feet in rhythm), stamping and stretching, stamping with heels, varieties following the music (gita), instruments (vadya) and words (akshara). Preranam is thus danced with different paada charis.

muṇḍito bhasmadigdhāṅga: śikhāvānvitatākṛtiḥ .
jharjharābandha (jarjarābandha) jaṅghaśca jaṅghāpādavivartanaiḥ ..
vicitraiḥ padavinyāsaiḥ kuṭṭanaiśca prasāraṇai: .
parṣṇighātaiśca vividhaiḥ gītavādyākṣarānugaiḥ .
pādacāraiśca vividhairnartayetpreraṇaṃ ca tat .. SM.Pg.9.Sl.5, 6.

2. Prenkhanam

Prenkhanam is the dance which is performed for gita and sabdha prabandhas. It is of various themes meaningful and with sentiments performed by men and women. It is performed according to their

imagination vichitram and that which is manohaari- that which attracts the heart.

preṅkhaṇaṃ tūcyate nṛttaṃ gītaśabda prabandhajam .
nānārtharasasampannairnaranārīpravartitam ..
vicitraṃ ca manohāri svecchayā kalpitakramam .. SM.Pg.9.Sl.7, 8.

3. Gundali

Gundali dance is that which is graceful and conducive for eyes. It consists of the lasyangas such as rekha as its parts.

guṇḍalīnartanaṃ cāpi komalairnetrakautukam .
rekhādayastathāṅgāni lāsyāṅgāni manīṣibhiḥ .. SM.Pg.9.Sl.9.

The Kundali (gundali) danseuse is powerful and sports with kundalas. With various kinds of powers (or different riches as worn by the danseuse), with gem-studded earrings, she is the one who showers the nectar of shringara (like the Goddess who showers the nectarine bliss). She grants comfort (common to the Goddess/danseuse), the ocean of beauty (common to the Goddess/danseuse, like Saundaryalaharee), one who rises from a lotus (*or* the Goddess who rises from the Muladhara lotus), the embodiment of grace, the Goddess of everything, enchants (common to the Goddess/danseuse), dancing, with the play of fate (in the case of the Goddess)/ with graceful movements (in the case of the dancer). A danseuse endowed with such merits is called 'Gundali'. She is found with earrings and other embellishments, and is attached to the women of the pure classical accomplishments. (Karnaata).

śaktiḥ kuṇḍalinī vicitravibhavā tadratnatāṭaṅkinī
śṛṅgārāmṛtavarṣiṇī sukhamayī lāvaṇyakallolinī .
ādhārāmbujakandatodgatavatī lāsyasvarūpā vidhe-
rnṛtyantī sakaleśvarī vilasitaissaṃmohayantī jagat ..
atra tādṛgguṇavatī nartakī guṇḍalī matā .
*guṇḍalīmaṇḍanādistu karnāṭavanitāśrayā.....*SM.Pg.10.Sl.10,11.

She is classified into two, the first being main and worthy of knowing, while the second is wished for. In the Nepathya may gundali be performed, to beautiful music. The music may continue, pleasing the listeners and their hearts. Then, when the curtain is drawn, standing with correct placement of limbs (Saushtava), The danseuse shall reach the

centre of the stage and place her hands in obeisance (anjali), with flowers. Playing the trivalee, she shall even sing beautifully.

mukhyā caikā tathā jñeyā sā dvitīyā manīṣitā .
nepathye guṇḍalī kuryādrāgāliptāṃ manoharām ..
tato gānaṃ prakurvantaḥ śroturhṛdayarañjakam .
tato yavanikākṣepe sthitvā sauṣṭhavasaṃyutam ..
raṅgamadhyaṃ samāsādya kṛtvā puṣpāñjaliṃ tataḥ .
trivaliṃ vādayantī sā' gāyedapi manoharam .. SM.Pg.10.Sl.12-14.

Devana says, thus in her own style (Paddhati), she may dance. Some (Scholars/ Exponents) do not consider necessary the playing of the trivalee.

tataśca nartanaṃ kuryātpaddhatyā nijayā tathā .
trivalīvādanaṃ cāpi kecidatra na manvate .. SM.Pg.10.Sl.15.

With the Dhruva and other soodas and following the sala, is considered the gundali.

... ... śuddhā tu parikīrtitā .
dhruvādisūḍayogena sālagā guṇḍalī matā .. SM.Pg.10.Sl.16.

Done with karanas, mixed as per one's one taste, the ascending prayoga may be employed, in keeping with the characters enacted. The prayoga may follow the numbers beginning with one, or may be increased twofold. Where there are many characters, there may be a collection of nrttas.

karaṇādyaistu saṅkīrṇā yathāruci kṛtā'pi vā .
vadhemānaprayogastu pātrāṇāṃ vardhanādbhavet .. SM.Pg.10.Sl.17.
ekādikramataścāsya vardhanaṃ dviguṇaṃ kramāt .
tataḥ saṅkulanṛttaṃ tu bahupātraprakalpitam .. SM.Pg.11.Sl.18.

Kundali (Gundali) is that decorative dance which originated in the beautiful Karnata province. Kundali nartanam is that which follows the same tradition. (procedure (Paddhati). That kind of a dance is called Keertikundali.

kuṇḍalī maṇḍanaṃ proktaṃ ramyakarṇāṭadeśajam .

kuṇḍalī nartanaṃ proktaṃ tatpaddhatyā ca nartanam ..
tādṛśaṃ nartanaṃ kīrtikuṇḍalīti prakīrtitā . SM.Pg.22. Sl.1,2.
(The terms Kundali and Gundali are used interchangeably used. Devana gives some of the verses after explaining the lasyangas. They are also added here for better understanding.)

4. Dandalaasyam

Dandalaasyam is that which is dandarasa (dandalaasatasaandrakam). This was conceived earlier by Krishna during his raasakreedaa. With many attractive formations (pindi bandhas), karanas and sthanakas. With charis that are delicate, with songs and beautiful sthaanas. With instruments such as veena, flute, mrdangam and others to keep the layam rhythm.
kṛṣṇena nirmitaṃ pūrvaṃ rāsakrīḍāvinodane .
piṇḍibandhairanekaiśca karaṇaiḥsthānakairapi ..
cāribhiḥ komalābhiśca gītaiḥ sthānairmanoharaiḥ .
vīṇāveṇumṛdaṅgādyairvādyairlayasamanvitaiḥ .. SM.Pg.22. Sl.3,4.

With sticks made of auspicious wood, painted and light (sachitraih, not svachitraih) Measuring 16 angulas, as fat as a finger, They are gripped by the hands of women and struck against each other.
śubhadārukṛtairdaṇḍaiḥ svacitrairlaghubhistathā .
ṣoḍaśāṅgulamānaiśca hyaṅgulasthūlavarṣibhiḥ ..
nārīhastagṛhītaiśca tāḍitaiśca parasparam . SM.Pg.22. Sl.5,6.

By the attractive movements of hands with body bent in beautiful tribhangi stances and turns Valita. with bright, unique and beautiful charming varieties of head (shirobhedas), this dance is called dandaraasakam to be danced by women
tribhaṅgivalitopetairhastacārairmanoharaiḥ ..
rucibhiḥ suvicitrābhiḥ śirobhedairmanoharaiḥ .
kartavyaṃ nartanaṃ strībhiḥ daṇḍarāsakasaṃjñakam ..SM.Pg.22.Sl.6,7.

The dandaraasakam should be performed by ladies who are adorned with beautiful jewels, with faces possessing the lustre of the moon and having lovely braids. They should dance in many formations (pindis) taking shape of similar Meenajala Pindi like net and caturasra (squarish)

Venubandha formations like bouquets of blooming flowers (sugarcane flowers / millets), in hexagonal and octagonal formations.

ramyabhūṣaṇayuktaiśca candrabimbāsyakāntibhiḥ .
cāruveṇīdharābhiśca nānābandhamanoharam ..
mīnajālopamairdhṛ (rnṛ) tyaiścaturaśraistathā paraiḥ .
veṇu(?) bandhanibhairvāpi phullavaṃśajasannibhaiḥ ..
ṣaṭkoṇai rasakoṇaiśca piṇḍibandhaistathā paraiḥ .
nārībhirnartanaṃ proktaṃ daṇḍarāsakasaṃjñakam..

SM.Pg.23. Sl.8,9,10.

In this, nrtta should be done based on emotions, with music and songs, The dance should be enchanting, done by fair women who are expressive.

tatra bhāvāśrayaṃ nṛttaṃ saṅgītagītikādibhiḥ.
nartanaṃ ca manohāri gauragātrairbhāvānvitaiḥ .. SM.Pg.23. Sl.12.

Pindibandha

At the end of the nrtta, pindis - (group) formations should be formed.

nṛttānte tacca kartavyaṃ piṇḍībandhaiśca kalpitaiḥ . SM.Pg.11.Sl.19.

When the characters stand in the shape of a circle, (wheel), it is called chakrapindee. When the characters form a four-angled formation, it is called chaturashraa. When the characters form a lotus-shaped formation, it is termed padmapindee. In this manner, there are many types of (group) formations. They should be formed using one's own intellect, to create a sense of marvelling.

cakrākārasthitaiḥ pātraiścakrapiṇḍī prakīrtitā ..
caturaśraiḥ sthitaiḥ pātraiścaturaśrā ca sā ssṛtā (smṛtā) .
padmākārasthataiḥ pātraiḥ padmapiṇḍī prakīrtitā ..
evaṃvidhāśca bahavaḥ piṇḍībandhā bhavanti ca .
te svabuddhyā ca vijñeyā yathāvaicitrya kāriṇaḥ .. SM.Pg.11.Sl.19-21.

Characters may dance, moving hither and tither, exchanging places in pairs. Different formations can be interchanged and can result in many more formations. Formations to resemble a braid and others can also be formed, each coming back to the starting point. In this manner, order of formations can be exchanged to create amazement.

itastatassañcaradbhiḥ pātrairnartanamīritam .
anyonyasthānamāgatya nṛtyanti bahubandhavat .
veṇībandhakramairvāpi tathā svaṃ mukhamāgataiḥ .
anyonyaṃ ca bhavedevaṃ vicitraḥ kriyatāṃ kramaḥ . SM.Pg.11.Sl.22,23.

One type of dance follows the song, while the other follows the instruments, the third follows the song and instruments.
gītānugaṃ bhavedekaṃ vādyānugamathāparam .
gītavādyānugaṃ ceti trividhaṃ nartanaṃ bhavet .. SM.Pg.11.Sl.24.

'Vishamam' and 'Praanjalam' are again the sub-categories. 'Vishamam' is indicated as performed with dissimilar karanas and actions. 'Praanjalam' is performed with 'obeisance' and performed with graceful actions. 'Praanjalam' is the best variety, while 'vishamam' is regarded as average.
viṣamaṃ prāñjalaṃ ceti tatpunaśca dvidhā bhavet .
viṣamaṃ tattu nirdiṣṭaṃ viṣamaiḥ karaṇādibhiḥ ..
prāñjalaṃ prāñjalaireva lalitaiḥ karaṇādibhiḥ .
uttamaṃ prāñjalaṃ proktaṃ madhyamaṃ viṣamaṃ matam

SM.Pg.11.Sl.25,26.

- **Comparitive study with Nritta as in Natyasastra.**

Nrtta as seen in Natyasastra is representative and non- representative. Nrtta karanas are of Marga variety under the category of Nrtta dance. In Post-Bharata texts Nrtta has been considered as a non-representative dance – form. Desi dance varieties as in Sangita muktavali are especially of later origin. They don't find place in the Marga tradition. Nrtta is one aspect under Angika abhinaya in Natyasastra, but Nrtta is a separate entity as in later texts.

CHAPTER-3

GITA VADYA SABDA PRABANDHA PADDHATI

Gita, Vadya, Sabda Paddhati as in Sangita Muktavali.
Devana elaborates the gitavadyapaddhati and sabdaprabandha-s along with the way of performance for this dance called Gundali.

Gita Paddhati
Devana mentions seven tala varieties for salagasuda gita paddhati. They are dhruva, madhya, pratima, pratisaruka, asyatala, rasa and ekatali.

sāḷakāyāstu guṇḍalyāḥ paddhaterlakṣaṇaṃ tathā .
vakṣyate paddhatistasyāḥ gītavādyaprabandhajā ..
dhruvaścāpi ca madhyaśca pratimaḥ (?) pratisārukau .
asya tāḷaśca rāsaśca ekatālīti gītajāḥ .. SM.Pg.12.Sl.27,28.

Vadyaprabandha Paddhati
The vadyaprabandhas are seven viz., pushpaputa, khandayati, jhahkara, yativilasa, rugavani, tuduka and camatkara.

praścaddhomasmaraḥ pūrvaṃ bhavetpuṣpapuṭābhidhaḥ .
tataḥ khaṇḍayatiścāpi tato jhaṅkārasaṃjñikaḥ ..
tato yativilāsākhyā bhavedragavaṇī tataḥ .
ṣaṣṭhastu ḍurkka eva syāccamatkāraṃ svasaptamaḥ .
vādyaprabandhāssaptaite tatpaddhatiritīritā .. SM. Pg.12.Sl.29,30.

Devana speaks about the dhatus viz., udgraha, dhruva, abhoga etc., under salagasuda gita tala laksanam.

He says, Pratimatta (Pratimam), Nissaruka, Adda (asya), Raasa (eka), Jampaa, Rupaka, Tripida are totally seven in number.

Though Devana tries to elaborate this tala concept these portions are much corrupted and there are repititions of lines which confuse the readers.

Gitam for Perani is known as Salagasuda gitam as given in SR. Devana adds Gitapaddhati for Gundali till sloka number 28

Sabdaprabandha Paddhati

The combination of instrumental and syllables are known as the Sabdaprabandha paddhati. This is threefold viz., having two dhatus, three and four dhatus. Dvidhatu consists of udgraha and abhoga, tridhatu of udgraha dhruva and abhoga, and caturdhatu has melapaka in addition to the other three. The opening of the dance recital starts on the first piece of actual dance.

Puspaputa

At the beginning of the performance yavanika vadya is played behind the curtains.Then, maddala, kahala are all played one after the other. This is played for three times in three avartanas. Then, yati should be played in samahasta on maddala in vilamba, madhya and druta kalas. Yati should be played with different variations. At the kalasa, (concluding part) maddala, karati and kahala are all played. Then, the dance proper begins with auspicious puspaputa, which is full of dance syllables that are pleasant to the ears.

Khandajati

Then begins the prabandha called khandajati, where maddala, kahala and karati are played in Madhya yati for which varigated turns (vivartanam) are danced for the kalasas of khandajati.

Jhankara

This is followed by jhankara which starts with alapa without any tala niyama. Then wonderful yati is made in two, three or four different talas and variations which gives joy. Then one, two, three or four talas should be played in variations should be done in druta kala.

Yativilasa

Then follows yativilasa prabandhas in which maddala syllables are

played in the beginning, middle and at the end in which yati is of sixteen matras. Inbetween two pallavas (could be pallavis) talas can be performed. Variations can be performed for ekatala.

Tuduka

Tuduka starts with alapa for eight matras, then sixteen matras. This ends with the playing of kalasa in maddala sabda.

Camatkara

Then, camatkara is done with the playing of maddala or karati in sixteen, twentytwo or twenty four matras according to one's taste or desire.

Rugavani

Then follows rugavani in which maddala and karati are played. Then, kalasa is played on maddala in vilambita, madhya and druta kalas. It is also marked by yati which has eight, twelve or sixteen matras.

Thus the seven sabdaprabandhas are to be sung, played and danced with caris, bhramaras, karanas, sthanakas etc. using various angopangas, which are attractive and accomplish rasas and bhavas.

(The first song pushpaputa can be related to the pushpanjali of present day Bharatanatyam which is the invocatory dance. Kalasa can be connected with our present day Tirmanam. The other elements related to tala are to be understood from melaprapti, purappadu, mallari, etc.)

CHAPTER-4

NRTTANGA- LASYANGA

Lāsyanga

Lāsyaṅga-s are enumerated in Nāṭyaśāstra by Bharata under the chapter of Daśarūpakavidhānam. Post-Bharata writers have also listed these as mārga lāsyaṅga-s and moved on to explain the deśi lāsyaṅga-s which were prevailing in their region. The term lāsya is derived from the root 'las' and is performed when the rhythm, song, instruments, dance and the histrionic representation are all performed gently. Lāsa literally means shining. Bharata says that it relates to the mutual attraction of men and women that is why it is called lāsya. It is to be performed by one person and the subject matter should be resonating the hero so that the heroine talks about hero or feels the situation where in the hero should be represented there.

According to Bharata, these are the varieties of lāsyāṅga-s which are to be interspersed in between the nāṭaka. These lāsyaṅga-s can be understood as the base for present day padam-s and jāvali-s which are of śṛṅgāra in nature which state the expressions of a love-lorn nāyikā and even varnam-s which have more tāla patterns and structures.

Nrttanga as in SM

Desi Nrttangas are enlisted here by Devanacarya. They are rekhaa, sthaapanaa, saushtavam, daala, sandhi naipunya, nijavanaa, alaasa, suka, laali, jhanka, komalika, rasavrtti, hamsagati, madamanthara, vikata, tatta, oyyaara, daishiki, kalaati, dillodi, mukharasa, vali, bhava, kausala, anumana, pramana, surekha, anga, ananga, tarahara, lavana and ullasa. These are 32 in number.

nṛttāṅgānyatha vakṣyante deśipūrvāṇi tāni tu .
rekhā ca sthāpanā ceti sauṣṭavaṃ ḍāḷa eva ca ..
tāḷasandiṣṭavijñeyaṃ kauśalaṃ ca tataḥ param .
tathā nijavaṇā cāpi kaḷāsasūka eva ca ..
layaścāpi dṛḍhaṃ paścājjhaṃkā komalikā tathā .
rasavṛttirhaṃsagatistato'pi madamantharam ..
vikaṭaṃ ca taṭaṃ cāpi tathā ... ... daiśike.
kalāḍhitloḍhite ... ... tato mukharaso'pi ca ..

valibhāvo'numānaṃ ca pramāṇaṃ ca surekhakā .
aṅgaṃ cānaṅgakaṃ cāpi ... ... taraharaṃ matam ..
lavaṇaścāpi sollāso dvārtriśaccāpi (dvārtriṃśaccāpi) lakṣaṇam .
SM. Pg.18. Sl.1 -6.

1. Rekha

The face should be pleasant, the body should be in a caturasra (quadrangle), the arms should be like creepers (latha hasta). The head should be lifted (Udhvahita), this is called rekha.

prasannaṃ vadanaṃ gātraṃ caturaśraṃ latākarau ..
udvāhitaṃ śiraścārarekheyaṃ parikīrtitā . SM.Pg.18.Sl.7.

2. Sthapana

Standing in different variety of sthanakas, beautiful sthiti (placement) is Sthapana. Scholars accept that this is a synonym for sthaapanaa.

sthānakeṣu ca citreṣu sthitiścaiva manoharā ..
sthāpaneti samānārthā vibhāti sūrisaṃmatā ... SM.Pg.18.Sl.8.

3. Saushtava

The body should be steady and poised, which is called saushtavam.

avyākulatvaṃ vapuṣassauṣṭavaṃ parikīrtitam ... SM.Pg.18.Sl.8.

4. Daala

The moving of the abdomen like water on a lotus-leaf is called Daala by experts of dance.

cāñcalyamabjapatroda udarasya ca dṛśyate .
vapuṣaścalanaṃ ḍāla: prokto nuttaviśāradaiḥ . SM.Pg.19.Sl.9.

5. Sandhinaipunyam

Expertise of Taala at the beginning and at the end is sandhi naipunyam. (That is should be expert in connecting the talas - sandhis)

tāḷārambhe'vasāne ca kauśalaṃ sandhinaipuṇam .. SM.Pg.19. Sl.9.

6. Nijavanaa

In the stance called the Nandyaavarta, the knees are turned sideways is called Nijavanaa in nrtta is to be known.

nandyāvartābhidhe sthāne jānunī pārśvayonmite .
sthitirnijavaṇā saiva vijñeyā nṛttakarmaṇi .. SM.Pg.19. Sl.10.

7. Kalaasa

The wise opine that at the end of the geetam, sthaapanam should be there, where the tala lands on the samam. (gita and taala should coincide) This is also called the Kalaasa, which marks the end of the nrtta.

gītānte sthāpanaṃ cāpi layatāḷasamaṃ budhaiḥ .
kaḷāsaḥ kathitasso'yaṃ nṛttasyāpi samāptikṛt ..SM.Pg.19. Sl.11.

8. Suka

When the weight shifts from side to side, equally and there is alternate movement or caancalya (quivering) of the sides one after the other, we understand movement from one place to the other in dance as Suka.

bhārākrāntā tulā jihvā cāñcalyaṃ pārśvayoḥ kramāt .
itastatastarkameva vijñeyaṃ nṛttakarmaṇi .. SM.Pg.19. Sl.12.

(Devana has not mentioned Suka in list) (Devana has mentioned laya and druva as lasyangas but has not defined. them.)

9. Laya

When the body is drawn inwards suddenly, like a creeper struck by the wind, the body trembling…giving an impression of ...Laya.

sahasā gātrasaṅkoce vātāhatalatopamam .
cāñcalyaṃ vapuṣaḥ proktaṃ ...(Laya)... ..buddhitaḥ .. SM.Pg.19.Sl.13.

10.Jhankaa

A twist (Araala) relating to Kalaasa, is to be known as jhankaa.

arāleti kaḷāsasya jhaṃkājhaṃketi kīrtitā . SM.Pg.19. Sl.14.

11.Komalikaa

When there is softness at all transitions it is called Komalika.

sā ca komalikā proktā mṛdutā sarvasandhiṣu .. SM.Pg.19.Sl.14.

12.Rasavrtti

Rasavrtti should be natural and beautiful. (should be attaining beauty)

rasavṛttiryathārthaḥ syāt samārjitamanoharā . SM.Pg.19. Sl.15.

13.Hamsagati

Where the gait is akin to a swan, it is called Hamsagati.

haṃsavadgamanaṃ caiva sā haṃsagatirīritā .. SM.Pg.19.Sl.15.

14.Madamanthara

When the movement is like that of one intoxicated, with bent body, it is called madamanthara.

madapūrṇanatāṅgaṃ tat calanaṃ madamantharam . SM.Pg.19. Sl.16.

15.Vikata

The legs are spread wide, turned in a funny way and are stamped quickly.

prasārya pādamākṣipya vikaṭaṃ śīghrakuṭṭanam .. SM.Pg.19.Sl.16.

16.Tata

Tatam is where the stamping is done again at the same/original place.

punassadyo yathāsthānaṃ kuṭṭanaṃ ca taṭaṃ matam .SM.Pg.20. Sl.17.

(This has led to Tattu and Tattadavu of present days)

17.Oyara

As if moving forward and then coming back in the earlier gait (Tata) (cankramaad yadi) by men expert in different types of work

pravṛttayā gatenaiva nivṛttiścaṅkramādyadi ..

deyārogāditasso'pi (naraiḥ) nānākameviśāradaiḥ . SM.Pg.20. Sl.17,18.

(This Tattudal is still followed in Varnam of Bharatanatyam)

18.Daishikee

The arrival and conclusion of this (Oyara lasyanga) is termed Daishikee.

asyāgatessamāptiśca daiśikī parikīrtitā .. SM.Pg.20. Sl.18.

19.**Kalaatitam**.

The conclusion, in accordance with the tala, is called Kalaatitam.

avasānaṃ ca tāḷānāmanurūpaṃ kalāṭitam . SM.Pg.20. Sl.19.

20.Dillodhi

Loosening of the body is called Dillodhi and is beautiful in executing rasa and bhava.

ḍilloḍhi gātraśaithilyaṃ rasabhāvamanoharā .. SM.Pg.20. Sl.19.

21.Mukharasa

The pleasure appearing on the face by wearing clothes, garlands and ornaments and by hearing songs and instrumental music.... is mukharasa.

vastrābharaṇamālyānāṃ dhāraṇādgītavādyayoḥ .
śravaṇāddharṣajā ... ... mukharaso matam .. SM.Pg.20. Sl.20.

22.Valih

Valih is different types of movement shown on the face and body
ba(va)lirvividhavaktratvaṃ gātre ca parikīrtitā . SM.Pg.20. Sl.21.

23.Bhaava

Bhaava is (showing) the concentration of the mind in attentive activities.
bhāvaścāpi manovṛttaḥ sāvadhānakriyāsu ca .. SM.Pg.20. Sl.21.

24.Kaushala

Kaushala is the subtle skill (dancer is able to display) beyond what is practiced.
abhyastādanyadevātisūkṣmakauśalamīritam . SM.Pg.20. Sl.22.

25.Anumaanam

Anumaanam is a beautiful roundabout way of conveying something. (beautiful on account of different postures.)
anumānaṃ bhavedevaṃ nānābhaṅgimanoharam .. SM.Pg.20. Sl.22.

26.Pramaanam

Pramaanam follows the song and tala.
It is done with the combination of the head, eyes, hands and others.
gītatāḷānugamanaṃ pramāṇaṃ parikīrtitam .
śironetrakarādīnāṃ melanaṃ parikīrtitam .. SM.Pg.20. Sl.23.

27.Surekha

It is very beautiful, with clean lines and is a feast to the eyes.
hṛdayaṅgamaṃ surekhatvaṃ netrotsavakaraṃ param . SM.Pg.20.Sl.24.

28.Anga

29.Ananga

It is of 2 types—dependent on the placement of the limbs, the way you place your limbs in their natural way-
*aṅgasvabhāvasaṃsthānamanaṅgaṃ taddvayaṃ payaḥ ..*SM.Pg.20. Sl.24.

30.Tarahara

This is activity with relaxed action.

proktaṃ taraharaṃ caiva sāvadhānaṃ ca karma ca ....SM.Pg.20. Sl.25.

31.Lavana

Lavana is known as the uneven (slanting or without symmetry) bending movements.

lavaṇaśca samākhyāto viṣamāvanatiḥ paraḥ .. SM.Pg.20. Sl.25.

32.Ullasa

Ullasa is the exuberance in nrtta.

ullāsaśca samākhyātaḥ praharṣo na(r)ttakarmaṇi . SM.Pg.21. Sl.26.

The wise indicated that sthaapanam is just as nartanam is.

sthāpanaṃ ca samādiṣṭaṃ yathāvannartanaṃ budhaiḥ .

There are other nrttangas, of which 32 are famous.

anyāni santi cāṅgāni dvātriṃśatkīrtitāni ca .. SM.Pg.21. Sl.26.

Performance of Lasyangas can be identified in the present day Margam Bharatanatyam performance.

CHAPTER-5

NRTTA - ANGA PRATYANGA

Āṅgika abhinaya forms the base for the visual art form. Tāṇḍava lakṣaṇam, the fourth chapter of Nāṭyaśāstra, deals with the karaṇas, aṅgahāras (combination of karaṇas), piṇḍībandhas and recakas. To understand these movements, one has to learn the actions of the aṅgas (major limbs) and the upāṅgas (minor limbs). The eighth chapter explains the uttamāṅga abhinaya; the ninth chapter explains hastabhinaya and śarīrābhinaya. The tenth chapter deals with the cāris, the action of the whole foot from the thigh to the toe. The sthānas or postures for men and useful tips about doing exercises are explained. Maṇḍalas, the combinations of cāris, which can be used in fighting sequences, are detailed in the eleventh chapter. The twelfth chapter, called gatipracāra, encompasses the whole range of gaits to be used by dancers and actors. The gait of the characters in various sentiments and situations are detailed elaborately.

Nritta angapratyanga as in Sangitamuktavali

Angas, pratyangas and upangas are defined by Devana along with viniyogas.

Angas and pratyangas of Nrtta are six in number. The angas are being told now, in connection with Nrtta.

nṛttasyāṅgāni ṣaṭ tāni pratyaṅgānyatha tāni ca .
aṅgādīnyatha vakṣyante nṛttasyāsya samāsataḥ .. SM.Pg.24.Sl.1.

Anga

The head, throat, chest, sides, waist and feet are the 6 major limbs of dance. Some scholars add shoulders in this.

śirakaṇṭhau tu vakṣaśca pārśvau cā'pi kaṭī tathā .
pādāvaṅgāni ṣaṭ tāni skandhau cāpi pare viduḥ .. SM.Pg.25. Sl.2.

(Instead of kanta (throat) it must be hands as hasta is explained after head movements by Devana and also griva or kanta is given as pratyanga by him).

Pratyanga

Ancillary limbs are 6 in number - neck, arms, back, stomach, thighs, calves. Along with this the wrists and knees are also added. Some other scholars opine that ornaments are also Pratyangas.

pratyaṅgāni tathā grīvā bāhuṣṛṣṭhodarāṇi ca .
ūrū jaṅghe ca ṣaṭcaiva maṇibandhe ca jānunī ..
bhūṣaṇāni paraistrīṇi pratyaṅgāni manīṣibhiḥ . SM.Pg.25. Sl.3.

Upanga

The eye, eyebrows, pupil, cheeks, nose, breath, teeth, lips (adhara, not adharaa) tongue, chin and mouth are the minor limbs of the head counted as 12 by scholars.

The foot, heel, ankles (calf-muscles) sole and toes. Both hands, palms, fingers are also defined as pratyangaani.

dṛṣṭibhrūpuṭatārāśca kapolau nāsikāpi ca ..
śvāsadantādharājihvācibukaṃ vadanaṃ tathā .
śirogatānyupāṅgāni dvādaśaitāni sūribhiḥ ..
pādau ca pārṣṇigulphau ca talaṃ cāṅgulayastathā .
hastau talaṃ tathāṅgulyaḥ pratyaṅgānyatha lakṣaṇam. SM.Pg.25. Sl.4-6.

Shirobheda - Head Variations

Dhutam, vidhutam, aadhootam, avadhootam, kampitam, aakampitam, udvaahitam, parivaahitam, anchitam, nikunchitam, paraavrttam, utkshiptam, adhomukham and lolitam have been termed the 14 varieties of head movements (shirobhedaah).

Tiryaggatonnatam, skandhaanatam, aaraatrikam, samam and paarshvaabhimukham make it totally 19 shirobhedaah.

dhutaṃ vidhutamādhūtamavadhūtaṃ ca kampitam .
ākampitodvāhite'pi parivāhitamañcitam ..
nikuñcitaṃ parāvṛttamutkṣiptādhomukhe tathā .
lolitaṃ ca samākhyātaṃ caturdaśavidhaṃ śiraḥ ..
tiryaggatonnataṃ cāpi skandhānatamataḥ param .
ārātrikaṃ samaṃ cāpi pārśvābhimukhamityapi ..
ekonaviṃśatiścāpi śirāṃsi militāni ca . SM.Pg. 25,26. Sl.1-4.

Lakshana and Viniyogas are given by Devana but some are missing. Devana lists nineteen head movements.

1. **Dhutam**- moving the head to the sides slowly. (Devana has not mentioned the viniyoga for this head movement) SM.Pg. 26.
2. **Vidhutam**- moving the head rapidly to the sides. It is in showing cold, fever, just now drunk, old age in refusal and in showing trembling. SM.Pg. 26.
3. **Aadhutam**- head lifted up to one of the sides. It is used to see one's shoulder, in showing pride and seeing the objects on one's side. SM.Pg. 26.
4. **Avadhutam**- (This is given in the list by Devana, but not defined by him. (Bharata defines it as lowering down the head once. He says it is used to give a message, to ask someone to sit, while speaking.
5. **Kampitam** - The up and down movements of the head quickly, and frequently. This should be done in accepting, anger, contemplating, frightening, understanding, sentence of refusal and in asking a question quickly. SM.Pg. 26.
6. **Akampitam**- If Kampita head movement is slowly done twice, then it is Akampita. This movement is used in showing an object infront, asking questions, giving upadesa, asking someone to sit and conveying the ideas in our mind to others. SM.Pg. 26.
7. **Udvahitam**- Lifting up the head once is known as udvahita. This movement is used to depict that 'I am capable of doing this' and in showing pride. SM.Pg. 27.
8. **Parivihitam**- is revolving the head on all the sides in a circle. This movement is used in showing surprise, smile, happiness, contemplating, jealous blushing due to the actions of the beloved in showing everything and in showing the mandala. SM.Pg. 27.
9. **Ancitam** - is the movement when the head is slightly bent towards one side. It is used to indicate pain anxious thought, half-unconcious state, loss of conciousness while holding the chin, remembering something and in depicting pride. SM.Pg. 27.
10. **Nikuncitam**- is the movement when head is bent SM.Pg. 27.

11. **Paravrttam** – is when the head is turned aside. This movement is done in jealousy, anger, shyness, turning the face, looking back, etc. SM.Pg. 28.
12. **Utksiptam** – is when the head is tilted back and the face is raised up. This movement is used to see the objects far above and in seeing the sun, moon, stars etc. SM.Pg. 28.
13. **Adhomukham**- should be done in shyness, worship, sorrow, looking down and in hiding one's face. (Devana has not defined it but has given the viniyogas) SM.Pg. 28.

14. **Lolitam**- is the movement when the head is revolved on all the sides. (Devana has not defined its viniyoga.) SM.Pg. 28.

(These are the fourteen head movements given by Devana almost as in Natyasastra. Devana defines 14 head movements and says that they were codified by Bharata but Bharata in NS has given thirteen except Aadhutam. Other than this Devana adds some more. (Of these head movements not defined by Bharata, most of them except sama are slight variations of the first fourteen head movements.)

15. **Tiryaggatonnatam**- is bending the head obliquely and looking above. It is used in bibboka and in thinking about the lover. SM.Pg. 28.
16. **Skandhaanatam**- is known to be head reclined on the shoulder it is used in grief, intoxication, unconciousness and in sleep. SM.Pg. 28.
17. **Aratrikam**- is revolving the head keep it close to the shoulder. This is used in surprise and in knowing others views. SM.Pg. 29.
18. **Samam**- is the head in normal posture and it indicates normal state. SM.Pg. 29.
19. **Parsvabhimukham** follows its meaning and is used in looking to the sides. SM.Pg. 29.

Hasta varieties

The next topic dealt with in Sangita Muktavali is Hasta bheda. This topic has 230- verses for asamyuta, 31 for samyuta, 39 for nrtta hastas. The author deals with the explanation of rechaka, hasta karanas, hasta pracharas, hasta kshetras, kara pracharas and hasta karmas. The text talks about 24 varieties of hand gestures for single hand and then he moves on and explains how to combine the single hand and make double hand gestures then he gives usages or viniyoga for all 24 hastas in a detailed and elaborate way for nearly 221 slokas. Then he moves on to some combined hand gestures. Totally he gives 15 hand gestures and the lakshana and prayoga - usages of those hand gestures. They are explained similar to Bharata. Nrtta hastas (dance hand gestures) are 30 and he starts giving the lakshana and usages for some hastas. These are depicted as hand movements used for dance near the chest forward, sidewards and upward movements and the names are appropriate connecting with the movements. Then he moves on to rechakas which are graceful

movements as given by Bharata. Then hasta prachara hand movements are given as 15 and hasta kshetra, the places to move your hands and actions of hands hasta karma is elaborated.

Hastabheda – Hand Variations:

Asamyutahasta – Single hand gesture

Patāka, tripatāka, kartarīmukha, ardhacandra, arāḷa, muṣṭi, śikhara, kapittha, kaṭakāvaktra, śukatuṇḍaṃ kāṅgūla, padmakośa, alapallava, sūcīmukha, sarpaśirā, catura, mṛgamastakam, haṃsāsya, haṃsapakṣa, bhramara, mukula, ūrṇanābha, sandaṃśa, tāmracūḍa. These are the 24 asamyuta hastabhedas (Single hand gestures)

patākastripatākaśca kartarīmukhasaṃjñakaḥ .
ardhacandrastathārāḷo muṣṭiśca śikharastathā ..
kapitthaḥ kaṭakāvaktraśśukatuṇḍaṃ tataḥ param .
kāṅgūlapadmakośaśca tataścedalapallavaḥ .
sūcīmukhaḥ sarpaśirāścaturo mṛgamastakam ..
haṃsāsyo haṃsapakṣo'pi bhramaro mukulastathā .
ūrṇanābhaśca sandaṃśastāmracūḍastathaiva ca ..
asaṃyutāḥ samuddiṣṭāśca(tur) viṃśatireva ca ..
ete prayogavaśataḥ saṃyutāssambhavanti ca . SM.Pg. 29, 30.Sl.1-5.

(Devana,s variations are almost like in NS)

In practice, they can be used as samyuta hastas also called Varada and abhaya, they are synonyms for nikunchaka. Also, some opine that there are *dviśikara, bāṇahasta, sihmāsya, mayūra, ardhapatāka and sūcipṛṣṭha.* Together, they constitute 32 hasta varieties.

varadābhayanāmānau nikuñcakasamāhvayau ..
tato dviśikarobāṇahastasihmāsyanāmakaḥ .
mayūrārdhapatākaśca sūcipṛṣṭhastathāparaiḥ .
sarve ca militāḥ santo dvātriṃśaditi kīrtitāḥ .. SM.Pg.30.Sl.5,6.

Samyuta Hasta- Combined hand gestures

asaṃyutāḥ patākādyāḥ prayogavaśato mayā .
prayuktāssaṃyutatvena vakṣyante saṃyutāḥ karāḥ .

pūrvaṃ puṣpapuṭaḥ paścādañjalistadanantaram .. SM.Pg.58.230.
kapotakarkaṭau cāpi svastiko ḍola eva ca .
makaro vardhamānaśca gajadantastathaiva ca ..
kaṭakā vardhamānaśca niṣadotsaṅgakau tayā .
avahitthaḥ patākākhyaḥ kartarī ca tathā'parā ..
kartarī tripatākākhyā sarve pañcadaśa smṛtāḥ .
lakṣaṇaṃ ca prayogaśca vakṣyate ca yathākramam .. SM.Pg.58.1-3.

Devana lists thirteen samyuta hastas. Puṣpapuṭa, añjali, kapota, karkaṭa, svastika, ḍola, makara, vardhamāna, gajadanta, kaṭakā vardhamāna, niṣada, saṅga, avahittha, patākākhyaḥ kartarī, kartarī tripatākākhyā.

Devana adds two more than Bharata namely patakakhya kartari and tripatakakhya - kartari. Patakakhyakartarl - in which two patakas are crossed and tripatakakhyikartari - in which two tripatakas are crossed. Thus according to Devana there are fifteen samyuta hastas.

Nrtta Hastas

Caturaśra, udvṛtta, talamukha, svastika, viprakīrṇa, arāḷakaṭakāmukha, āviddhavaktra, sūcyāsya, recita, ardharecita, nitamba, pallava, keśabandha, uttānavañcita, latā, karihasta, pakṣavañcitaka, pakṣapradyotaka, daṇḍapakṣa, garuḍapakṣaka, ūrdhvamaṇḍali, pārśvamaṇḍali, uromaṇḍali, uraḥ pārśvārdhamaṇḍala, muṣṭikasvastika, nalinīpadmakośa, al(p)apadma, ul(d)bāṇa, lalita, lakṣita (Valita according to Bharata). Bharata has defined thirty nrtta hasta and Devana has also defined thirty nrtta hastas.

nṛttahastāśca lakṣyante nṛttamātropayoginaḥ .
yathāyogaṃ prayoktavyā ... ... śca yuktitaḥ ..
caturaśrau tathodvṛttau hastau talamukhābhidhau .
svastikāviprakīrṇāvapyarāḷakaṭakāmukhau ..
āviddhavaktrau vijñeyau sūcyāsyau recitāvapi .
tathārdharecitau syātāṃ nitambau pallavāvapi ..
keśabandhau karau cāpi paścāduttānavañcitau .
latākhyau ca karau jñeyau karihastāvataḥ param ..
pakṣavañcitakau cātha pakṣapradyotakāvapi .

daṇḍapakṣau karau cāpi tathā garuḍapakṣakau ..
ūrdhvamaṇḍalinau caiva pārśvamaṇḍalināvapi .
uromaṇḍalinau paścāduraḥ pārśvārdhamaṇḍalau ..
muṣṭikasvastikau cāpi nalinīpadmakośakau .
alpapadmau karau paścādudbā(lba)ṇau lalitāvapi ..
lakṣitau ca tathā triṃśannṛttahastāḥ prakīrtitāḥ .
ete cābhinaye hastā yathāvastu pradarśanāt .. SM.Pg.63. Sl.1-8.

1. Chaturashrau

Hold the Katakamukha hasta in both hands at 8 angula distance inbetween in front of the chest in line with shoulder and elbows.

Viniyoga – Used in showing the acts of pulling a garland and in nrittaarambha position. SM.Pg.64.

2. Udvruttau

Hold the Hamspaksha hasta in both hands. The hands are said to be raised up wide open and closed with palm facing down or to hold one palm open up and close the other one facing downwards.

Viniyoga –This is called Udvruttau where the hands are moved like the the swaying of palm leaves. SM.Pg.64.

3. Taalamukhaabhidhau

Hold the Hamspaksha close to the sides of the body with the palms facing downwards facing each other and the hands swayed cornerish.

Viniyoga – This is used in showing the playing of Maddala and in Madhura ganam. SM.Pg.64.

4. Svasthikau

Hold the pathaka hasta raised up in both hands. If the wrists are crossed, that gives Swastikaha. SM.Pg.64.

5. Viprakeernau

Viprakeerna (Nothing is mentioned about separation for Viprakeernou. It is to be understood that svastika should be separated) SM.Pg.64.

6. Araala-katakamukhau

Hold the Pataka hasta and cross your wrists. With a vyavartha parivartha (inward circular movement of the hands), take the hands above the head. with the wrists crossed in Padmakosha and a rotating action to extend the

hands above the head. The hands finally settle in Arala and Katakamukha hasta like a mouth opening. SM.Pg.64.

7. Aaviddhavaktrau

~ Missing Lakshana ~

(Devana has mentioned aviddhavaktra in his list of nrttahastas but has not defined it. He has given one sloka under Suchyasya which must be taken for aavidhavakra)

Hold the Katakamukha hasta in the hands. With rotating movement, raise the hands and bring it to the side. (This must be for avidhavakra)

8. **Suchyaasyau**

Quickly move the catura hands forward and back, changing the hasta to slightly extend the middle fingers out. This forms Suchyaasya where the hands are gracefully rotated and extended back and forth. SM.Pg.65.

9. Rechitau

Hold the Hamsapaksha hasta in two hands and when they are swiftly rotated, it is known as Rechita. SM.Pg.65.

10.Ardharechitau

When Hamsapaksha is rotated one hand at a time, it becomes Ardharechita. (That is another hand will be in caturasra). SM.Pg.65.

11.Nitambau

From the shoulder, the hands are brought out near the sides of the hip in a rotating movement. The hands on the sides are then detached from the hip region and brought up near the shoulder. If this spreading movement between the shoulder and the hip is done with a svastika during rotation, it becomes Nitamba. SM.Pg.65.

12.Pallavau

Hold the Tripataka hasta in your hands. With an inward rotation (vyavrtta), the tripataka hands are to be raised up. From there, turned through parivrtta, the hands are crossed with the palm facing down, with a graceful rotation of the palms. Finally, the hands rest in Svastika position. Viniyoga – This is Pallava and is used in Pallava abhinaya.SM.Pg.65.

13.Kesabandhau

Hold the Pataka hasta near your waist. From the waist, they are raised near the temples (Masthakam). Thus the hands are taken up separately for Keshabandha. Viniyoga – This is Keshabandhau used in Kartharibhaaradarshana. SM.Pg.65.

14.Uttanavanchitau

The palms face down and up alternatingly, are moved gently. The hands hold hasta close to Kartharimukha this is called Uttanavanchitau. Viniyoga – This is used to show the Uttana and anchita action. SM.Pg.66.

15.Latahastau

Hands in Pataka hasta follow a gentle movement forming a small triangle as they move, as told by the experts of dance. SM.Pg.66.

16.Karihastau

In this nritta hasta, one hand is held near the ear in 'Tripataka'. The term kataka in the sloka may denote moving together without breaking the link of a chain, or a bracelet. The other hand is in 'Pataka' hasta and the movement follows from the previous Nritta hasta lata. The lata hasta is to be in moved on the side as Dolam (swinging) movement. This synchoronized movement becomes Karihastau, as seen in an elephant's swinging movement. SM.Pg.66.

17.Adhastalau (Pakshavanchitakau acc. To NS)

Hands in 'Tripataka' hasta are gently settled near the waist. This is Pakshavanchitau.

18.Pakshapradyothakau

Similar to Pakshavanchitau, when the palms face downwards, it is Pakshapradyothakau. SM.Pg.66.

19.Dandapakshau

Hands are to be in 'Hamsapaksha' hasta. Initially, they are held on both sides of the body. With a sweeping movement, the hands are raised and brought near the chest. From the chest, they sweep out to the sides. This raising up, and sweeping movements from and to the chest, is called Dandapaksha.

The hands can be held in Alapadma on the sides on the body and follow the sweeping movement from the sides, to form another variant of Dandapakshau. The hands can move like Alapallava to move to and fro the sides of the body. SM.Pg.66, 67.

20.Garudapakshau

Hands in 'Pataka' hasta, are placed on the sides of the body. To achieve Garudapakshau, the hands are raised up in the sky, and dropped from the top. Viniyoga – This is used to denote the abhinaya of Garuda or Tarkshya, the vehicle of Lord Vishnu. SM.Pg.67.

21.Urdhvamandalinau

Hands in 'Arala' hasta, are placed on top of the head (above shoulders and ears). The hands/wrists are rotated in circles, to achieve Urdhvamandalinou. SM.Pg.67.

22.Parshvamandalinau

Hands when placed on the side is Parshvamandalinau. SM.Pg.67.

23.Uromandalinau

Hands placed in front of the chest, are rotated as if the palms are roaming around. SM.Pg.67.

24.Urah-Parshva-Ardhamandalau

Begin with alapadma in both the hands in front of the chest. Rotate the wrists in alapadma, and take the right hand to the right side, with a gentle swirling movement., raise the arm and settle in Arala hasta on the right side. When the hands are swirling and moving towards and away from the front to the side of the chests, ardhamandali or half circles are made, hence the name Ardhamandalau. SM.Pg.67.

25.Mushtika-Swastikau

The Arala and Alapadma are rotated while the wrists in crossed position. The wrists are crossed as kataka or sikhara in front of the chest. This is Mushtika-Swastikau. SM.Pg.68.

26.Nalineepadmakoshakau

Hold 'Pataka' hasta in both hands with the palms facing upwards. Vyaavartha-parivarta rotation is done with balanced hands, to get Nalineepadmakoshakau. Or when the hand holds 'Padmakosha' hasta and rotated from elbow to head, this can also be called Nalineepadmakoshau. Pandits of Nritta have said that this can be used to name/denote something about the lotus. This can be used to show the darshana or lotus – seeing a lotus – or to show desire (using it near the chest, as a thing of the heart). SM.Pg.68.

27.Alapallavau

When the alapadma hands are swirled in front of the chest, and raised together straight up, it can be called Alapallavau as it represents a bloomed lotus. SM.Pg.68.

28.Ulbanau

In alapallavau, when the hands are gracefully stretched towards the side, it is called Ulbanau. SM.Pg.69.

29.Lalitau

In alapallavau, when the hands are gracefully taken up it is lalita. SM.Pg.69.

30.Lakshitau

(Valitau according to NS) SM.Pg.69.

Thus, with the elbows kept together, separated, hands crossed and bent, great learned scholars declared 30 Nritta Hastas.

Recaka Karanas

Prasaaranam – stretching, Ghoornanam – turns and swirls, Bhramanam – rotations, Vichyuthih - separation, Luthanam – act of rolling/ resisting, Paarshvaath Paarshvagathih – Side to side movements or movements from one side to another, Urdhvam – Hands above or facing up, Adhogathih – Hands brought down or facing low/down – These are the eight types of movements that gracefully flow on the hands, and are termed as Recakas or Karanas of the hands.These are thus aptly named according to the movement technique. Their names have an obvious sense of directionality and self-explanatory technical names pertaining to the Lakshana.

Reva(ca)kākhyaṃ ca karaṇaṃ karasthaṃ ca taducyate .
prasāraṇaṃ ghūrṇanaṃ cāpi bhramaṇaṃ cāpi saṃsṛtiḥ .
vicyutirluṭhanaṃ cāpi pārśvātpārśvagatastathā .. ..
ūrdhvādhogatirityetadaṣṭadhā parikīrtitam .
anvarthamidamākhyātaṃ svanāmavyaktalakṣaṇam ..SM.Pg.69. Sl.43,44.

Hastaprachara- Movement of Hands

Uttaana, Adhastala, Purastaattala, Svasammukhatala, Paarshvatala, Urdhvavadana, Adhovadana, Purastaadvadanam, Paarshvamukha, Sammukha, Urdhvagamanam, Adhogamanam, Purahgati, Paarshvagati, Sammukhagati are the 15 hasta movements known as kara pracharas.

ḍattānodhastalaścāpi purastāttala eva ca .
svasammukhatalaścāpi tathā pārśvatalo'pi ca ..
ūrdhvādhovadanau cāpi purastādvadanaṃ tathā .
pārśvamukhasammukhaḥ syādūrdhvādhogamanāvapi .

puraḥ pārśvagatiścāpi sammukhāgatireva ca .. ..
ete pañcadaśaproktā hastācārā manīṣibhiḥ .
svajātīyavijātīgasaṃyogādapi koṭayaḥ .
karapracārā vijñeyāste cāpyanvarthanāmakāḥ .. .. SM.Pg.70. Sl.45-47.

Hastakshetra – Placement of Hands

Paarshvadvayam, Purah, Pascad, Adhah, Urdhvam, Mastakam, Lalaatam, Skandham, ..., Naabhih, Katithatam, Urudvayam are the kshetras of hands are 13 in number. (Total – 13, 2 lost in shloka, must be neck and chest)

pārśvadvayaṃ puraḥ paścādradhaścordhvaṃ ca mastakam .
lalāṭaskaṃdha ... ... nābhayaśca kaṭītaṭam .. ..
ūrudvayaṃ ca hastānāṃ kṣetrāṇīti trayodaśa. SM.Pg.70.Sl.48.

Devana says, by the use of varied manifold usage of Angas, Upangas, Pratyangas that are executed with excellence and swiftness, beautiful bhavas and rasas are demonstrated.

aṅgairupāṅgaiḥ pratyaṅgairvicitraiśca sasauṣṭhavaiḥ .
hastāśca saṃyutāssamyagrasabhāvāḥ pradarśitāḥ .. .. SM.Pg.70.Sl.49.

Hasta-Karma- Actions

Hastakarmas are the actions done by moving the hasta (palm). These are listed to be twenty in number.

1. Dhunanam – shaking/ stirring to agitate
2. Samslesha – to embrace or bring together
3. Vishlesha – opposite of 'Samslesha' to separate or move away.
4. Akshepa – throw or toss.
5. Rakshanam – to protect or guard.
6. Moksha – liberation or freedom, to release
7. Nigraha – binding, confinement, arrest, capture
8. Parigraha – accept, take on, put on (a dress)
9. Utkrushti – Ut is to rise. This is to show a raised ploughing action.
10. Aakrushti – Aakrushtih is dragging.
11. Vikrushti – vikrushtih is to extend and pull.
12. Taadanam – beating or whipping

13. Trotanam – the act of breaking
14. Cheda – to break, to powder down
15. Bheda – to differentiate
16. Sphotanam – breaking, cracking, blossoming, bursting, tearing.
17. Motanam- Rubbing, grinding, pressing.
18. Visarjanam - Dismissing, sending away.
19. Aahvaanam- Invocation, invitation.
20. Tarjanam - Pointing at, in ridicule, or contempt.

dhūnanaṃ cāpi saṃśleṣaviśleṣākṣepa eva caḥ .
rakṣaṇaṃ cāpi mokṣaśca nigrahaśca parigrahaḥ .. .. SM.Pg.70.Sl.1.
utkṛṣṭiśca tathā"kṛṣṭirvikṛṣṭistāḍanaṃ tathā .
troṭanaṃ chedabhedau ca sphoṭanaṃ moṭanaṃ tathā .. ..
visarjanaṃ tathāhvānaṃ tarjanaṃ ceti viṃśatiḥ .
*hastakarmāṇyamūni syuradanvarthāni manīṣibhiḥ .. ..*SM.Pg.71.Sl.2,3.

- **Comparison with NS**

The next topic researched is Hasta bheda as dealt with in Natyasastra and Abhinayadarpanam. Asamyuta, samyuta and nrtta hastas are dealt with in both the books but with slight differences. Natyasastra deals with hasta karanas and bahu karmas.

- **Comparison with AD**

Abhinaya darpanam deals with jati hastas, bandhava hastas, dasavatara hastas and devata hastas which are not seen in Natyasastra. Gestures in comparison with Natya Sastra and Abhinaya darpana have been analysed. We can see that there are slight differences between Natya Shastra and Sangita muktavali. There are some additions and deletions also.

SARIRA ANGOPANGA

- **Study of Sarira angopangas in SM**

The Sarira Angopangas which has movements of Angas, Pratyangas and Upangas are given by Devanacarya in Sangita Muktavali. The author deals with the definition of Angas- Major limbs as Vaksha (chest) - 5 varieties, Parsva (sides) - 5 varieties, Kati (waist) - 5 varieties, Charana (feet) - 5 varieties (Head and hands dealt with earlier)

Pratyanga -Subsidiary limbs as enlisted by Devanacarya are Skandha (shoulder)-7 varieties, Greeva (neck) -10 varieties, Bahu (arms) -22 varieties, Prishta (back) -4 varieties, Udara (stomach) -5 varieties, Uru (thigh) -5 varieties, Jhanga (shanks) -10 varieties, Manibandha (wrist) -5 varieties, Janu (Knee) -7 varieties.

Thus he enumerates the angopangas of sarira. Movements and uses of the limbs of the body such as chest, sides, waist, feet and many subsidiary limbs are explained in this section. Angika Abhinaya concepts studied from this book Sangita Muktavali as the author has given references from Natyasastra and also his own interpretations.

- **Vaksha - Chest**

There are five chest movements which are sama, abhugna, prakampita and udvahita. (Devana gives only 4 names here, but nirbhugna is added in explanation.)

vakṣasaḥ syātsamābhugnaṃ ca prakampitam .

udvāhitaṃ pañcadheti tallakṣaṇamihocyate .. SM.Pg.71.Sl.1.

Sama - When the body is in caturasra and the chest in natural position then it is called as sama. SM.Pg.71.

Abhugna - When the body is in sama slightly bent is abhugna.

This is to be used for showing pride, sorrow, shyness, confusion, coldness, broken-heart, unconciousness, fear, old age, disguise, argument and in approaching some one. SM.Pg.71.

Nirbhugna - When the back is erect and the chest is held high with straight shoulders, then it is known as nirbhugna. It can be used to show stupification, saying the truth, seeing a thing of surprise, talking happily, and excess pride. SM.Pg.71.

Prakampita - is the chest held high and shaked up and down.

The application of prakampita is showing hiccup, fear, fatigue, sigh, cough or sneeze, laugh and cry. SM.Pg.72.

Udvahita - is described as the chest held high easily with shake. This is applied to see things above, in long sigh, yawning, wisdom, pride and in running away. SM.Pg.72.

- **Parsva - Sides**

Parsva bhedas are known to be five viz., unnata, prasrta, namita, vivartita and apasrta.

unnataṃ prasṛtaṃ cāpi namitaṃ ca vivartitam .

tathā cāpasṛtaṃ pārśvaṃ pañcadhā parikīrtitam . SM.Pg.72.Sl.1.

Unnata- is defined as bending on one side raising the other side and the shoulder. This is used in going away.
Nata- is defined as bending on the other side.
Devana gives the viniyoga for this as going away.
Prasrta- Devana has not defined prasrta though he has mentioned it. Others define this as moving the sides to their respective sides.
Vivartita- is turning the upper portion of the body to look back.
Apasrta- is coming back to the original position from the vivartita.

- **Kati - Hip**

Five hip movements are defined by Devana viz., kampita, udvahita, bhinna, vivrtta and recita.

kaṭī pañcavidhā proktā kampitodvāhite tathā .

bhinnā cāpi vivṛttā ca recitā lakṣaṇaṃ bhavet .. SM.Pg.73.Sl.1.

Kampita is the waist swiftly moved to and fro on one side which is applied in showing the movement of persons with hunch back and dwarfs.
Udvahita is the waist moved slowly by ··both the sides. This is used in the gait of women and in turning around the looking something.

Bhinna listed by Devana is not described by him. Bharata names it as cchinna and defines it as revolving the waist when the sides are turned. This is used in exercises and in turning around and looking something.
Vivrtta From a turned back position, coming to the original position facing the front is known as vivrtta. This is mentioned as nivrtta by Bharata.
Recita is rotating the waist on all the sides.
All these waist movements are described similarly by the experts of dance.

- **Pada - Feet**

Devana says, six feet movements are accepted by sage Bharata. They are sama, kuncita, suci, agratalasancara, udghattita and ancita.

pādaḥ samaḥ kuñcitaśca sūcyagratalasañcaraḥ .

uddhaṭṭito'ñcito vā'pi ṣaḍvidho munisammataḥ .. SM.Pg.73.Sl.1.

Sama is the feet held in their natural position. This is used in natural expression and natural gait. SM.Pg.74.

Kuncita When the heel is raised up and when it (sole) is bent in the middle and tip, then it is kuncita. This is applied while walking in a place full of thorns or on marshy land. looking things which are far away, going for a long distance, in a deceiving gait, etc., kuncita is used.

Suci When the left foot is in sama position and the tip of the big toe of the right foot touches the ground, then it is suci which is used in wearing anklets.

Agratalasancara When the heel is raised up and the toe and the front part of the sole rest on the ground then it is agratalasancara. This has application in reaching out something in a higher place, looking a thing which is far away, to show the gait of a crippled or a thief in kuttana, prerana, sthanas, bhramanas, recakas, intoxication; moving on the ground, troubling and in hitting the ground.

Udghattita Standing on the tip of the sole, stamping the ground with the heel often or once is known as udghattita. This is used in perana in sounding the gharghara. SM.Pg.75.

Ancita is standing on the heel with the sole and toe raised up. This is applicable in bhramaras. In ancita foot if the sole and the toe stamp the ground it is known as tadita. This is applied in anger, pride and in raising up something.

(Devana says these are the 6 given by Bharata, but Bharata gives only 5, not Suci. But in some other versions of NS Suci is added.)

Devana also gives few more feet movements advocated by others viz, tadita, ghatitotsedha, ghattita, mardita, agragahparsvaga, parsvagassikhara and antahparsvasthita are the seven given by others.

tāḍito ghaṭṭitotsodho ghaṭṭitaścāpi marditaḥ .

agragaḥ pārśva(ni)gaścāpi pārśvagacchikharo'pi ca(?) ....

antaḥ pārśvasthitaścānyo saptadhā ca punaḥ paraiḥ . SM.Pg.73.Sl.2,3.

Tadita When the ground is stamped alternatingly by the heel and the tow (along with the tip of the sole) then it is Tadita.

Ghatitotsedha
(Though Devana does not clearly mention this name here, from the definition of this leg movement is not given)

Ghattita is stamping the earth with the heel which said to be pherana.

Mardita is rubbing against the ground with the side of the sole.

Agraga is moving in front as if in marshy place or in a place full of thorns.
Parsniga is moving back with the heel.

Parsvaga is moving to the sides with the side of the feet.
(Others also include under parsvaga as standing with the feet turned to the sides.)
Sikhara When the big toe is raised up in sama feet it is sikhara, which is used in padarecaka. SM.Pg.75.

Devana mentions the number as seven but has enlisted nine varieties and has explained only eight of them leaving out as antahparsvasthita.

- **Padacara**

Devana describes the names of pada caras thus:

śikharāṅguli pṛṣṭhena bhūsthito viṣamo bhavet .
viṣame nartane cāpi vicitre pādanartane .. ..
purataḥ pṛṣṭhataścāpi pārśvayoścāpi recitaḥ .
saṃyutaśca vilapyante pādalakṣyānusārataḥ .. ..
anyonyamelanādeva hastavatve'pi sammatāḥ .
sajātīyavijātīya saṃyogādapi koṭikaḥ .. ..
sthāne gatau ca kartavyau vicitrāvṛttanāṭyayoḥ . SM.Pg.76.Sl.1-4.

Padacara- leg movements

Sthiti, calana, bhramana, lunthana, utksipta (utksepa), avaksepa, tadana, bhumikuttana, samslesa, vislesa, sarana, prasaarana, aksepa, viksepa, dolana, parivartana, pluti, kampita, gharsana, karsana, mardana, vestana, visamasancara, cankramana are the 24 varieties of padacara (leg movements).

sthitiśca calanaṃ cāpi bhrāmaṇaṃ luṇṭhanaṃ tathā .. ..
utkṣiptaścāpyavakṣepastāḍanaṃ bhumikuṭṭanam .
saṃśleṣaścāpi viśleṣaḥ saraṇaṃ ca prasāraṇam .. ..
ākṣepaścāpi vikṣepo ḍolanaṃ parivartanam .
plutiśca kampitaścāpi gharṣaṇaṃ caiva karṣaṇam .. ..
mardanāveṣṭane cāpi tathā viṣamasañcaraḥ .
paścāccaṅkramaṇaṃ cāpi caturviṃśatireva ca .. .. SM.Pg.76.Sl.4-7.

Devana describes the lakshanas of pada caras thus:
Sthiti is stance
Calana is going
Bhramana is circular movement
Lunthana is revolution
Utksepa is throwing up
Avaksepa is throwing away suddenly
Tadana is striking

lakṣaṇaṃ ca krameṇaiṣāṃ varṇyate ca parisphuṭam .
sthitiranvarthanāmaiva calanaṃ gamanādbhavet .. SM.Pg.76.Sl.8.
bhramaṇaṃ maṇḍalabhrāntirluṇṭhanaṃ tu vivartanam .
utkṣepaścāpyavakṣepāvanvarthau tāḍanaṃ tathā .. SM.Pg.77.Sl.9.

All these movements follow the meaning of their names.

Bhumikuttana is pounding on the floor
Samslesa is joining
Vislesa is separating
Sarana is movement without losing contact of the ground.
Prasaarana is extending the foot

Aksepa is dragging the foot
Viksepa is self-revolution
Dolana is movement like a swing here and there
Parivartana is crossing of legs

bhūmikuṭṭanasaṃśleṣaviśleṣākhyāssulakṣaṇāḥ .
aparityaktabhūbhāgagamanaṃ saraṇaṃ matam ..
prasāraṇaṃ ca vijñeyaṃ pādasyāpi prasāraṇāt .
pādārkaṣaṇamākṣepo vikṣepaḥ svavivartanam ..
yatastataśca calanaṃ ḍolanaṃ ca yathārthakam .
svastikāvṛttikaraṇaṃ parivartanamīritam .. SM.Pg.77.Sl.10-12.

Pluti is jumping
Kampita is shaking
Gharsana and
Karsana are dragging the foot on the ground,
Mardana is sqeezing the foot
Vestana is encircling with foot
Visamasancara is movement with one side of the leg
Cankramana is movement with leaps
These are the names of the feet movements (24) which themselves give their meanings. (These are not described by Bharata but later Nandikeswara has given some in Abhinayadarpanam)

plutiranvarthanāmāni kampitaṃ ca yathārthakam .
gharṣaṇaṃ gharṣaṇādbhūmeḥ karṣaṇaṃ bhūmikarṣaṇāt ....
mardanaṃ mardanādeva veṣṭanaṃ pādaveṣṭanāt .
ekadeśena pādasya gatirviṣamasañcaraḥ .
utplutyotplutya gamanaṃ jñeyaṃ caṅkramaṇābhidham .. ..
etānyanvarthanāmāni tathā ca kathitāni ca .. SM.Pg.77.Sl.12-14.

- **Skandha- Shoulder**

Devana gives seven varieties of shoulder movements, viz., sama, ekoccaka, karnalagna, lolita, ucchrita, visrasta and tryasra.

samāvekoccakau cāvakarṇalagnau ca lolitau .
ucchritāvapi visrastau tryaśrau skandhau ca saptadhā .. SM.Pg.77.Sl.1.

All these shoulder movements follow the meaning of their names.
Sama is the natural position of the shoulders used in svabhavabhinaya.
Ekocca is one shoulder raised up which is used in throwing weapons, in boxing in throwing spear and in looking objects in a higher range on the sides.
Karnalagna is the shoulders clinging to the ears which is used in embrace, cold (winter) and in carrying heavy objects.
Lolita is the shoulder shaked which is applied in hasya (humour), dance of a vita and in playing the instrument hudukka.
Ucchrita is shoulders raised up which is applied in showing happiness or pride.
Srasta is shoulders lowered down which shows sorrow, fatigue, unconciousness, intoxication, illness, shyness and in the beginning of a dance recital.
Tryasra is turning around to see something at the back and to turnaway the face. SM.Pg.78.
These are not included by Bharata and Nandikesvara.

Pratyangas / Upangas- Ancillary limbs

- **Griva- Neck**

Devana says that he will define the upangas in detail. Neck movements are sama, nivritta, recita, valita, ancita, tryasra, natonnata, rucita (must be kuncita) and kampita. (Neck is actually given as Pratyanga By Devana)

upāṅgānyatha vakṣyante vicitrāṇi parisphuṭam .

grīvā samā nivṛttā ca recitā valitā'ñcitā ..

tryaśrā natonnatā cāpi rucitā kampitā matā . SM.Pg.79.Sl.1-2.

Sama-is the neck held in natural position which is applied in doing meditation, japa and existing in natural condition.
Nivrtta – is when the neck moves in front and comes back to its original position, it is known as nivrtta.
Valita – is neck turned to the side and raised which is applied in turning to the side, looking on the side and talking or listening to someone on the side.
Recita- is the neck revolved around which is applied in revolving, churning and in intoxication.
Ancita- is the neck raised up and trembling whlch is applied in dragging one by hair and in looking up.

Nata- is neck lowered down (head lowered) applied in wearing the ornaments, holding the ear, pointing a thing that is far away and in talking near the ear.
Unnata - is neck lifted up for alatikara (decoration) or looking up.
Kuncita -is the neck totally bent down that is applied in hiding oneself. Viniyoga for this is carrying heavy weight on the head.
Kampita- is the neck shaked in cold and fear.

This movement is an exclusive tenth addition of Devana. While Bharata defines nine neck movements Devana adds one more namely kampita and makes the number of neck movements as ten.

- **Bahu - Arms**

Devana puts the number as twenty two though many of the names and definitions are not clearly got due to lacuna. His listing names the movements as urdhvastha, adhomukha, pascadgata, purogata, parsvaga, svastika, udvestita, apavestita, luthita, sarala, namra, kuncita, andolita, utsarita, valita, lolita, valitavakrita and citta which comes to a total of 18.

ūrdhvaścādhogataḥ paścāttiryagañcitakakramāt .
svastikā dveṣṭitā kāryādayaveṣṭita eva ca ..
luṭhito maṇḍalagatirapaviddhastataḥ param .
āviddhassaralo namraḥ kuñcitāndoḷitāvapi .. SM.Pg.80.Sl.1,2.
utsāritaśca valitaḥ tathā valitavartita: .
..... bāhavo lakṣyasammatāḥ ..
evaṃ dvāviṃśatividhāḥ lakṣaṇaṃ samyagucyate .
ūrdhvasthordhvagato bāhuruttuṅge gānadarśane .. SM.Pg.81.Sl.3,4.

Urdhvastha is the arms raised up to show something high or in depicting singing.

Adhomukha is the arms touching the ground.

Pascadgata is the arm sent back which is applied in taking the betel leaves (tambula) and in pulling an arrow from the quiver.

Purogata is the arms moved to the front to point out something in front.

Parsvaga is arms sent obliquely to spot something on the sides.

Ancita is the arms extended upto the head from the chest and again brought back to the chest.

Svastika is hands held in crossed position and then separated. This is applied in showing the presence of sun, in embrace and in worship.

Udvestita is the arms revolved outside and moving upwards.

Apavestana is arms moving down.

Lutita is in playing damaru.

Sarala is the arms streched to the sides, up and down respectively, which is applied in depicting the wings in measuring and in showing things on the ground.

Namra is the hands bent a little and applied in praising and holding a garland.

Kuncita is when the arm is bent and held strong. This is applied in measuring, in hitting, eating and in bending a bow.

Andolita is the arms swinging which is applied in walking playfully.

Utsarita is the hand moved from other's side to one's own side. This is applied in asking people to move to the sides and showing all the sides.

Valita is the hands bent around inside or outside, which is applied in showing the offerings made to ancestors.

Valitavakrita (mentioned as valitavartita in the list) is the arms tossed and streched out.

(The verses that follow afre not clearly understood due to lacunae.)

Devana has not defined mandalagati, apaviddha and aviddha though he has mentioned their names.
Mandalagati as the arms rotated in all directions which is used in revolving a sword.
Apaviddha is when the hand moves away from the chest in a circular fashion.

Aviddha is the arms revolved inside.
These are given in Natyasastra.
Devana just makes a remark on vartanas and calakas but, does not elaborate on them.

- **Prushta- Back**

Movements of the back are defined as four. namely, lalita, valita, nata and sama.

pṛṣṭhaṃ caturdhā lalitaṃ valitaṃ ca samunnatam .

lalitaṃ tu samākhyātamūrdhvādhovīkṣaṇakramāt .. SM.Pg.84.Sl.1.

Lalita is applied in looking up and down.
Valita is moving the back while bending to the side.
Nata is bent in front or back or to the side.
Sama is remaining in normal position which is applied in dhyana, japa and in remaining one's own place.

Prstha movements are not defined by Bharata.

- **Udara- Stomach**

Devana puts the stomach movements as five namely sama, khalva, cancala, purna and ksama.
udaraṃ pañcadhā proktaṃ samaṃ khallañca cañcalam .

pūrṇā kṣāmaṃ "samaṃ cāpi svābhāvikamudīritam" .. SM.Pg.85.Sl.1.

Sama is the stomach in natural position.
Khalva is the stomach drawn inside which is applied to depict hunger, pain, phantoms and fatigue.
Cancala is to depict (illness) difficulty in breathing, fear and in running.
Purna is to show a sick person, a man with huge belly, one who has eaten to hearts content and in holding the breath.
Ksama is when the body is bent and is applied to show holding the breath, crying, yawning laughing and in drawing more air.
Bharata defines only 3 movements in Natyasastra.

- **Uru- Thigh**

Movements of thighs are five in number namely kampita, valita, stabdha, udvartita and nivartita.
ūruḥ pañcavidhaḥ proktaḥ kampito valitastathā .

stabdhaścodvartitastadvattathaiva ca nivartitaḥ .

pārśve natonnate yasya kampitastu gatāgatau .. SM.Pg.86.Sl.1.

Kampita - When both the sides are raised up and down again and again then the movement is kampita which is applied in showing going and coming back.
Valita - When the knees are turned inside it is valita which is used to show women going as per their will.
Stabdha- When the thighs are without any movement which is applied to show sorrow and fear.
Udvartita- Moving swiftly galloping with the tip of the heel again and again is known as udvartita which is to show exercise, tandava and in padarecakas.
Vivartita- This is when the heels pushed inside and is used to show confusion and fatigue.
Bharata names stabhda as stambhana and vivartita as nivartita.

- **Jangha- Shank**

There are ten movements of the shank namely utksipta, nata, ksipta, vartita, parivartita, nihsruta, tirascina, paravrtta, bahirgata and kampita.

utkṣiptā ca natā kṣiptā vartitā parivartitā .

niḥsṛtā ca tiraścīnā parāvṛttā bahirgatā ....

kampite'pyudita jaṅghā parvatārohaṇādiṣu .

āviddhagamane cāpi natā namitajānukā .. SM.Pg.86, 87.Sl.1,2.

Utksipta of is the shanks applied to show climbing up a mountain and in walking with anger.

Nata is the knees bent applied is sthanas, asanas and gatis.

Kshipta is keeping the shank outside which is applied in exercises and tandava.
Vartita is the shanks crossed and is applied in exercises and tandava
Parivartita is which the movement crossing and rotation as a circle and is applied in tandava
(Bharata and others name vartita as avartita and say that it is applied to show the gait of vidushaka).
Nihsruta is when the shank is stretched in front.
Tirascina is when the outerside touches the ground which is applied in asanas.

Paravrtta is when the knee touches the ground, it is done with right knee in performing the rituals for Devas and done with left knee while performing rituals for the manes.
Bahirgata is the shank stretched to the sides
Kampita is shaking of the shanks in fear and in sounding the ghargharika.
0nly five movements are defined by Bharata

- **Manibandha- Wrist**

The five wrist movements are nikuncita, akuncita, bharamita, sama and cala.
nikuñcitākuñcitau ca bhramitaśca samaścalaḥ .

pañcadhā maṇibandhaḥ syāt kuñcitastu bahirnataḥ .SM.Pg.87.Sl.1.

Kuncita (Nikuncita) is when the wrist is bent outside and it is applied in charity and in abhayapradana.
Akuncita is the wrist bent inside in sorrow and in moving away.
Bhramita is revolving the wrist in revolving a sword or a knife.
Sama is wrist kept straight in holding a book or accepting it.
Cala is the wrist moved which involves kuncita and nikuncita, applied in calling someone.

- **Janu- Knee**

There are seven knee movements namely sama, samhata, kuncita, ardhakuncita, unnata, nata and vivrtam.
samaṃ jaṅghaṃ saṃhataṃ ca kuñcitaṃ cārdhakuñcitam.

unnataṃ ca nataṃ cāpi vivṛtaṃ saptadhā matam .. SM.Pg.88.Sl.1.

Sama is the knees held in normal position.
Samhata is the knees held close to each other in depicting anger and jealosy.
Kuncita is when the knees are held close to the thighs and shank it is applied in sitting postures.
Ardhakuncita is the knee bent back.
Unnata is the knees raised to the breast depicted in climbing up a mountain, tree or an elephant.
Nata is when the knees are on the earth and it is used to depict falling down or bowing (to salute).
Vivrutam is when climbing an elephant where knees are spread sideways.

Devana ends this section saying Bhushanam is Makuta etc.

- **Comparison with NS**

The next topic dealt with is Sharira Angopangas as given by Devanacarya in Sangita Muktavali (SM) in comparison with Natyasastra (NS). Anga- Major limbs- Almost same in SM and NS- Shira (Head) varieties 13 (5 added in SM) Vaksha (chest) varieties- 5, Parsva (sides) varieties- 5, Kati (waist) varieties- 5, Pada (feet) varieties- 5.

Pratyanga -Subsidiary limbs- Devanacharya in SM differs from NS- Skandha (shoulder) varieties-7 (SM), Greeva (neck) varieties-10 (SM) -9 (NS), Bahu (arms) varieties-22 (SM) 10 (NS), Prishta (back) varieties-4 (SM), Udara (stomach) varieties-5 (SM)-3(NS), Uru (thigh) varieties-5 (SM & NS), Jhanga (shanks) varieties-10 (SM) 5(NS), Manibandha (wrist) varieties-5 (SM), Janu (Knee) varities-7 (SM).

Thus Devanacarya enumerates the angopangas of sarira. The varieties of Skandha, Prishta, Jangha and Manibandha are not enumerated by Bharata.

- **Upanga- Eyes**

Rasadṛṣṭi

śṛṅgārādi raseṣu syuraṣṭau ca rasadṛṣṭayaḥ .

kāntā vīrā ca karuṇā hāsyā raudrī bhayānakā ...

bībhatsā cādbhutetyaṣṭau kramācca rasadṛṣṭayaḥ .

snigdhā sthirā tathā dīnā hṛṣṭā kruddhā bhayānvitā ....

jugupsitā vismitā ca proktāṣṭau sthāyidṛṣṭayaḥ .

sthāyināṃ vyabhicāritve dṛṣṭayastādṛśā matāḥ .. SM.Pg.89.Sl.1-3.

Devana has expanded Rasa drsti, Bhava dristi and Vyabhicaribhava drsti as in Natyasastra.

Kapola- Cheeks

There are six movements of the cheeks namely, sama, kuncita, phulla, purna, ksama and kampita.

samau ca kuñcitau phullau pūrṇau kṣāmau ca kampitau .

kapolau ṣaḍvidhau tatra kramāllakṣaṇamucyate .

svābhāvikau samau tau ca svabhāvasthitigocarau .. SM.Pg.99.Sl.1.

Sama is the cheeks in natural position used to depict normal condition.
Kuncita is the cheeks contracted used to depict cold, fever and horripulation.
Phulla is the cheeks fully blooming to show happiness.
Purna is the cheeks raised up to show enthusiasm.
Ksama is the cheeks drawn inside which shows sorrow.
Kampita is the cheeks trembling, used to depict cold and horripulation.

Nasa- Nose

Six nose movements defined by Devana are sama, nata, manda, vikrsta, vikunita and utphulla.

samā natā ca mandā ca vikṛṣṭā ca vikūṇitā .

utphullā ṣaḍvidhā tatra samā svābhāvikī matā .. SM.Pg.100.Sl.1.

Sama is the natural position of the nose.
Nata is the nose contracted used to depict a sigh, disinterest and fatigue.
Manda is used in having a sigh or in slow breathing, which depicts nirveda, enthusiasm, sorrow or thoughtful mood.
Utphulla is used to depict fear, anger, illness, pain smelling good fragrance, heavy breathing and great anger.
(With reference to other texts the word utphulla should be the enlargement of the tip of the nose.)
Vikuncita is the nose bent or turned in shame, jealousy or disgust. It also depicts laughter, good smell or in humorous dance.
Socchvasa is the face drawn in inhalation depicting nirveda, good fragrance and long inhalation. (This should be the definition of utphulla and it is known by the name socchvasa in other texts. The word 'akrstavadana' in the text if replaced by 'akrstasvasana' (as in SR), willconvey the meaning in a better way.)

- **Svasa- Breath**

Sama, cala, stabdha, nirasta, sthapita, vimukta, vismruta, skhalita and prasrta. These are the nine types of breaths.

śvāsau samau calau stabdhau nirastau sthāpitāvapi .

vimuktau vismṛtau cāpi skhalitau prasṛtāvapi .. ..

imāvucchvāsaniḥśvāsarūpau navavidhau tathā . SM.Pg.101.Sl.1,2.

Sama is the natural way of breathing which depicts natural abhinayas.
Cala is long and hot with sound through the mouth which depicts nirveda, curiosity, thoughtful mood and sorrow.

Prabaddha is breath with sound from the mouth, used to depict Ksayaroga.
Nirasta is breathing fast with sound, which depicts illness.
Ullasita is breathing slowly and steadily through the nose, which is applied in good fragrance and in doubtful situations.
Vimukta is when the breath is held for a long time and then released which depicts yoga dhyana and pranayama.
Vismruta depicts surprise with the mind occupied with something else and in thinking about the sciences.
Skhalita which follows its meaning is the exhalation which gives great sorrow. It is applied in the tenth decade of one's life, illness and in tumbling down.
Prasrta is the air coming out with sound through the mouth in deep sleep.

Ten types of breaths:

He again gives a ten fold division as sama, branta, vilina, andolita, kampita, stambhita, ucchvasa, nissvasa, phutkara and sitkara which comes to ten in number.
Sama follows its meaning
Bhranta is breath whirling inside.
Sutkara and **Sitkara** are breath through the mouth as exhaling and inhaling respectively.
(Sutkara is given again as Phutkara) (Devana says, others follow their meaning. But he has repeated all others again.)
Sama is natural
Bhranta is depicted in the first union with lover.
Vilina depicts unconsciousness
Andolita in climbing mountains.
Kampita is applied in amorous sports.
Ucchvasa is done as smelling flowers.
Nissvasa has its viniyoga as courtesy
Phutkrta is releasing breath through the mouth applied in pain
Sitkrta in pain due to cold, pinching with nails and in kissing.

Devana ends the section on breath as 'matantare dvadasa vidhau vayuh' though he describes only nine varieties of other school.

Ostam- Lips:
Devana describes the different varieties of lips after this. There is a mixing up of verses of different sections. Devana gives eleven varieties of lip movements namely sama, vivartita, kampita, viniglihita, sandasta,

visrsta, samudga, the first seven and the next four udvrtta, vikasi, ayata and recita.Visrsta the sixth one, is missing in the list due to lacunae but it is defined by Devana.

Bharata in NS have given only the first six types excluding sama.
Sama is the natural position depicting natural conditions.
Vivartita is lips contracted to the sides.
Kampita which follows its meaning has its viniyoga as cold, fear, anger and victory.
Viniguhita is when the lips are hidden inside the mouth. Viniyoga for this is not given by Devana.
Sandastaka is the lips bitten by the teeth in anger and threatening.
Visrsta is when it is hanged out and its viniyoga in applying laksharasa, bibloka and vilasa.
Samudga is when the lips are drawn in front and rounded it is applied in siitkara and in kissing.
Udvrtta (utksipta) is when the lips are raised up which is applied in insulting and teasing.
Vikasi is the one in which the upper teeth are seen a little, which is applied in smile.
Ayata is when the lips are drawn a little in laughter.
Recita is when the lips are drawn as far as possible it is applied in vikasa.

- **Danta- Teeth**

There are eight varieties of teeth namely, kuttana, khandana, sama, dasta, nirgharsana, chinna, damsana, grhana and cukkrita.
Kuttana is dragging the rows of teeth on one another is applied in fear and cold.
Khandana follows its meaning as biting which is applied in eating, japa, and adhyayana.
Sama is when the rows of teeth are a little together it is extended in natural abhinaya.
Dasta is biting the lower lip in anger.
Nigharsana is rubbing of rows of teeth against each other done with deep sigh (exhaling) in excessive weeping.
Chinna is when the rows of teeth held tightly together, which depicts crying, fear, cold, anger, chewing tambula, sickness and doing exercises.
Damsana is holding grass or fingers by the teeth depicts helpless condition.
Cukkrita is when the rows of teeth are wide apart it depicts fear.

- **Jihva- Tongue-**

Then Devana defines six tongue movements namely rjvi, srkkanuga, unnata, Vakra, lehini and lola.

Rjvi is the tongue bent out (hanging down) which depicts a dog .

Srkkanuga follows its meaning (licking the corners of the mouth) which depicts anger

Unnata is when the mouth is opened and the tongue streched out which is depicting yawning or examining the mouth.

Vakra is when the mouth is wide open and the tongue is inside facing upwards, which depicts narahari.

Lola is defined as the tongue moving with mouth wide open.

Lehani follows its meaning which depicts licking.

- **Cibuka- Chin-**

Devana lists eight varieties of chin movements. This is based on the movements of tongue, teeth and lips. The eight varieties are vyadhi, khinnam, samhata, svasitam, valitam, vakram, sphuritam, samhatam, and calam.

jihvādantoṣṭhaniṣpannamanvarthaṃ cibukaṃ matam .

tathā sukhaprabodhārthaṃ lakṣaṇaṃ kathayāmyaham . ..

aṣṭadhā cibukaṃ tatra vyādhikhinnaṃ ca saṃhatam .

śvasitaṃ valitaṃ vakraṃ sphuritaṃ saṃhataṃ calam ..SM.Pg.104.Sl.1,2.

Vyadhi (given as Vyakirna) is the chin stretched wide in yawning and in shyness.

Calasamhata is when the lips together are moved.

Svasita is when the chin goes down a little it is applied in seeing.

Valita (These definitions of valita (calita in SR) and others have a lot of scribal errors. Other texts say valita is the chin held closely to depict agitation, suddenly unable to speak and anger.)

Vakra is the chin turned obliquely in grahavesa. (when possessed by the power of planets) and in vikatanartana.

Sphurita (trembling) follows its meaning applied in sorrow and cold fever.

Samhata is defined to be the chin closed (lips) together in silence without any movement.

Lola (must be chala) is the chin moving again and again obliquely in chewing and in cleaning the mouth.

(There are many errors in these verses)

Vadanam- Face

bhugnaṃ vyābhugnamudvāhi vivṛtaṃ vidhutaṃ mukham .

nivṛttaṃ ṣaḍvidhaṃ ca syāt lajjāyāṃ bhugnamānatam .. SM.Pg.105.Sl.1.

Bhugna is the face lowered down in shyness.

Vyabhugna is the face held long in nirveda, curiosity and thoughtful mood.

Udvahita is the face raised up in sporting action, not caring and in pride.

Vivrttam is tight lipped

Vidhuta is the face extended obliquely to stop something or to say 'not like that'

Vinivrtta is the face turned back in anger and jealousy.

- **Parshni- Heel**:

The nine varieties of heels used in sthanakas are patitotpipta, utkshipta, patita, agredhplta, bahiryata, mithoyukta, recita, viyukta and angulisangata.

pārṣṇiśca patitotkṣiptotkṣiptā ca patitā taṭhā .

agre dhṛtā bahiryātā mithoyuktā ca recitā .

viyuktāṅguliyuktā ca navadhā sthānakādiṣu ..

saṃyuktau ca viyuktau tāvantaryātau bahirmukhau .. SM.Pg.106.Sl.5,6.

- **Gulpha-Ankles**:

There are five ankle movements namely samykta , viyukta , antaryata, bahirmukha and angustha samslista

gulphāvagulphau saṃśliṣṭau pañcadhā parikīrtitau .

antarmukhasthito yatnasāryeṣu (?) vinigṛhītaḥ .

sandaṣṭakaśca daśanairdaṣṭaḥ krodhe'tha tarjane .. SM.Pg.107.Sl.1.

- **Anguli- Fingers**:

There are eight movements of the fingers of the hands namely, valita, avalita, vyakta, patita, viyuta, samhata, prasrta and kuncanmula.

There are six types of fingers of the feet namely adhaksipta, utksipta, prasrta, kuncita, asamlagna and samlagna.

valitā'valitā vyaktāḥ patitā viyutāstathā .

saṃhatāḥ prasṛtāśceti kuñcanmūlāstathāṣṭadhā .. ..

uktaprāyāḥ karāṅgulyaḥ pādāṅgulyastu ṣaḍvidhāḥ .

adhaḥkṣiptāstathotkṣiptāḥ prasṛtāḥ kuñcitāstathā .

asaṃlagnāśca saṃlagnā nāmnā suvyaktalakṣaṇāḥ .. SM.Pg.109.Sl.1,2.

Caraṇatala- Sole:

Sole of the foot has six movements namely patitagra, urdhvagra, bhumilagna, uddhgattita, kulicanmadhya and tirascina.

patitāgraṃ tathordhvāgraṃ bhūmilagnamadhonnatam .

kuñcaṃ madhyaṃ tiraścīnaṃ talapādasya ṣaḍvidhaḥ .. .. SM.Pg.109.Sl.1.

Mukharaga- Colour of the face:

Colour of the face depicts the status of the mind according to the sentiment. It is fourfold, namely sahaja, nirmala, rakta and Syama.Others name sahaja and nirmala as svabhavika and prasanna respectively.

mukharāgo manovṛttiṃ vivṛṇoti rasātmikām .

ato rasopayogitvāt vakṣyate sa caturvidhaḥ .. ..

yathārasaṃ ca kartavyo gairikādikṛtaśca saḥ .

sahajo nirmalo raktaśyāmaśca sahajo nijaḥ .. .. SM.Pg.100.Sl.1,2.

Sahaja is the natural colour which depicts the emotions which are not evil.

Nirmala is known to be bright (pure). Others extend its viniyoga for hasya, srngara and adbhuta sentiments.

Rakta is red in colour which depicts karuna, raudra, vira and adbhuta.

Syama follows its meaning (black or dark) which depicts bhayanaka and bibhatsa.

Devana says, Thus just like the directions which shine by the presence of moon, all the angas of dance shine by the colour of the face.

CHAPTER-6
STHANA – CARI - GATI

STHANAS

- **Study of Sthanas, Cari and Gati in SM**

Sthanas- Positions of legs are six in number for male and three for female. Other than this Devana has given many desi sthanas which comes to nearly 23. He has also given asana sthanas.

Cari - Bhoomi Caris and Akasa caris are the movements of legs from waist to toe. The movements close to the ground are bhoomi caris and the movements above the ground are akasa caris. Later Devana talks about Desi Chari varieties. He also adds padakuttana charis which can be compared with the adavus of present days. (from verse 197 to 232)

Gati or gaits with many varieties on Rasa and Nrtta are described. Gait or walk is based on emotions, directions, space, rhythm, etc.

Thus Devanacarya enumerates the sthanas, caris and gatis of sarira.

1. **Sthanas, Cari and Gati in SM and NS**

Sthanas, Cari and Gati as given by Devanacarya in Sangita Muktavali (SM) in comparison with Bharata's Natyasastra (NS). Devanacarya has given 6 purusha sthanas as in NS, but for sthri sthanas he has added 4 more than 3 given by Bharata. Bhoomi Caris are 16 and Akasa caris are 16 in S.M as same as in N.S, but the order changed.

2. **Desi Cari**

Later Devana talks about 45 Desi chari varieties. He also adds 25 pada kuttana charis similar to adavus which are not seen in NS. Nrtta Gati with many varieties is described. Gait (Pg 144) or walk is based on emotions, directions, space, etc. This is very limited but follows the idea as in Natyasastra. Thus Devanacarya enumerates the sthanas, charis and nrtta gatis which are of Marga and Desi varieties. They are almost based on the varieties as enumerated by Bharata.

He describes sthanaka-s as standing leg-poses which are adopted in the beginning and end of a movement and at times in between also, in the recital by dancers. He gives the laksana of each and every Sthana and enumerates the varieties.

Sthanakas as in SM

The sthitih and sthaanam at the commencement of the dance, as well at the end of the dance, the appropriate usages by women during the course of the dance, (will be described by me) Pg 110

nṛttārambhe sthitisthānaṃ nṛttānte sthāpane'pi ca .

madhye madhye ca nārīṇāṃ prayogeṣu yathocitam .. SM.Pg.110.Sl.1.

Rjuh, ardhadimat, anyatsaci (Or) Sardhadisaci, and Paravrttyantam are the 4 types, which have 8 sub-divisions.

All of them can be clearly understood by their name, even when bent as tribhangi. Each of the 24 can be used separately.

From samapada, the sthanas can be used in varied ways. The sthana called rjuh is different and can be understood by its very name (rjuh means straightforward).

ṛjurardhādimaccānyatsācisārdhādisāci vā .

parāvṛttāntyamevaṃ cedaṣṭadhoktaṃ catuṣṭayam .. 3 ..

sarvamanvarthataḥ spaṣṭaṃ tribhaṅgi valite'pi ca .

pratyekaṃ yojayetteṣu caturviṃśatisthānataḥ .. 4 ..

samapādādike sthāne bhedānetānprayojayet .

ṛjūktaṃ lakṣaṇaṃ sthānamanyadanvarthameva ca .SM.Pg.110.Sl.1-5.

Six sthanakas are said to be sthanaka-s for men viz., samapada, mandala, vaisakha, vaisnava, (given wrongly as mandalam again), alidha and pratyalidha.

samapādaṃ maṇḍalaṃ ca vaiśākhaṃ maṇḍalaṃ tataḥ .

ālīḍhapratyālīḍhe ca puruṣasthānakāni ṣaṭ .. SM.Pg.111.Sl.6.

Seven sthanakas are meant for women viz., ayata, avahittha, asvakranta, gatagata, valita, motita and vinivarta. (given wrongly as vrinivartam).
(Bharata gives only first three sthanaka-s for women in gati chapter. Devana adds four more.)

āyataṃ cāvahitthaṃ cāśvakrāntaṃ ca gatāgatam .

valitaṃ moṭitaṃ cāpi vrinivartaṃ tathaiva ca ..

sthānāni sapta strīṇāṃ syurdeśisthānānyataḥparam . SM.Pg.111.Sl.7,8.

Then, desi sthanas are quoted. (2nd line of shloka **8, upto 12**): samhatam, samapadam, vardhamanam, nandyavartam, caturasram (it is quoted as **caturaśram**), traivikramam, svastikam, ekapadam, prsthottanatalam, parsniparsvagatam, ekaparsvagatam, parsnividdham, ekajanunatam, paravrttam, suci (**trifurcated** into sama, visama, khanda), brahmam, vaisnavam, saivam, garudam, kurmasanam, nagabandham, vrsabhasanam.

saṃhataṃ samapādaṃ ca vardhamānaṃ tato'pi ca . ..

nandyāvartaṃ tataścāpi caturaśramato'pi ca .

traivikramaṃ svastikākhyamekapādamataḥ param . ..

pṛṣṭhottānatalaṃ cāpi pārṣṇipārśvagataṃ tataḥ .

ekapārśvagataṃ cāpi pārṣṇividdhamato'pi ca .. ..

ekajānunataṃ caivaṃ parāvṛttamataḥ param .

samākhyaṃ viṣamākhyaṃ ca khaṇḍākhyaṃ sūcināmakam .. ..

brāhmaṃ ca vaiṣṇavaṃ cāpi śaivaṃ gāruḍameva ca .

kūrmāsanaṃ nāgabandhaṃ vṛṣabhāsanamityapi ..

śṛṇu sthānānyamūni syustrayoviṃśatireva ca . SM.Pg.111,112.Sl.8-12.

Devana says the number of twentythree in the end but it is actually twentyfour desi sthanaka-s given in the beginning by him. These 23 are the sthanas. **(But here, only twenty-two are found.)**

There are nine upavista (sitting) sthanaka-s described by Devana.

They are srasta, madalasa, kanta, viskambhita, utkata, svasthalasa (srasthalasa) janugata, mukta janu and vimuktaka

upaviṣṭasthānakāni vakṣyante nava tānihi ...

srastaṃ madālasaṃ cāpi kāntaṃ viṣkambhitotkaṭam .

sva(sra)stālasaṃ jānugataṃ muktaṃ jānuvimuktakam. SM.Pg.112.Sl.13-14.

The six sapta (Supta) sthanaka-s (sleeping) are sama, akuncitapada, udvahita, nata, prasarita and visavane (visarpita).

saptasthānāni ṣaṭ tāni samākuñcipadaṃ tathā .

udvāhitaṃ nataṃ cāpi prasāritavisāvane . .. SM.Pg.112.Sl.15.

Definition and varieties of Sthanas for male

1. Samanakha

When the feet are in *samanakha* (i.e., the feet held closely together with the big toes together) and the hands are in *latakara* then it is *samapada sthana* applied in the beginning of a dance recital.

(This *sthanaka,* for which *Brahma* is said to be the presiding deity, and the definition also specifies that the body should be in *saustava* with feet apart by one tala, As given by Bharata) SM.Pg.112.

2. Mandala

In *mandala sthanaka,* the gap in between the feet is one vitasti, similar to *ayatasthana* (feet apart by one tala) with the knees and feet facing outside (to the sides) and the body is in *caturasra.* A few say that the feet are away by four *talas.* Deity for this *sthanaka* is *Indra,* it depicts *garuda* and shows climbing on an elephant and is dear to Indra. SM.Pg.112.

3. Vaisakha

Vaisakha is the *sthanaka* in which gap between the feet is three and a half *talas,* with both the knees facing outside, which pleases *Muruga. Visakha (Murga)* is the deity for this. This *sthanaka,* is done with both the knees facing outside, is used to depict large birds and in climbing up a horse. SM.Pg.113.

4. Vaisnava

When one *pada* is straight and the other in *tryasra,* with both the knees bent equally and the distance between the feet is two and a half *talas (vitasti),* it is vaisnava *sthanaka ,* in which the hands are on the hip one in *katakamukha* and the other in *ardhacandra.* This is done by *sutradhara* while entering the stage and Visnu is the deity for this *sthanaka.* SM.Pg.113.

5. Alidha

When the left foot is in *trysra* with the right in front and the gap between them is five *tala-s,* then it is *alidha,* which depicts fight, and combats in

Natya and in *vira* and *raudra* sentiments and in fixing up an arrow. Deity for this *sthanaka* is given as *'kuru* ' (can be taken as R*udra,* as given in NS). SM.Pg.113.

6. Pratyalidha

When everything is reversed in *alidha* it is *pratyalidha.* Any weapon set ready in alidha should be released by *pratyalidha.* SM.Pg.113.

The first four *sthanakas* are used in *nrtta* and all the six in *natya. Vitasta* is the measurement of *tala* which is equivalent to twelve inches. SM.Pg.113.

Caturasra is the feet symmetrical and *trysra* is the feet turned a little in front. SM.Pg.114.

Sthanakas for female

1. Ayata

When the right foot is in *sama* position and left in *trysra* turned to the side, the distance between feet being one *tala,* then it is *ayata sthanaka.* The left hand is in *latakara* and the right rests on the waist in *ardhacandra.* First sthanaka for women. This sthanaka is mostly for women.*(*Laks*mi* is the deity for this *sthanaka in NS).*

2. Avahittha

When the positions of the limbs in *ayata sthanaka* are reversed, then it is *avahittha. Durga* is the goddess for this sthana. This is Avahittham.

3. Asvakranta

When the left foot is in *sama* position, the right in *kuncita* position touching the heel of the left foot and the ground then it is *asvakranta* for which *Bharati* is the deity. This is applied in climbing a horse, in holding the branch of a creeper, in getting into a vehicle and in releasing an arrow.

4. Gatagata

When one foot is raised up a little then it is *gatagata. (going and coming)*

5. Valita

Definition of *valita* is confusing. Pada should be bent by toes or heels ? *(NR* and SR define it as the body bent a little, with one foot touching the ground with the little finger of the toe and the other, touching the ground with big toe, used to depict, looking at something with great attachment)

6. Motita

Both hands raised going in front along with the feet. This is known as motita used for makaradvaja…..

(NR and SR define it as one foot in *sama* and the other in *kuncita* (only half the fingers) position and the hand infront in *karkata hasta* facing upwards, *(Jayasenapati* specify as before the *kuncita* thigh) then it is motita applied in all stages of erotic sentiment

7. Vinivartita

When the body is turned back in *motita* it is *vinivartita.*

Desi Sthanakas

Next Devana defines the desi sthanakas. Pg 115 Verse 35

1. Samhata

The feet held closely together in sama position is samhata.

2. Samapada

When the gap between the feet is one tala it is samapada.

3. Vardhamana

The feet are turned to the sides with the heels held closely together is vardhamana.

4. Nandyavarta

When the feet are six inches apart in vardhamana, it is nandyavarta.

5. Caturasra

If the distance between the feet becomes eighteen inches (in nandyavarta), it is caturasra.

6. Traivikrama

When one foot is in sama position and the other in kuncita position and extended upwards, it is known as traivikrama

7. Svastika

When the feet are crossed in kuncita position, with the small fingers touching almost each other, it is known as svastika

8. Ekapada

When one foot is in samapada and the other kept on the outer side of the knee of the sama foot facing downwards, then it is known as ekapada.

9. Prstottanatalam

When one foot is in sama position, the other, at its back, with the sole turned upwards, then it is known as prstottanatalam.

10.Parsniparsvam

When the sides of the heels touch each other then it is parsniparsvam.

11.Ekaparsvagatam

When one foot is in sama position and the other in tryasra pos1tion with the side touching the ground, then it is ekaparsvagata

12.Parsnividdha

When the heel touches the big toe it is known as parsnividdha

13.Ekajanunatam

When one foot is in sama position, other turned and the foot rests with the angustha (in suci position), when that knee is bent a little, then it is ekajanunatam

14.Paravrttam

When one foot is in front, other at the back both turned and are held together then it is paravrttam

15.Samasuci

When the feet are extended obliquely, with the thighs and heels touching the ground then it is samasuci.

16.Visamasuci

When the feet are simultaneously stretched one in front and one at back, then it is visamasuci.

17.Khanda suci

When the leg stretched in back, front or side is khanda suci.
(Definition of khanda suci is given by Devana is not so clear due to the scribal errors and lacuna. Devana is not so clear, may be due to scribal errors or missing lines.)

18.Brahmasthanaka

When one foot is in sama position, other in kuncita position with its knee bent and kept at the inner side of the knee of the sama foot then it is known as brahmasthanaka.

19.Saiva

When one foot is in sama position, with the other raised upto the knee of the sama foot and extended obliquely, infront then it is saiva sthanaka (Like in Nataraja).

20.Vaisnava

Definition of vaisnava is not so clear due to lacuna in the text. It is defined as one foot in sama position and the other in kuflcita position extended a little in front obliquely.

21.Garuda

In garuda sthanaka left foot is in front with the knee bent and the right at the back with the knee touching the ground.

22.Kurmasana

When one foot is in sama position, the other foot upto the knee is bent such that from knee to ankle it touches the ground, then it is Kurmasana.

23.Nagabandha

Sitting on the left thigh, when the right ankle is kept on it then it is nagabandha.

24.Vrsabhasana

Both knees touching the ground.

(There is lacuna in the definition of vrsabhasana both the knees touching the ground together or apart.)

Asana laksanam

They are srasta, madalasa, kanta, viskambhita, utkata, svasthalasa (srasthalasa) janugata, mukta janu and vimuktaka

āsanaṃ tu samākhyātaṃ budhaiḥ svānvarthanāmakam .
madālasaṃ tataḥproktaṃ madamantharameva ca .. 58 ..
jaṅghe svastikasaṃyukte jānudvandve karadvayam .
nyañcitaṃ krāntamākhyātaṃ gātraṃ connamitaṃ tadā .. 59 ..
jaṅghāsvastikasaṃyuktaṃ jānudvandvaṃ tathordhdagam .
viṣkambhitaṃ tadeva syāt kūrparāśliṣṭajānukam .. 60 ..
puraḥprasāritau hastau yoge dhyāne ca taddvayam ..

1. **Srasta**

The first upavistasthana is srasta, which is not defined by Devana. (Bharata has given srastha as the first upavistasthana which is defined as the feet apart in ancita position with erect chest and hands on the hips and thighs. This is applied to depict the normal sitting posture.)

2. **Madalasa**

This sthana in mada intoxication.

(Bharata defines it as foot stretched a little and the other kept near the seat itself, with head turned to one side.)

3. **Kranta**

When the shank are crossed, hands are on both the knees and the body is erect, it is kranta.

4. **Viskambhita**

When the shanks are crossed, with knees above them, when the hands are extended infront with the elbows touching the knees then it is viskambhita which finds its viniyoga in yoga and dhyana.

5. **Utkatasana**

Utkatasana is otherwise known as kukkutasana in which the heels touch the backs and the knees face upwards.

6. **Svasthalasa**

When the arms are let loose, feet are stretched a little and the body is lethargic, then it is svasthalasa. Others name it as srastalasa.

7. **Janugata**

Janugata is the sthanaka in which one foot is in sitting posture with the other knee touching the ground, which finds its viniyoga in deva and pitr karma.

8. **Vimukta**

Vimukta is both legs stretched.

Supta Sthanas- Lying Postures

The six supta (given as sapta) sthanaka-s (sleeping) are sama, akuncitapada, udvahita, nata, prasarita and visavane (visarpita).

1. Sama

When the face and the body are turned upwards it is Sama.

2. Akuncta

When the whole body is contracted it is akuncita.

3. Prasarita

When both the feet are stretched it is prasarita.

4. Visarpita

Visarpita is the one in which hands and legs are stretched.

5. Udvahitam

Keeping one hand on the head, resting the elbow on the ground, lying down on one's side is known as udvahitam. This is playfully done by the kings.

6. Nata

Facing downwards is natawhich is used to depict namaskara or being hit by a missile.

Cari Varieties- Leg movements

The movement of one leg with the combined variations of anga, upanga and pratyanga is known as Cari.

aṅgairupāṅgaiḥ pratyaṅgaivicitraiśca samanvitā .

gatiścārīti vikhyātā pādenaikena sā kṛtā .. SM.Pg.120.Sl.73.

This is two-fold viz., bhaumi (on earth) and akasiki (in air). When the cari is done with both the legs it is karana.

bhaumī cākāśikī ceti dvividhā parikīrtitā .

pādadvayakṛtā sā cetkaraṇatvena sammatā .. SM.Pg.120.Sl.73.

When three karanas are done together it is a khanda and three khandas make one mandala. By a combination of different caris wonderful karanas are formed, similarly wonderful khandas are formed. Pg.121

Now Devana gives the laksanas of charis.

karaṇaiśca tribhiḥ khaṇḍaḥ khaṇḍakairmaṇḍalaṃ tribhiḥ .

bhinnā cārī sa māyoccitrāṇi karaṇāni ca (?) ..

tathā citrāṇi jāyante khaṇḍakādīni tāni ca.

uddeśo lakṣaṇaṃ cāpi cārīṇāmiha vakṣyate .. SM.Pg.120.Sl.75,76.

The sixteen bhu caris are samapada, sthitavarta, vicyutaa, adyardhika, sakatasya, casagati, elakakridita, samasaratamattalli, yatsyandita, addita, syandita, apasyandita, baddha, janita, urudvrtta.

samapādā sthitāvartā vicyavādyardhikā tathā(?) .

śakaṭāsyā ccāṣagatireḷakākrīḍitāpi ca(?) ..

samāsaratamattallīmittaryatsyaṃditā sthitā .

syanditāpasyanditānyā baddhā ca janitāpi ca ..

ūrūdvṛtteti saṃproktā bhaumyānvarthāśca ṣoḍaśa . SM.Pg.121.Sl.77-78.

Devana is listing has only fifteen bhu caris (though he gives the number as sixteen) in which mattalli defined by Bharata is missing.

Sixteen akasa caris are atikranta, apakranta dolapada, mrgapluta, parsvakranta, urdhvajanu, nupurapadika, vidyudbhranta, dandapada, bhujangatrasita, aviddha, utksipta, aksipta, bhramarl and alata.

atikrāntā tvapakrāntā ḍolā pādāmṛgaplutā ..

pārśvakrāntordhvajānuśca tathā nūpurapādikā .

vidyudbhrāntā daṇḍapādā bhujaṅgatrāsitā'pi ca ..

āviddhā ca tathotkṣiptā tvākṣiptā bhramarī tataḥ .

alātā ceti cānvarthā hyākā ... ... ṣoḍaśa ..

sarvāstā militāścāryo dvātriṃśatparikīrtitāḥ .

lakṣaṇaṃ ca kramādāsāṃ vakṣyate ca parisphuṭam .. SM.Pg.121.Sl.79-81.

Here again there are only fifteen names given though the number is given as sixteen. The name suci which is missing in the list, is defined by Devana, while defining the akasa caris. Devana' s definition of akasa caris does not follow the order in which their names are mentioned.

Bhumicari- Movements performed on ground

1. **Samapada**

Devana describes samapada cari as the feet held closely together in samanakha position, which are ready to moved to the sides, infront or at the back. This is considered as a cari as it is the beginning point for any further movement and also as this is the origin for all the caris.

2. **Sthitavarta**

Devana's description of sthitavarta2 is not so clear due to scribal errors. It is defined as one foot in agratalasancara should make a half circle (with crossing of legs) and the other foot should be brought near the foot (in agratalasancara) by its heel by dragging (gharsana).

3. **Vicyuta**

Vicyuta is the cari in which the toes in samapada are raised up and stamped down.

4. **Adhyardhika**

When the left foot is kept near the heel of the right foot, and when the right foot is moved back and stands in tryasra position on its side, and when this action is repeated by the other foot then it is adhyardhika cari

5. Sakatasya

When the foot in agratalasancara is extended infront touching the ground, then it is known as sakatasya cari.

6. Casagati

When the foot in suci position is kept infront and back with a jump (done repeatedly) then it is known as casagati.

7. Mecakakridita

Jumping infront with both the legs in agratalasancara and landing on the ground just like a lamb is known as mecakakridita (otherwise known as elakakridita or edakakridita)

8. Samosaritamattalli

When the feet in samapada which are shaky are advancing then it is samosaritamattalli which depicts medium intoxication.

9. Utsyandita

Utsyandita is the cari in which the foot in front is moved by the heel and toe here and there repeatedly.

10.Addita

When one foot is in sama position and the other foot in talasancarapada is kept in front and back of the sama foot respectively, then the cari is addita.

11.Syandita

In this carl, the left foot is in sama position and the left thigh in sitting posture and the right foot is extended obliquely for about a length of five talas.

12.Apasyandita

When the movement of the legs in syandita are reversed then it is Apasyandita.

13.Baddha

In baddha cari the shanks are crossed and the both thighs are rotated and bent.

14.Janita

When one hand in katakavaktra gesture is held near the chest and the other is in recita hasta, with the feet in talasancara position, then it is janita cari.

15.Urudvrtta

Urudvrtta is the cari in which a foot in talasancara position, whose heel facing upwards is kept behind the other foot, with (the knee) bent and turned to face the other leg.

16.Mattalli

This is not given by Devana

Thus these bhumi caris in nrtta, natya and gati.

(So far only fifteen bhu caris have been defined by Devana. Mattalli described by other authors has been left out in our text. The name, is also not mentioned anywhere. Mattalli is defined by Bharata as the feet touching the ground, crossed, in turned position, either moving near or away shakily).

Akasacari- Movements performed off ground

1. **Atikranta**

Kranta is when pada is taken in front, when taken two talas in from it is Atikranta.

(Under akasacaris the definition of atikranta is not clear, due to lacuna and mixing up of lines which define apakranta. The first line in the definition of apakranta is mixed up with the previous sloka.)

2. **Apakranta**

Apakranta is the cari in which baddha cari is first performed and then the foot in kuncita position is raised up and kept on the side.

3. **Parsvakranta**

Lifting the foot in kuncita pada upto the knee and stamping on the side with the heel is known as parsvakranta.

4. **Mrgapluta**

A foot in kuncita is kept in front after a jump and a foot in talasancara is extended at the back with the leg bent in mrgapluta Cari. This cari depicts the gati of a vidusaka.

5. **Urdhvajanu**

When a foot in kuncita is raised such that the knee is upto the breasts then that cari is known to be urdhvajanu.

6. **Alata**

Alata is that cari in which the leg is extended backwards then it touches the back with the heel and then kept on the side with the toe touching the ground. (This is nupura in NS)

According to Bharata alata is that when the foot extended backwards, is given a rotating movement and the sole is made to face the other thigh and then placed on the ground at the side by the heel.

7. Suci

Kuncitapada, when lifted upto the knee and then extended infront, then the cari is said to be suci.

8. Nupurapadika

When a foot is raised such that the heel touches the back and then the toe touches the ground on the side then it is nupurapadika.

9. Dolapada

When the foot is swung to the sides then the cari is dolapada

10.Dandapada

When a foot in suci is held near the breast and then stretched in front, then it is known as dandapada.

11.Vidyutbhranta

When a foot taken around at the back, draws a tilaka on the forehead, then the cari is defined as vidyutbhranta. **Pg125 Sl.110**

12.Bhramari

A foot in kuncita is raised up and rotated like a wheel. As it is rotated it is known as bhramari.

13.Bhujangatrasita

Bhujangatrasita is that cari, in which a foot raised upwards feet touches the back with its heel, and the knee of that foot is turned obliquely.

14.Utksipta

Lifting kuncitapada and crossing, when the foot lands by the heel, on the other side of the heel of the next foot, it is utksipta cari. (this is Aksipta in NS)

15.Aviddha

A foot in kuncitapada is extended obliquely rotated and then is landed on its side by the heel in aviddha.

16.Udvrtta

Performing aviddha cari, when a rotation is given to the same pada, and if this is repeated by the other foot also, it is known as udvrtta.

These caris are used to show battle, used in dramas, pure dances and gaits in depicting vira and raudra rasas.

With these, Devana has enumerated fifteen bhu and fifteen akasa caris, which are the marga caris defined by Bharata. Though he says 16 only 15 is named and explained.

Devana says about the desi caris, which are used in desi dance varieties in abundance. That which is performed in Desa (regional) created by Narendras (Kings/ Leaders) is known as Desi.

They are also twofold the bhauma and akasika varieties. And their laksanas are defined.

Desi Bhumi Cari

The bhauma caris are rathacakraa, udvrttaa, maraala, kuliraka, aslista, katara, parsnirecita, urutadita, uruveni svastika, harinatrasita, ardhamandalika, puratika, ardhpuratika, Sarika, sphurita, tiryakkuncita, madalasa, stambhakridanika, tiryanmukha, nupuravardhika, paravrttatala, karihasta, kaatara, nikuttaka, lataksepa, alpaskhalatika, sancarita, utkuncita, samaskhalatika, langhitajangha, avakuncita, sanghattita, taladarsini, yugmasvastika, tryasracara, argala, cakracara, valita, angustamandala, addasancarika, sthapana. These bhumi caris are 45 in number.

1. **Rathacakra**

Rathacakra is the cari, in which feet in caturasra are together moved in front or back, not losing contact of the ground.

2. **Talodvrtta**

When the foot is raised upto the knee and swung infront and back, it is talodvrtta cari as given by scholars in nrtya.

3. **Maraala**

When the feet in nandyavarta sthanaka are moved by the heels and toes and stretched at the back then it is maraala carl.

4. **Kulirika**

The feet in nandyavarta, slide obliquely in kulirika cari which indicates the gait of a clown.

5. Aslista

In aslista cari the feet in parsniparsvagata pada, slide obliquely one by one as given by scholars in nrtya

6. Katara

Gliding swiftly with both the feet is katara cari.

7. Parsnirecita

In parsnirecita, one foot is in sama position, while the other heel moves.

8. Urutadita

Urutadita is the cari, in which one foot is in sama position and the sole of the other foot strikes the thigh of the foot in sama.

9. Uruveni

Uruveni cari follows its meanmg with crossing of the thighs.

10.Svastika

Svastika is the cari in which feet are crossed.

11.Harinatrasita

Kuncitapada, is lifted up and is kept in front with a leap in harinatrasita cari.

12.Ardhamandalika

From caturasra sthanaka, by the dragging recita movement of the heel and toe, when the foot is brought infront, it is ardhamandalika.

13.Khutta

Stamping the ground with the toe is said to be khutta

14.Puratika

Stamping the ground with the back of the fingers (toes of both feet) is known as puratika.

15.Ardhapuratika

Standing with the back of the fingers, stamping it with the back of the fingers of the other feet is known as ardhapuratika.

16.Sarika

The gliding movement of one foot with the back of the fingers (toes) is known to be the Sarika cari.

17.Sphurika

A standing posture or movement done by the back of the fingers (toes) is said to be sphurika cari.

18.Tiryakkuncita

When the kuncitapada is extended obliquely, it is tiryakkuncita.

19.Madalasa

When the feet are kept moving, indicating faulty steps due to intoxication, and when the body is also lethargic, the cari is said to be madalasa.

20.Stambhakrldanika

In stambhakrldanika cari, one foot is strtetched to the side, and the other foot is brought near it by dragging movement.

21.Tiryangmukha

Tiryangmukha is the carl, in which the feet in nandyavarta sthanaka, swiftly glide to the sides.

22.Nupuraviddha

When the feet are crossed in the ankles and revolved in talasancara pada, then it is nupuraviddha cari.

23.Paravrttatala

Paravrttatala follows its meaning in which the sole of the foot is turned upwards. (Like Vrscika)

24.Karihasta

In karihasta, the sole of the feet face each other.

25.Katara

In such movement, the soles face each other.

26.Nikuttaka

Standing on the back of the toes is nikuttaka.

27.Lataksepa

In lataksepa foot is drawn at theback and infront and it stamps the ground.

28.Utkuncita

Definition of utkuncita carl is missing in Devana' s text.

29.Samaskhalatika

When both the legs simultaneously slide to all the sides then the carf is samaskhalatika.

30.Langhitajangha

Leaping with the shank is known to be langhitajangha cari. They put it as starting from khandasuci sthanaka, swiftly drawing the stretched foot, and leaping with the other foot.

31.Avakuncita

With feet in kuncita, moving on the toes is known to be avakuncita cari.

32.Sanghattita

When on foot is stamped by the heel of the other, the carl is named as sanghattita.

33.Taladarsini

Taladarsini is the cari in which the soles are seen.

34.Yugmasvastika

When the feet are extended to the sides here and there, and are crossed, then the cari is named as yugmasvastika.

35.Tryasra

A foot in suci, which is held touching the inner side of the other foot in sama position, is placed on the ground in front in tryasra (triangular) position, in the cari called tryasra.

36.Argala

Devana's definition of argala is not very clear, and it is not mentioned by Sanigadeva and Jayasenapati.

37.Cakracara

Cakracara is the movement like wheel on the ground.

38.Valita

When the feet are crossed (in svastika) and the body is rotated, then the cari is known as valita.

39.Angusthamandali

When a circle is made by the big toe on the ground, the cari is said to be angusthamandali.

40.Svastikassamasucika

When one foot is in sama position and the other in sud is kept in front or at the back to form a svastika, then the cari is said to be svastikassamasucika.

41.Addasancarika

Standing in caturasra and moving infont keeping up the sthanaka, is said to be addasancarika.

42.Sthapana

Ancitapada, which touches the ground with the ·heel is turned and kept on the side by the sole in the cari called sthapana.

Thus Desi bhumi caris are defined. Then comes desi akasa caris.

Devana has only defined forty two bhauma caris under desi variety though he says to have given fortyfive of them in the enumeration.

Desi Akasa cari:

Under akasa caris of desi variety Devana gives vidyudbhranta, puraksepa, viksepa, harinapluta, udvestana, utksepa, prsthotksepa, sucika, harthatrasita; harinapluta, janghalanghitaka, alata,janghavarta, vestana, viddha, pravrtta, ullola, dandapada, anghritadita, uruvestita, tryasra, nirajana and cakramandala.

Totally 20 he says but this list totally has twentythree names of which harinapluta is repeated twice and harinatrasita is not defined. (It has already been defined under bhu caris). But Devana has defined two more left out in the enumeration viz., avaksepa and bhramari.

1. Vidyudbhranta

When the foot is rotated infront, and the big toe draws a tilaka on the forehead, then the cari is known as vidyudbhranta.

2. Purahksepa

Lifting the kullcitapada upto the thigh and stretching it infront is said to be purahksepa cari.

3. Viksepa

When the leg that is extended infornt is once again bent and brought near the body, the cari is said to be viksepa

4. Harinapluta

Raising up a leg in kuncita pada, swiftly leaping on the ground is harinapluta

5. Avaksepa

Avaksepa is that cari in which the foot is lifted up.

6. Bhramari

When a foot in kuncita encircles a leg in sama position either on the left side or on the right side, the cari is named as bhramari.

7. Dandapada

When a foot in kuncita which touches the heel of the other foot in sama, is swiftly srtretched upwards, the cari is said to be dandapada.

8. Anghritadita

In anghritadita cari, both the legs leap and strike each other falsely in the sky.

9. Alata

When one foot is at the back, the other swiftly leaps over it in alata cari.

10.Janghavarta

The circular (revolving) movement of the feet in svastika (crossed) position is known as janghavarta cari.

11.Vestana

Encircling one foot by the other foot is known as vestana cari.

12.Udvestana

Udvestana is encircling with one foot, at the back of the other foot.

13.Janghalanghitaka

One foot, is leaped over by the other foot that is thrown up, in the cari called janghalanghitaka.

14.Utksepa

In utksepa the foot is lifted up to the knee.

15.Prsthotksepa

When utkespa is done at the back, the cari is prsthotksepa

16.Suci

Lifting the foot fn kuncita upto the knee, and extending it in front is known as suci.

17.Viddha

When the foot extended infront in suci, stamps at the back of the other foot by its sole, the cari is known to be viddha.

18.Praavrtta

One foot is in sama position, the other extended obliquely with sole facing upwards, with the body bent to a side in the cari called pravrtta which is the favourite can of lord cupid.

19.Ullola

Ullola is raising the foot one by one in front and shaking them rapidly.

20.Urumandala

When one foot encircles the thigh of the other, it is urumandala.

21.Tryasra

When the the feet are extended to form a triangle it is tryasra.

22.Nirajita

Moving the foot infront, in a circular fashion in the sky is known to be nirajita.

23.Cakramandala

When the foot facing downwards makes a circular movement it is Cakramandala.

These caris are 23 in number.

Recakas:

Devana gives the four recakas i.e., recakas of neck, hands, hip and feet.

1. **Griva Recaka**
   The circular movement of the neck is said to be recaka of the neck.
2. **Hasta Recaka**
   Extending the hands to the sides is said to be the recaka of hands.
3. **Kati Recaka**
   Revolving the hip on all the sides is the recaka for hip.
4. **Pada Recaka**
   Gliding movement of the feet in and out is said to be padarecaka.

These are based on Bharata's NS. Further, Devana adds that revolving, shaking, going away, coming near, going up, coming down, stretching obliquely and trembling are the eight recakas known.

Pada nikutta caris:

Devana, describes caris which are named as pada nikuttana caris, otherwise popularly named as maddhipu.

Devana's description of these caris are exactly the same verses as the description of madhupas, given in the commentary of kallinatha on Sangita Ratnakara of Sarngadeva, as being taken from a text ascribed to Kohala.

Jayasenapati, author of Nrtta Ratnavali gives a few movements of the padas under the name patamanis, which he says, he has taken from the work called desi-nrttasamudra. Under this section, he has described twentysix, out of which four are similar to the madhupas described by Kallinatha and Devana.

There are many varieties of madhipu caris. These madhupas are totally twentyfive in number.

1. **Purahpascatsara**

Stamping with the foot infront and at the back, and then stamping at the original place by the back of the toe, is said to be purahpascatsara.

2. **Pascatpurahsara**

When the foot is stamped in the back and then in front, (reversal of the previous one) it is Pascatpurahsara.

3. **Trikonacara**

When the foot with the back side of the toe, stamps infront, on the side, at the back and once again at its original place, the cari is trikonacara, i.e., which gives a triangular movement.

4. Ekapadakuttita

Stamping on the side and keeping the foot with the back of the toe at the same place is said to be ekapadakuttita.

5. Padadvayakuttita

When this action is done by both the feet, it is padadvayakuttita.

6. Sthitinikuttita

When one foot is stamped and that foot stands on the back of the toe, if the other foot is stamped, the cari is sthitinikuttita

7. Kramapadasthita

When this action is done by both the feet it is kramapadasthita.

8. Parsvadvayacarini

When one foot is in standing posture, stamping with the back of the toe of the other foot, making a svastika (legs crossed) formation and again stamping on the side, is parsvadvayacarini, when it is done by both the legs.

9. Damarukuttita

First stamping with the foot and later on rolled with the back of the toe at the same place is known as damarukuttita.

10.Damarudvyakuttita

When this action is done by both the legs, the carl is damarudvyakuttita.

11.Purahksepakuttita

When a foot is stamped in front, and the foot is placed at the same place by the back of the toe, the cari is said to be purahksepakuttita

12.Pascatksepanikuttita

When a foot stamped in front is kept at the back (may be by theback of the toe from the labove definition) the cari is pascatksepanikuttita.

13.Parsvaksepanikuttita

When the foot stamped in front is kept on the side (foot like in the previous cari) the cari is parsvaksepanikuttita.

14.Catuskonakuttita

A foot after stamping, is kept infront and at the back in a tryasra position, again kept in front and at the back or in the place of stamping (side) itself.

15.Madhyasthapanakuttita

A foot, after stamping, is kept in front and at the back, kept in the middle and stamped there itself, in the cari called madhyasthapanakuttita.

16.Tirascinakutta

A foot, after stamping, is kept on its side, on the other side, then kept in the middle and stamped there itself in the carl known as tirascinakutta.

17.Prsthaluthita

Foot, after stamping, rolls at the back, with the back of the toe, and again it roll back to the original place in the cari called prsthaluthita.

18.Purastalluthita

When this action is done infront, it is purastalluthita

19.Anulomaviloma

when the trikonacara cari is done in the natural order and reverse order, and the foot is stamped at the original place at last, then the cari is anulomaviloma.

20.Pratilomanuloma

When the order in the above mentioned cari is reversed it is pratilomanuloma.

21.Samapadanikuttita

When the feet in samapada are stamped and when they stand on the back of the toe the cari is known to be samapadanikuttita.

22.Cakrakuttanika

The foot that is stamped, is revolved, at the back, and kept in its original place and stamped once again in cakrakuttanika cari.

23.Madhyacakra

Stamping the foot, placing it on the ground, revolving the foot, placing it on the ground and stamping it again in its place is madhyacakra cari.

24.Madhyaluthita

In madhyaluthita cari the foot is stamped, placed on the ground, rolled and again stamped.

25.Cakrakuttanika

In cakrakuttanika the foot is stamped, placed on the earth, revolved, rolled on earth and again stamped in its original place.

Devana concludes this portion saying that these twentyfive are popular and many more can be evolved by a combination of stamping, revolving etc., of the feet.

Nṛttagati which goes along with lakṣya is that which encompasses different cārīs, variety of laya, tāla and has a beautiful and attractive form.

1. **Ṛju** - is straight walk that can be in front, back or side.
2. **Vakra** - is a serpentine movement
3. **Sācī** - is the gait which represents sideward (pārśvacārā)movements
4. **Koṇa** - is the gait covering corner to corner movements
5. **Śṛṅkhalāsaṅgiṇī** - is when the actors move connected with each other like a chain.
6. **Svastika**- is gait, which has crossed movements.
7. **Vakrakoṇā** (Tiraścīnā)-is reaching the corner with serpentine movement.
8. **Pārśvacārā** - is moving towards sides.
9. **Maṇḍalī**- is moving in a circular way.
10. **Ardhamaṇḍalī** - is a gait in semicircular form.
11. **Tṛyaśra**- is gait in form of triangle.
12. **Caturaśra** - is gait in form of a square.
13. **Nāgabandha** - is moving here and there.
14. **Āviddhasvastika** - is throwing of leg inside and crossed.
15. **Pārśvadarśinī** - is looking to the sides and walking.
16. **Paribhramaṇacāriṇī** – is circular turns.
17. **Vyākīrṇā** -is spreading out the legs like leaps on all sides.
18. **Khañjikā** - is walking like a lame person.
19. **Madākrāntā** - is gait in intoxication.
20. **Sampuṭacārinī** - is walking in semicircle.

Devanacārya says gatis are broadly classified into twenty varieties, which come under sāmānya gati and there can be many more, in particular gait of a chariot, elephant, horse, mṛga, simha, damṣṭri, mayūra, hamsa, matsya, and so on, which are known as viśeṣagati- special gaits. These are to be performed as per the situation in three layas and thus all varieties have three variations. He also adds that the gait of women should be vilāsa and komala and that of men should be gambhīra and uddhata.

However, the author has not included the explanations on the gait related to animals and birds. These is defined in the Karanas of NS. Many

of these are seen in Bharatanāṭyam and other classical and folk dance forms even today.

1. Comparison of sthana, cari and gati in Abhinayadarpaṇam

Nandikeśvara, author of Abhinayadarpaṇam, which is comparatively a later text, deals with varieties of gaits based on the movements of birds, animals and human. The gatis are almost different from those of Nāṭyaśāstra. The author has written nearly sixty-five verses based on the feet movements along with their uses. He classifies them as maṇḍalas, utplavana, bhramarī and pādacārīkā. Maṇḍalas are ten in number and some of these such as sthānaka, ālīḍha and prayālīḍha are similar to the sthānas of the Nāṭyaśāstra. However, they are not connected with the maṇḍalas of the Nāṭyaśāstra that are used as gait in fighting sequences. He again classifies the simple standing postures called sthānaka as six namely samapāda, ekapāda, nāgabandha, aindra, garuḍa and brahma. Except for samapāda others are different from the sthānas given in Nāṭyaśāstra.

Utplavana is defined as leaps and is of five types. Here the author has described some leaps such as that of horse - aśvotplavana and alagotplavana. Bhramarī is the whirling movement and it is of seven varieties. Floor and air related spiral movements are described where garuḍa bhramarī is explained by the author as one variety. Other than these, all are beautiful bouncing (utplavana) and spiral (bhramarī) movements can be employed in nṛttagati i.e. the movement or gait in dance.

Pādacārīka is a variety where the author brings in various cārī and gati movements. These movements can be used for walking in dance and drama. These are of eight varieties. [160]

Calanacārī- Walking normally, taking a foot from its natural place and keeping it forward is calana.

Caṅkramaṇacārī- A gait made by two feet carefully raised up and thrown sideways alternately, as a leap is caṅkramaṇam.

Sāraṇacārī- Moving like leeches by joining one heel with another at every step holding patāka hands is saraṇam.

Veginīcārī- Walking swiftly, running on the heels, toes or by the entire sole, and holding alapadma and tripatāka hands alternatively is veginī.

Kuṭṭanacārī- Pounding or striking the earth with the heel or the forepart of a foot or the entire sole, is called kuṭṭanam.

Luṭhitacārī- Performing kuṭṭana or pounding with the legs crossed in svastika posture is called luṭhita.

Lolitacārī- After performing kuṭṭana if a foot slowly moved without touching the earth it is called lolita.

Viṣamasañcaracārī- Keeping the left foot to the right side of the right one, and the right foot to the left side of the left one alternately while walking it is called viṣamasañcaraḥ.

Here it has to be understood that the cārī is a method of moving which is to be performed in general and gati describes the gait of a particular bird, animal or human. So, these cārīs can be used for depicting the gati. For example, saraṇa cārī can be used for bhujaṅgī gati. These cārīs can also be identified in aḍavus of bharatanāṭyam.[163]

Haṃsī gati- One foot should be placed after another slowly at a distance of half a cubit and bending on both the sides alternatively and carrying kapittha with both hands, will resemble the gait of a female swan.

Though the author has enlisted the asaṃyuta abhinaya hasta for haṃsa like haṃsāsya and haṃsapakṣa he doesn't use those gestures here.

Mayūrī gati–The gait of a peacock is to be performed by standing on toes with kapittha in both the hands and to move both the knees alternately. This again does not mention the use of mayūra hasta that had been given by the author himself as a hand gesture depicting peacock.

Mṛgī gati- Running forward or sideward like a deer with tripatāka on both hands will be known as the gait of a deer.

Nandikeśvara has also given an abhinaya hasta called mṛgaśīrṣa, which denotes the head of a deer, but that is not used here. From this, it is understood that the mṛgī is shown with mṛgaśīrṣahasta but when mṛga or deer is to be acted by an actor he should jump with two tripatāka hastas as horns.

Gajalīlā gati - To walk slowly with samapāda feet with hands holding patāka on both sides is to be the gait of an elephant.This patākahasta can be used to depict the ears of the elephant.

Turaṅgiṇī gati- Right foot should be raised and jumps should be made in quick succession and left hand śikhara and right patāka are the

gestures to be used in the gait of a horse. Generally, in practice this gait is done with two patāka hastas.

Siṃhī gati- Standing on toes and jumping forward swiftly with śikhara held in both the hands will be the gait of a lion. Here the author had not suggested the siṃhamukha hasta.

Bhujaṅgī gati- Tripatākahasta should be held on both the sides and the gait should be as in siṃha gati and it is said to be the movement of a snake. Here if it is taken as moving forward swiftly, then it should be understood in connection with the forward plunge of the snake.

Maṇḍūkī gati- If one holds śikhara with both hands and steps almost like a lion, it is said to be gait of a frog.

Vīrā gati- Coming from a distance holding śikhara with the left hand and patāka with the right one will be called the heroic gait.

Mānavīgati- When the left hand is on the waist and the right holds kaṭakāmukham in a circular movement it is called the human gait.

It can be understood that the abhinaya hastas, which are used to depict these animals and birds, are not used here and instead the actual movements are performed with the whole body. For example, mṛgīgati does not use the mṛgaśīrṣa hasta instead, the jumps are performed with tripatāka hasta, which resembles the horns of the deer. Thus, these gaits can be utilized in dance and dramas accordingly, based on the explanations given in the śāstras.

CHAPTER-7
KARANA

Karanas in Sangitamuktavali .

This chapter deals with Karanas as enlisted by Devanacarya in Sangita Muktavali (SM). Starting from page number 147 till 172, marga karanas are enlisted by Devanacarya. He defines Karana as a combination of anga, upanga, sthana and cari. He enlists 120 as marga karanas. Each karana is explained in 1, 2 or 3 slokas. Uses are also given for many karanas along with the definition. Thus Devanacarya enumerates the karanas which are of marga varieties.

Karana

Devana describes Karanas as combinations of sthanas, caris, angas and upangas. He first enumerates the one hundred and eight marga karanas given by Bharata and adds twelve more also, under the marga karanas. The order in which the first hundred and eight karanas are described, is more or less similar to the order given by Sarngadeva, though there are a few differences. The first karana defined by Bharata and all other authors is talapuspaputa.

karaṇāni pravakṣyante nṛttapūrvāṇi tāni ca .
sthānacārīsamāyogastvaṅgopāṅgādisaṃyutāḥ .. 265 ..
karaṇaṃ kīrtitaṃ teṣāmuddeśaḥ kathyate'dhunā .
talapuṣpapuṭaṃ pūrvaṃ vartitaṃ valitoru ca .. 266 ..
maṇḍalasvastikaṃ līnaṃ svastikākṣiptarecitau .
dikpṛṣṭhārdhasvastikāni vakṣaḥsvastikamañcitam .. 267 ..
apaviddhaṃ samanakhonmatte svastikarecitam (?) .
nikuṭṭārdhanikuṭṭe ca kaṭicchinnaṃ kaṭīsamam .. 268 ..
bhujaṅgatrāsitā'lātavikṣiptākṣiptakāni ca .
nikuñcitaṃ dhūrṇitākhyamūrdhvajānvardharecitam .. 269 ..
mattallī cārdhamattallī lalitaṃ valitaṃ tathā .
daṇḍapakṣaṃ nūpuraṃ ca syādrecakanikuṭṭakam .. 270 ..
pādāpaviddhakaṃ cāpi bhramaraṃ chinnameva ca .

bhujaṅgāñcitakaṃ cāpi bhujaṅgatrastarecitam .. 271 ..
daṇḍarecitakaṃ cāpi caturaṃ vyaṃsitaṃ tathā .
kaṭibhrāntaṃ vṛścikaṃ ca tathā kuṭṭitarecite .. 272 ..
vṛścikādye latādyaṃ ca vṛścikaṃ cārgalaṃ tathā .
vaiśākharecitākṣipte tathā talavilāsitam .. 273 ..
lalāṭatilakaṃ cakramaṇḍalaṃ ḍolapādakam .
tataḥ pārśvanikuṭṭaṃ cāñcitāvartake'pi ca .. 274 ..
vivṛttavinivṛttākhye uromaṇḍalameva ca .
pārśvakrāntamatikrāntaṃ vidyudbhrāntaṃ nisumbhitam .. 275 ..
gajakrīḍitakaṃ cāpi vikṣiptaṃ ca vivartitam .
gṛddhrāvalīnakaṃ gaṇḍasūci syādgaruḍaplutam .. 276 ..
talasaṃsthoṭitaṃ pārśvajānu sūcyardhasūcike .
sūcīviddhaṃ daśḍapādaṃ mayūralalitaṃ tataḥ .. 277 ..
parivṛttaṃ sannataṃ ca hariṇaplutameva ca .
preṅkholitaṃ sarpitaṃ ca karihastaṃ prasarpitam .
nitambaṃ skhalitaṃ cāpi sihmavikrīḍitaṃ tataḥ .. 278 ..
avahitthamapakrāntaṃ sihmākarṣitameva ca .
niveśameḷakākrīḍā janitā'pasṛte'pi ca .. 279 ..
talasaṅghaṭṭitodvṛtte viṣṇukrāntaṃ ca lolitam .
madaskhalitasambhrāntaviṣkambhodghaṭṭitāni ca .. 280 ..
śakaṭāsyorūdvṛtte ca vṛṣabhakrīḍitaṃ tataḥ .
nāgāpasarpitaṃ cāpi gaṅgāvataraṇaṃ tathā .. 281 ..
tribhaṅgīsundaraṃ cāpi tribhaṅgīvalitaṃ tathā .
citrasvastikanāmā ca pārśvadvayavivartitam .. 282 ..
pārśvadvayanataṃ cāpi puraḥpaścānnataṃ tathā .
pārśvaprasāritaṃ cāpi praphullaṃ phullameva ca .. 283 ..
citraṃ vicitranāmā ca viṃśatyabhyadhikaṃ śatam .
lakṣaṇaṃ cocyate teṣāṃ karaṇānāmanukramāt .. 284 ..

1. Talapuspaputa

When adhyardhita cari is performed and the hands follow the feet, fingers are near the left side of the chest, one foot in agratalasancara, and the body is in abhugna position, the karana is said as talapuspaputa.

2. Vartitam

When the hands crossed at the chest, are revolved out and in and then dropped behind the respective thighs with the palm facing upwards, then the karana is known as vartita. This karana is applied to depict jealousy.

3. Valitoru

The hands in sukatunda gesture are revolved in and out from the chest, the foot is raised up and crossed. This depicts the shyness of a mugdha lady.

4. Mandalasvastika

When the hands revolve around, over head, and the body is in mandala sthana, and the hands are crossed infront of the chest at last, the karana is known as mandalasvastika.

5. Linam

Revolving above the head, the hands are held in anjali infront of the chest, the shoulders are in nihancita and the neck in nata position, in the karana called linam which is applied, while pacifying the beloved, in pitiable condition and in begging someone. The same idea is reflected by

6. Svastikam

With a leap, when the hands and feet are crossed, simultaneously, the karana is svastika.

7. Aksiptarecita

In aksiptarecita hands are swung up from near the chest, again by rotation, one is brought near the chest, other, is extended, and one foot is in ancita, position whereas, the other is in suci position. This finds its application in sacrificing or in accepting something.

8. Diksvastika

When the hands and feet are crossed with body facing the front, back and the sides, the karana is said to be diksvastika

9. Prstasvastikam

Raising up kuncita pada, the feet are crossed, body facing the back and the hands swung up are also crossed similarly, in the karana known as prstasvastikam. This finds its viniyoga in talking about searching someone, getting ready to go for a battle and in refusing something.

10.Ardhasvastika

In ardhasvastika, right hand depicts karihasta while the left is in katakamukha near the chest and the feet are crossed. A few substitute karihasta by ardhacandra.

11.Vaksasvastika

The hands re rotated and thrown to the sides as recita and again crossed near the chest, the feet are also crossed, and the shoulders are in bhugna position in vaksasvastika, which depicts shyness and repentance.

12.Ancita

When karihasta is brought near the mouth by tossing the hand in and out, and changed as alapadma hand gesture, while the other hand is held near the chest in Katakamukha, the karana is ancita , which finds its application in attentive observation.

13.Unmattam

When the hands are rotated and aviddha carl is performed, the karana is unmattam which is applied to show pride due to prosperity.

14.Samanakham

When the feet are in samanakha position and hands symmetrical in latakara, the karana is samanakham, which the author opines, as applied in entry into the stage.

15.Apaviddha

In apaviddha karana, in caturasra hands right hand is tossed to the side and aksipta cari is performed simultaneously, then the right hand rests on the right thigh, while the left is held near the chest in katakamukha. Apaviddha has its viniyoga in jealousy and anger.

16.Svastikarecita

In svastikarecita the hands held near the chest, are rotated in and around, and crossed near the chest, again they are spread and they rest on the hip near the navel-pit, in katakamukha and ardhacandra hasta, while the feet assume avahittha sthanaka.

17.Nikuttita

Starting from caturasra, the hands one by one in alpadma basta, hit the upper portion of the shoulder. Meanwhile, standing in mandala sthanaka, the feet also one by one, stamp the ground with the heel. The hands once again taking a crooked turn, go back to caturasra position. This is known as nikuttita karana which depicts honouring one's own self.

18.Ardhanikuttita

When nikuttita karana is done by one foot only, the karana is ardhanikuttita

19.Katichinna

In katichinna karana, a hand after rotation is held above the shoulder in pallava hasta, while the hip is in chinna position on the other side. This is again repeated on the other side. This karana is used in depicting surprise.

20.Katisamam

In katisamam karana, hands and feet are crossed, they are rotated such that the feet assume vaisnava sthanaka and onehand in katakamukha is near the navel pit while the other hand in ardhacandra is on the hip, the other, and the crossed hands are released such that one in katakamukha is held near the navel pit and the other in ardhacandra is on the hip, and one side is in udvahita position, while the feet assume vaisnava sthanaka.

21.Bhujangatrasita

In bhujangatrasita karana, bhujangatrasita carl is performed first, then one foot in kuncita is raised up while the other foot, hip and knee are turned in tryasra position. After rotation one /hand assumes dola basta, in accordance with the kuncita foot, while the other in katakamukha is held near the chest.

22.Alatam

When the right foot performs alata cari and right hand in nitamba hasta, and left and in caturasra and left foot performs urdhvajanu cari, the karana is alata in which the whole set of actions are repeated by the other side of the body also. This karana is applied in Ialita nrtta.

23.Viksiptsksiptaka

In viksiptsksiptaka karana, one hand is rotated while that leg is simultaneously thrown out, the other hand is held near the chest in katakamukha hasta. The leg and hand stretched out are again withdrawn, while this action is repeated by the other foot and hand. This finds its application in depicting gatagata (going and coming) and in caris and sthanakas showing battle.

24.Nikuncitam

When the leg is in vriscika posture and the hand in arala is held on the side' of the head, and the other hand in arala is drawn from the nose to the chest, the karana is nikuncita. This is depicted to show someone ready to fly up in the sky.

25.Ghurnita

The right hand which is raised up, is rotated outside and inside, while the foot also follows the hand and then crossed. Then the left foot performs apakrinta cari while the left hand assumes dola hand in ghurnita karana.

26.Urdvajanu

While performing urdhvajanu cari by a foot, the hand on that side is held in alapadma, facing upwards, in the karana called urdhvajanu.

/

27.Ardharecitam

Standing in mandala sthanaka, one hand is held in katakamukha, while the other in sucimukha is rotated to the side and again it comes near the hand in caturasra, while the foot stamps the ground and the hip is in nata position in the ardharecita karana. This karana is applied to depict moving away from a place and in doing foolish actions.

28.Mattalli

Crossing the feet and moving them, with hands raised up and rotated in and out, and this is repeated again and again in mattalli karana, which indicated intoxication.

29.Ardhamattalli

When the feet are drawn near each other, left hand is rotated (recita) and the right is held on the hip in ardhacandra then the karana is ardhamattali depicting the initial stage ·of intoxication.

30.Valita

Hands in sucyasya is extended and the foot in suci is also extended and bhramari cari is performed and the same action is repeated by the other side of the body also, in the karana called valita, which is applied in lalita nrtta.

31.Lalita

The right hand assumes nitamba and kesabandha hastas repeatedly the other hand is in karihasta and the foot is stamped, and these actions are repeated by the other side of the body also, in lalita karana.
(Sloka Missing)pg 156 verse 328

32.Dandapaksam

Performing urdhvajanu carl, with hands in lata hasta, and one hand held above the knee that is raised up, is known as dandapaksa for which the action is repeated by the other side of the body also.

33.Recakanikuttaka

The right hand is rotated and the right foot is stamped on the ground by the heel, while the left hand assumes dolahasta in recakanikuttaka.
(Sloka Missing) pg 157

34.Nupuram

(This is not explained here.)

35.Padapaviddhakam

Two katakamukha hastas facing the front, are held near the navelpit, with the elbows on the sides, and one foot performing apakranta cari is kept near the other foot in sucipada, and this action is repeated on the other side also, in the karana called padapaviddhakam.

36.Bhramara

Hands are raised and crossed, hip is twisted and the feet are also crossed, while the hands finally assume ulbhana gesture, in bhramara karana which is performed on both the sides of the body and which is applied to show vigourous movements.

37.Cchinna

Standing in vaisakha sthanaka, one hand assumes alapadma hand gesture and the hip takes chinna position, and these actions are repeated on the other side of the body also in cchinna karana.

38.Bhujangancita

Performing bhujahgatrasita carl on the left, left hand is rotated, while the right hand is in lata hasta, in bhujangancita karana.

39.Bhujangatraasarecitam

Performing bhujatigatrasita carl both the hands are rotated to the left side of the body in the karana is called bhujangatraasarecitam.

40.Dandarecitam

The foot performs dandapada can and the hands in dandapaksa are rotated in the karana called dandarecitam. The karana has its viniyoga in pramoda nrtya (happy dancing),

41.Kranta

In kranta karana, atikranta carl is performed and the foot raised up is bent at the knee and held in that position, while the hand in katakamukha follows the foot, and is brought near the chest after rotating out, and this set of actions is performed by the other side of the body also. Bharata,

42.Catura

In catura karana, both the hands are in caturasra, from which the left in alapallava is held on the side and the right also comes near it, assuming alapallava and the foot is stamped by the heel. Though the action defined for the foot is same, This is applied in showing the surprise and jealous by vidusaka.

43.Vyamsitam

The left hand is rolled and the right, such that the palms face up and down, and the feet assume aalidha stnanaka, in the karana called vyamsita which shows the movement of Anjaneya.

44.Katibhrantam

The left foot in suci is swiftly moved on the side and the right is immediately brought near the left, hip is rotated, bharamari cari is performed and the hands are rotated in and out which assume caturasra gesture at last, in karana called katibhrantam.

45.Vrscika

When the kuilcita foot is extended at the back, just like the tail of a scorpion and the hands are kept on the top of the shoulders, the karana is vrscika. This depicts the vehicles flying in the skies like airavata etc.

46.Vrscikakuttita

In vrscitkakuttita karana, the foot is in vriscika position and the hands in alapadama, slightly hit the top of the shoulders. This has its viniyoga in surprise and in wishing to have a ride in aerial vehicle.

47.Vrscikarecita

When the foot is in vrscika position and the crossed hands are rotated and extended to the sides, the karana is Vrscikarecita, depicting an aerial vehicle.

48.Latavrscika

When the foot is in vrscika and the left hand is in latakara, the karana is latavrscika, applied in flying up to the skies.

49.Argala

When the right foot is extended infront and placed on the outer side of the left foot, and when the hands are extended infront on that side, then the karana is known as argala.

50. (Name is missing here)

The right foot is placed near the small finger (toe) of the left foot at a distance of two and a half talas and the right hand in alapallava follows the movement of right foot. Nothing is mentioned about the left hand.

51.Vaisakarecitam

Standing in vaisakha sthanaka, when the hands, feet, hips and neck are rotated, the karana is vaisakarecitam.

52.Aksipta

Performing aksipta cari, the hand in katakamukha is thrown out in the aksipta karana applied in the gait of vidusaka.

53.Talavilasita

A leg is stretched up on the other side with the sole facing up and the hand follows the movement of the leg, and this is repeated by the other side of the body also, in the talavilasita karana, which depicts the gait of a vidusaka.

54.Lalatatilaka

When the big toe in vrscika leg, draws a tilaka on the forehead, the karana is lalatatilaka, showing the gait of vidyadharas.

55.Cakramandalam

Performing addita cari, the :hands are held as dola hasta, upper portion of the body is bent, and the body is rolled up just like a wheel (balancing on the dola hastas) in the karana called cakramandala which is applied to depict the valourous, worshipping.

56.Dolapadam

When urdhvajanu cari is perfonned, which is followed by dolapada cari and when the hands are also in dola gesture, the karana is dolapada.

57.Kuncitam

Right hand in alapadma, facing upwards is kept on the left side, and the left foot is bent, with talasancara pada, in kuncita karana, which depicts devas in blissful status.

58.Avarta

Following casagati cari, when the hands are revolved to the sides, the karana is avarta , which depicts moving away in fear.

59.Vivrtta

Performing aksipta cari the hands are simultaneously rotated in and out, then performing bhramari cari the hands are in recita gesture in vivrtta karana which shows vigourous movements.

60.Vinivrtta

One foot in suci, is kept near the heel of the other foot to form a svastika, and the hip is rotated to a side, and comes back to the original position, then performing baddha cari the hands are rotated (recita), in the karana called vinivrtta.

61.Uromandalam

Performing baddha cari, which is followed by sthitavarta can, the hands assume the uromandali nrtta hastas, in the karana known as uromandala.

62.Parsvakranta

In parsvakranta karana, parsvakranta cari is performed and the hands follow the feet, which depicts the haughty movements of a valourous person.

63.Atikrantam

Performing atikranta cari, the foot is extended infront, and the hands follow the performance, in atikranta karana.

64.Vidyudbhrantam

The foot revolved at the back. is revolved near the head in the vidyudbhranta karana, which depicts vigourous movements.

65.Nisumbitam

In nisumbita karana, one foot in kuncita is kept near the heel of the foot in sama position, chest is in samunnata position and the middle finger in katakamukha draws a tilaka on the forehead. The foot can also be substituted by a vrscika foot, and this karana· depicts Lord Maheswara.

66.Gajakriditam

When the foot performs dolapada carl and the hand performs karihasta near the ear, the karana is gajakridita.

67.Viksipta

Performing vidyudbhranta and dolapada caris one after the other, the hands are rotated and swung on the sides and back, which follow the feet, in viksipta karana, which is applied in uddhataparikrama.

68.Vivartitam

When a foot performs aksipta cari and that hand follows it, and when the other hand follows recita hasta, and the hip is turned, the karana is vivartita.

69.Grdhravalinakam

One foot with the knee bent a little, is extended at the back and one hand is in lata hasta and the other in recita, in grdhravalinaka.

70.Gandasuci

Left hand in katakamukha is held near the chest, right is in alapallava near the cheek, foot performs suci cari, and side is in nata position, in Gandasuci.

71.Garudapluta

In garudapluta karana, a foot is in vrscika, one hand is in lata hasta and the other perform recita and the chest is in samunnata position.

72.Talasamspothita

A foot is lifted up and it stamps infomt with sound, the hands also clap, in talasamspothita karana.

73.Parsvajanu

In parsvajanu karana, one foot is in sama position, while the other foot is kept inside the thigh of the first foot with the knee facing the side, one hand in musti is held near the chest and the other hand assumes latahasta.

74.Suci

In suci karana, a foot in kuncita is lifted up and kept infront and the hands follow the movement of the feet.

75.Ardhasuci

When the right foot performs suci cari and the right hand is in alapallava, the karana is ardhasuci.

76.Sucividdha

When one foot in suci hits the other foot in sama, one hand is near the chest and the other on the hip, the karana is sucividdha.

77.Dandapadam

When the foot performs dandapada carl and the hand follows the foot, the karana is known as dandapada.

78.Mayuralalita

In mayuralalita karana, feet are crossed, the hands assume recita hastas, and the hip is turned.

79.Parivrttam

A foot in suci is rotated, hands which are rotated re raised up and the hip is also rotated, in the karana called parivrtta.

80.Sannata

In sannata karana, the feet assume svastika, after leaping in front and the hands assume dolahasta.

81.Harinapluta

In harinapluta karana, performing atikranta cari leaping and keeping one foot on the ground, the other is stretched up at the back. (i.e., harlpapluta cari is performed).

82.Prenkholita

In prenkholita karana, dolapada carl is performed, then the foot falls on the ground after the leap and the hip is turned. This is applied in vigourous movements.

83.Sarpita

The feet in svastika move, head is in parivahita and the hands are in recita, in the karana called sarpita.

84.Karihasta

Left hand in khatakamukha is held near the chest, and the other raised up by udhvestita and the foot on that side is in ancita in the karihasta karana.

85.Prasarpita

One hand is in recita, while the other, is in latahasta and the feet slide with the soles in the prasarpita karana.

86.Nitamba

Hands are stretched up with fingers facing the front and baddha is performed in nitamba karana.

87.Skhalitam

When the foot follows dolapada cari, the hand follows it in recita or ghurnita, the karana is called skhalita.

88.Simhavikriditam

When one foot is stretched at the back and a leap is made by the other foot, and the hands follow the feet, the karana is simhavikridita.

89.Avahitthaka

Performing janita cari, the hands facing each other are slowly brought down in avahittha karana, which is applied in covering the body.

90.Apakrantam

Performing atikranta can, the thighs are rotated (baddha cari), and the hands follow the can performed in the karana called apakranta.

91.Simhakarsitam

In Simhakarsitam, the feet are crossed and the hands in urnanabha are crossed, which depicts a lion.

92.Nivesam

Performing mandala sthanaka, the hands are held in catursra, in nivesa karana, which depicts an elephant vehicle.

93.Elakakridita

Performing elakakridita can, the body is bent and rotated, in the elakakridita karana.

94.Janita

In janita karana, janita can is performed, with one hand in pataka near the chest and the other hand in dola.

95.Apasrtam

(This is not explained here.)

96.Talasanghattitam

In talasanghattitam karana dolapada can be performed and the palms in recita hastas clap one another and the left hand again assumes recita.

While performing dolapada carl the patakas which assume recita are clapped, and when the feet assume vaisnava stnanaka, the left hand assumes recita basta, while the right hand is held on the hip.

97.Udvrtta

In udvrtta karana udvrtta cari is performed and the hands follow the movement of the feet, and the body is also in udvrtta.

98.Visnukrantam

Standing in traivikrama sthanaka, the hands are in recita, in the visnukranta karana, which shows vigourous movements.

99.Lolita

In Lolita karana the hands are in recita and ancita, the head performs lolita and is rotated and the feet perform gliding movement.

100. Madaskhalita

Performing mattalli cari, the hands follow the movement of the feet, while the head performs parivahita movement in madaskhalita karana.

101. Sambhranta

Hands assume gola basta, feet move on all the sides and the body shows hasty gestures in sambhranta karana.

102. Viskambam

In viskambha karana from caturasra hand gesture, right hand performs recita, and assumes sucimukha hasta and the right foot stamps the ground.

103. Udghattita

When the feet stamp, hands clap and the side of the body is in namita position, the karana is Udghattita.

104. Sakatasya

Performing Sakatasya cari, the hands follow the movement of the feet, in the karana known as sakatasya.

105. Urudvrtta

Performing urudvrtta can, the body is rotated and the hands follow the application of the feet in urudvrtta karana. This depicts jealousy, oblication and anger due to love.

106. Vrisabhakridita

Performing alata cari, the hands perform recita, then they are bent by rotation and again kept above the shoulders in alapadma in Vrisabhakridita karana.

107. Nagapasarpitam

The feet are released from the crossed position, head performs parivahita movement and the hands follow recita in Nagapasarpitam.

108. Gangavataranam

Performing trivikrama sthanaka, hands in tripataka face downwards and the head is in namita position in gangavatarana karana.

These 108 karanas, described by Bharata, are described as marga karanas by Samgadeva and Jayasenapati. But Devana gives 120 marga karanas adding twelve more karanas.

Sundaram

After rotating, the hands in alapallava are held near the ear with their sides together and palms facing upwards, body is bent and the head is also bent to a side in the karana called sundaram.

Tribhangi

In tribangi karana, the body is bent, feet are crossed one hand in katakamukha is held near the chest, while the other in alapallava is kept on the head, with palm facing upwards.

Tribhangivalitam

The feet are crossed, body is bent in tribhangi, left hand in katakamukha is held near the chest, and the right hand is moved in tribhangivalita karana.

Citrasvastikam

When the body is bent in tribhangi valita, the hands are held in alapallava near the ears and the feet are crossed in citrasvastika karana.

Parsvadvayavivartita

When the hands in alapadma and the feet are extended to the sides one by one, the karana parsvadvayavivartita.

Parsvadvayanata

The feet are crossed, body is bent on the side and the head is also bent on the side, one hand in alapallava swings, while the other is held near the head and this is repeated on both sides of the body in parsvadvayanata karana

Purahpascaannatam

Hands in alapadma are extended in front, body is in nata position, the foot is extended at the back, so also the hands, and again the foot is thrown in front, in the hands, and again the foot is thrown infront, in the karana called purahpascaannatam.

Parsvaprasaritam

When the foot and the hand are extended on the side, and the same is repeated on the other side also, the karana is parsvaprasaritam.

Praphulla

Performing urdhvajanu carl, the hands in alapallava are crossed with palms facing upwards in praphulla karana.

Phulla

In phulla karana, one hand in alapadma is held on the side of the hip, other hand in alapadma is held near the ear and the foot is thrown up in sucl.

Citram

Performing bhramari with foot, rotating the hip and the hand is called citra.

Vicitram

When the body is bent on one side, and the foot extended to the side, hands are released from svastika and the body is rotated and at last the body is brought to ayata sthanaka, the karana is vicitra

With these 120 karanas, Devana completes the marga karanas. But the last twelve karanas, are more or less slight variations or repititions of the 108 marga karanas defined by Bharata and widely described by others.

Comparative study with Natyasastra karanas.

The topic dealt with is Karanas as enlisted by Devanacarya in Sangita Muktavali (SM) in comparison with Bharata's Natyasastra (NS). Bharatha enlists 108 Karanas in NS. First 3 karanas of SM are in the same order of NS, then the order of Karana changes. Finally SM concludes with Gangavataranam as in NS. NS gives only the definition of karana in just 2 lines but SM gives the definition along with uses in 4 or 6 lines. The names are same in both the texts, but SM includes 12 more marga karanas. Thus Devanacarya and Bharata enumerates the karanas which are of Marga varieties.

Comparison with Sangita Ratnakara and Nritta Ratnavali.

The topic dealt with is Karanas as enlisted by Devanacarya in Sangita Muktavali (SM) in comparison with Sharngadeva's Sangita Ratnakara (SR) and Jaya Senapathi's Nritta Ratnavali (NR). First 3 karanas of SM are in the same order of NS, then the order of Karana changes. Finally SM concludes with Gangavataranam as in NS. SM gives the definition of karanas along with uses in 4 or 6 lines.

SR and NR starts with Talapushpaputam and ends with Gangavataranam but other 106 karanas are completely jumbled. But even in these two texts the karanas are not in the same order. The author gives the uses and also suggestions from other commentators. Thus Sarngadeva and Jayana enumerate the karanas which are of Marga varieties.

Definition from SR

Śāṛṅgadeva bows Lord Śiva while starting the topic on Karaṇas. He says, "I bow to that lord who is stable, beyond the range of the senses, the destroyer of the god of love, who dances on the stage of heaven and earth performing different Karaṇas and Aṅgahāras."

karaṇaiḥ karaṇātītoanaṅgahāroaṅgaharakaiḥ
yaḥ sthāṇū rodasīraṅge nṛtyatīśam namāmi tam SR.VII.547

Definition of Karaṇa

A beautiful action of the hand, foot etc., which is keeping with the Rasa, is called a Karaṇa or Nṛttakaraṇa, just as the terms Bhīma and Bhīmasena are applied to the same person.

Syāt kriyākarapādādervilāsenātruṭadrasā
karaṇam nṛttakaraṇam bhīmavadbhīmasenavat SR.VII.548.

Bharata defines a Karaṇa as a combination of hands and feet in dance. Abhinavagupta adds some more explanations and says that a Karaṇa can be taken as a combination of a Sthāna, Cārī and Nṛttahasta. Śāṛṅgadeva explains a Karaṇa as a movement that which emanates Rasa. This can be known from the uses he gives for a Karaṇas for eg. Talapuṣpapuṭa can be used for depicting Sṛṅgāra, Vartita for Raudra, Vakṣaḥsvastika for Karuṇa, etc.

The author says that he enumerates the different types of Karaṇas, as given by Bharata, but the order of Karaṇas given in this work is different from that of Nāṭyaśāstra. He also adds that innumerable Karaṇas are there as combinations of Cāris and Sthānakas but only hundred and eight Karaṇas are used in Aṅgahāras.

CHAPTER-8
DESI KARANA

❖ **Desi karanas**

Devana describes twentyone desi karanas which he says as being popularly called as utpluti karanas.

Ancitam

The first karana is ancita in which both the feet are raised up and a leaping movement is given.

Ekacarananancitam

When ancita is performed by one foot only, the karana ekacarananancitam.

Bhairavancitam

In ancita when the feet hit the thighs, the karana is Bhairavancita.

Dandapramanancitakam

After performing ancita karana if one falls like a stick on the ground, the karana is called as Dandapramanancitakam.

Kartavyancita

When the feet are crossed and the ancita karana is performed, the karana is known to be kartavyancita

Alagam

Performing ancita karana, falling infront and sitting in kukkutasana position is the karana called alaga.

Kurmalagam

After ancita if the asana assumed is kurmasana, the karana is kurmalaga.

Urdvalagam

After leaping and falling down, standing up is known as urdhvalaga

Matsyakaranam

Leaping, turning the hip and fallling down like a fish is known as matsyakaranam

Mrgalanghitam

Leaping, stretching one foot in front and one at the back, drawing the feet together and falling down, is known as mrgalanghitam.

Talataditam

Leaping, both the feet are extended to the sides drawing the feet, the soles hit each other in talatadita karana.

Padamastakataditam

Leaping, both the feet touch the head from backside in padamastakataditam.

Bhenkolam

Performing alaga karana leaping, and touching the back with head from backside is bhenkola karana

Darpasaranam

Standing in Vaisnava sthanaka falling on the ground by the side is known as darpasaranam.

Prstanatam

When the head is bent at the back and the hands are also rotated at the back, the karana is known as Prstanatam.

Visamam

Leaping, the feet go up and the head comes down, then the body comes to standing posture with the sides turned (twisted) in the karana called visama.

Parivrttakam

Raising up one foot, and stamping it, leaping with the other foot, twisting the hip and standing in a twisted position is known as parivrttaka.

Jalasayanam

After doing darpasaranam, lying down like jalasayi (Lord Ranganatha), is called jalasayanam.

Prstavartitam

Performing alaga, leaping and bending the body at the back, rotating with the feet leaping, and coming back to the standing posture is called Prstavartitam

Hastapadasthitam

Leaping, falling on the ground and standing with the hands again standing with the feet is the karana called hastapadasthitam.

Utplutasanam- This karana, which is named as nagabandha by Samgadeva and Jayasenapati, is defined as performing, one should come to the Sitting posture like nagabandha.

(The definition of the utplutasana has lacuna in the text).

With these, Devana completes the utplutikaranas or desi karanaas and starts describing bhramaris or wheeling movements.

Bhramaris

1. Antarbhramari

Lifting up a kuncita pada, placing it near the knee joint of the other leg, rotating the body inside is known as antarbhramari.

2. Bahyabhramari

Bahyabhramari is revolving on the outer side.

3. Alagabhramari

Standing in vaisnava sthanaka when the body is revolved obliquely the bhramari is alagabhramari.

4. Tiripabhramari

The oblique wheeling movement of the feet in svastika position is known as tiripabhramari.

5. Citrabhramari

Standing in trivikrama sthanaka, wheeling to the right side of the body is known as citrabhramari

6. Ucitabhramari

In ucitabhramari, the body is rotated standing in samapada position.

7. Khandasuci

Standing in Khandasuci sthanaka, if the wheeling movement is towards the right side of the body it is cakrabhramari, which fascinates one's eyes.

8. Vidyadharabhramari

Wheeling movement is performed along with vidyudbhranta cari, in vidyadharabhramari which attracts the connoisseur.

9. Bhujangabhramari

When a wheeling movement is performed while performing bhujangatrasita cari, it is known as bhujangabhramari.

10.Yaksabhramari

When the foot is extended to the side (may be one after the other, as the number is in dual), body is bent to the side and the hands are raised up, while rotating, the bhramari is yaksabhramari

11.Vetalabhramari

In vetalabhramari, which shows a vetala, urdhvajanu cari is performed and the hands are extended to the sides, while rotating.

12.Vatulabhramari

Vatulabhramari is the one in which rotation is performed, while moving away.

13.Siddhabhramari

Resting on the knees on earth, rotation is performed while moving away, in siddhabhramari

14.Sankarabhramari

Assuming saiva sthanaka, the body is bent and rotated in sankarabhramari.

15.Narasimhabhramari

Palms facing downwards and bent fingers, are crossed and held above the opposite thighs in narasimltabhramari.

16.Vicitrabhramari

Sitting and performing a rotation and again raising up and performing a rotation is known as vicitrabhramari.

17.Citrabhramari

Performing vicitrabhramari, again sitting down and performing a rotation is known as citrabhramari.

18.Svastikamandalabhramari

In svastikamandalabhramari, the feet are crossed and then they assume mandala sthanaka and then the rotation is performed.

19.Antarabhramari

Leaping and rotating in air, is known as antarabhramari.

20.Upavistabhramari

Sitting with one foot and keeping the other on the seat, a rotation .is performed in upavistabhramari.

21.Visamabhramari

Standing on the back of the toe of one foot, lifting the other foot and rotating obliquely is known as visamabhramari. Rotating with sucipada is also said as visamabhramari

22.Rjubhramari

Standing in talasancarapada, the ankle is bent and the body rotates, in rjubhramari

23.Sirobhramari

Standing on the earth by the head, the feet are raised up and the body rotates in sirobhramarika

24.Dvipadabhramari

Rotating with both the legs one by one is dvipadabhramari.

25.Dvirupabhramari

Rotating on the right and the left respectively is dvirupabhramari.

26.Nikuttabhramari

Rotating with one foot and stamping the ground with the other foot is nikuttabhramari.

27.Alatabhramari

Stretching one foot in front and rotating like a burnt wooden wheel, is known as alatabhramari.

28.Dandabhramari

Raising up the kuncita pada just like a stick, and bending and placing it at the back of the other thigh, the hands in sikhara are held one near the head and the other near the chest, and a rotation is performed in dandabhramarika

29.Vidyudvilasitabhramari

In vidyudvilasitabhramari, the body in tribhangi sthanaka is rotated.

Devana completes this portion saying that there are many more bhramaris, which add to the beauty of the dance. Though Devana has given the number of bhramaris as thirty two, only thirty bhramaris are described. Kinnari and ancita bhramaris are not described by him.

Many of the bhramaris described by Devana are not described by Nandikesvara, Jayasenapati or Sarngadeva.

- **Mandalas - Angaharas**

Devana very briefly remarks about the mandalas and says that thousands of such mandalas are formed by a combination of caris and sthanakas, but Bharata gives the number as thirty two. Again he says that all angaharas are formed by a combination of different karanaas, but thirty two are given by Bharata. He further states that he has not elaborately spoken about them, as they are not in vogue.

CHAPTER-9
SIKSAVIDHI

❖ Siksavidhi: Rules for training

Devanacarya says, "a girl after taking oil bath, must be adorned with gorgious dress, cosmetics and ornaments. She must be lustourous like the moon in autumn season, with beautiful lips, neck, slender waist, beautiful eyes, hair locks, tender body like a creeper and attractive in all her limbs. She must be smart and intelligent. On an auspicious day, during the break of the day, she along with the scholars worshipping Lord Ganesa, Sarasvati, Sailkara, Parvati, Brahnla, Hari, Lakshmi, Lokapalas, Siddhas, Vidyadharas and the musical instruments, with inscents and flowers saluting all her teachers and scholars, shall start learning dance. Then shall start her dance practice, holding a stick in her hand.

She must learn the sthanakas, valanas (shaking movements), recakas, bhramaris, rekhas, caris, padanikuttanams (different methods of stamping the feet), following the rhythm, all the nrttangas, vicitra gatis (gaits), karanas which are rju and visama, following the music and the lasyangas. A girl who is thus educated and practices daily is said to be the person fit for dancing.

❖ Paatralakshanam

Paatram depends on the nartanam, and the dancer is called the paatram. She is divided into three types – uttamaa, madhyamaa and kanishthaa.

pātraṃ tu nartanādhāraṃ nartakī pātramīritā .
uttamā madhyamā ceti kaniṣṭhā ceti sā tridhā . .. SM.Pg.21.

The uttamaa danseuse belongs to the Kshatriya caste, Madhyamaa to the Vaishya caste, Kanishthaa belongs to the Shudra caste.

uttamā kṣatriyā jñeyā tathā vaiśyādi madhyamā .
kaniṣṭhāpi ca śūdrā ca deśabhedo'pi kathyate .. .. SM.Pg.21.

Differentiation based on the provinces is also being told.

Those belonging to the Laata, Gurjara, Saurashtra and Maharashtra are Uttama. Those belonging to the central Northern provinces are Madhyama. Those belonging to Karnata, Dravida, Andhra are Adhama.

lāṭagūrjarasaurāṣṭramahārāṣṭrākhyadeśajā .
uttamā madhyamā cāpi madhyottarasamudbhavā ..
karṇāṭadrāviḍāndhrākhyadeśajāstvadhamā matāḥ . SM.Pg.21.

Those who are fair complexon is uttama, those medium comple is madyama, and those who are dark are adhamaa. A youthful maiden (tarunee) is uttamaa, Middle-aged is madhyamaa, other woman (older) is kanishthaa.

gauraḥsyāduttamo varṇo madhyamo madhyamo mataḥ ..
kṛṣṇo'dhamaśca vijñeyastaruṇī cottamā matā .
prauḍhimā madhyamā ceti kaniṣṭhā ca tato'parā .. SM.Pg.21.

Neither fat, nor lean, neither too tall, nor too short, Of a medium built is the best (uttama) type, whose face is endowed with the lustre of the full-moon.

na sthūlā na kṛśā vā'pi nātidīrghā na vāmanā .
madhyamā cottamā jñeyā pūrṇacandranibhānanā .. SM.Pg.21.

With a beautiful body, curly hair, firm breasts, endowed with all the ideal characteristics, well-versed in music and dance, She is called the noblest among (uttama) all danseuses.

cārugātrī vakrakeśī vṛttottuṅgakucadvayā .
sarvalakṣaṇasampannā kuśalā nṛttagītayoḥ .
evaṃvidhaguṇopetā nartakī cottamā matā .. SM.Pg.22.

(Devana gives this Paatralakshanam along with lasyanagas).

❖ **Brndalaksana (orchestra)**

The group of singers and instrumental players are known as brnda. Orchestra is of four types viz., least, mediocr~the best, and the most wonderful. Two main nartakas or more than one nartaka (dance teacher or nattuvanar) two playing the mrdanga, two. singing, two playing the flute, one playing the kahala, and one playing the tala are present in the kanista or least orchestra.

In the other types, each one is made two fold respectively. It is also said that the orchestra can be arranged as per one's taste.

Connoisseurs:

People born in good families, well educated, experts in sail.gita, who speak pleasingly, who have controlled their senses, God fearing, capable of grasping good qualities, who are of handsome personality, those who possess good character are known as connoisseurs.

Chief guest:

The chief guest must be the one who has conquered his enemies, born in a noble family, soft spoken, wealthy, handsome, knowledgeable, able to see the good and the bad, good at erotic sentiment, bright, wise in all the sciences, confident in sangita, young handsome and rich, courageous and always happy in watching sa:ilgita.

Auditorium:

The auditorium is perfectly built and adorned, surrounded by beautiful garden, with many creepers, moon house, variegated flowers, adorned with gold land precious stones, pillars studded with gems, ceilings decorated with pearls, without entrance on the west, smelling good with camphor and aguru, adorned with a seat of jems and neither too big nor too small.

Places allotted to different persons:

The king is seated in the simhasana infront, on his right are famous princes, great ministers, and other higher officials, on the left are the old, physicians, panditas, magadhas and other respectable persons, at the back are women adorned with many jewels, maid servants and other young women. On the south side of the stage are the vocal singers, or. the north are the mrdangists, infomt are the danceres and the cymbal players. Other dancers enter the stage, at the proper time.

Thus everyone seated in their respective places, all the musicians together play music, which follows the rhythm. Then when the curtain is removed, a female or male dancer taking the samapada sthanaka, enter the stage and perform pu~paiijali, which is followed by sabdaprabandhas, su~a nrtta etc, and a~ast dissappear from the stage. The dancer, instrumentalists are all expected to be experts in their subject.

CHAPTER-10
RASANIRNAYA

Vrtti- Style -

Four vrttis are given based on kavya, nrtta and rasa, viz., kaisiki, arabhati, sattvati and bharati.

Origin of Vrttis

It is said that kaisiki has its origin in samaveda, arabhati in atharvana veda, satvati in yajurveda and bharati in rgveda.

Kaisikl is applied in srngara, vipralambha and hasya, Arabhati in bhayanaka, bibhatsa, satvati in vira, raudra and adbhuta and bharati in karuna rasa. A few apply bhrahmi vrtti in santa and adbhuta rasas.

Rasa nirnaya

Devana, makes a very brief description of rasas. He first states that the eight rasas in natya are, srngara, vira, karuna, adbhuta, hasya, bhayanaka, bibhatsa and raudra. Some others add the nineth one santa. Srngara, for which rati is the sthayibhava and the two fold divisions of srngara viz., sambhoga and vipralambha. Then similarly he makes a brief remark about the vibhavas, anubhavas, vyabhicari bhavas and the sattvika bhavas for srngara rasa. Similarly he briefs about all the other rasas. Thus he concludes the text Sangita Muktavali which has many unique verses.

Vrttis (styles):

There are four vrttis (styles) which have been told, common to kavyas and nrtta. They are kaisiki, arabhati, sattvati and bharati.

Kaisiki is said to have originated from the Samaveda, Arabhati from Atharvana, Sattvati from the Yajur Veda and Bharati from the Rigveda which is to be known as Rasanirnayah.

Kaisiki is associated with Srngara and Vipralambha, also with Hasya. Arabhati is associated with Bhayanaka and Bibhatsa rasas. Satvati is considered to be associated with Vira, Raudra and Adbhuta rasas. Bharati is associated with Karuna. Some say of another style called Brahmi which is associated with Santa and Adbhuta.

Rasanirnayah (Sentiments):

Sthayis, when taken with the Vibhava (Stimulus) and other accessories, develop into rasas. They are Srngara, Vira, Karuna, Adbhuta, Hasya, Bhayanaka, Bibhatsa and Raudra and are considered the eight sentiments in Natya. Certain other scholars are of the opinion that Santa is also a rasa. Srngara, Vira, Karuna, Adbhuta are the causes for Hasya and others.

Srngara

The most prominent among the rasas is Srngara, whose sthayi bhava is ratih. Srngara is the master of all rasas. Srngara is of two types: Sambhoga and Vipralambha. Raudrah(?) and Samyogaviraha are the causes for both, respectively. (The first must be wrong, as raudrah cannot be the cause for sambhogah. It could be dvau samyogavirahau, which means union and separation). The beloved and other beautiful things are the stimuli. They are of two types, Laukikah and Natyajah. Srngaracesta is the emotional reaction, anubhava. Abhinaya of different types as can be depicted by an actor. Those (transitory moods) that are devoid of jugupsa and lasya are vyabhichaarinah. Stambha and others, eight in number, are the Srngaracesta (given as Srngare astau)

Vira

Utsaha is the sthayibhava, while vira is the rasa originating from it. An act of trouble by the enemy king is the stimulus for this. The emotional reaction for this will be arming oneself with weapons and warring. Happiness, anger and others are the passing moods in this. Sweat, horripilation and change in tone (are the other reactions caused by the stimuli or the emotional reactions).

Karuna

Soka is the sthayi for karunah and is caused by seeing the suffering of others.The emotional reaction for this is compassion or a kind word. The passing moods in this are Nirvedah (idea of futility) and others. The natural emotion is that of shedding tears and freezing of limbs, as is suitable.

Adbhuta

Vismaya (wonderment) is the sthayi bhava (dormant emotion) for the rasa called Adbhuta. Any supernatural act or display of something surprising, are the stimuli for this. Shaking of the head, looking at something in surprise are the emotional reactions for this. Freezing of limbs is the natural emotion indicated for this.

Hasya

Humour/smile is the abiding emotion for the sentiment called Hasya. Looking at an unnatural form/unnatural action acts as the stimulus for this. The emotional reactions include laughing and turning one another round and round. Passing moods are joy and unsteadiness. Joy, happiness, horripilation, change in tone are the natural reactions.

Bhayanaka

Bhayanaka rasa emanates from the abiding emotion of bhaya (bhayassthaayi), the stimulus being the sight of a tiger, hearing a blow (nighaata), the emotional reactions include running. Freezing of limbs, etc are the emotional and natural reactions. Doubting/thinking of an unwanted result and other such may be construed as the transitory moods.

Bibhatsa

Contempt is the abiding emotion (wrongly spelt as sthaabhi) for the rasa called bibhatsa. It is of 3 types – shuddhah, ashuddhah and atyantashuddhah. When caused by the sight of blood, etc, it is shuddhah. When caused by the sight of faeces, it is ashuddhah. When looking at a contemptible matter, it is atyantashuddhah. Reddening of eyes, narrowing the eyes, running, turning back are the emotional reactions. Penance, renunciation, agitation/delusion. A sense of futility are among the chief natural reactions, as can be found apt.

Raudra

Krodha is the abiding emotion for Raudra rasa and is marked by the distress/flaming anger. This is caused by the doing of a great misdeed by another person. Reddening and widening of eyes, going away (after sheeghram, unable to understand), Gritting teeth, squeezing one's hand, beating and even slaying are the emotional reactions. Ferociousness, quarrelling are the emotional reactions, as are terrifying, etc. sweat, change in tone, horripilation are the natural emotions.

Santa

A sense of futility is the sthayi bhava for santa rasa. The stimuli for this include the realization of the Supreme Truth, or from shuddhabibhatsa, or from the words of a philosopher. Penance, meditation, worshipping god are all emotional reactions belonging to this santa rasa. Joy, censure, etc are transitory moods. Freezing of limbs, horripilation and tears are the natural emotions.

Those that enjoy these are called rasaah (rasikaah) and those that are being enjoyed are called rasas. They are present in the general audience and the stimuli are the actors.

Three types of srngara have been told. Rasas are thus of three types. Natyaja are from dance, while laukika is by observing the world. Sthayi bhavas are the cause for rasas. Sthayi is like the king, while the rest are like servants, which do the work related to the sthayi. Just as water from the rivers become salty after entering into the ocean (it must be lavanakarah, not lakshanakarah). Sthayibhava imparts its property to similar/dissimilar bhavas which come into it. Even a change in the mental framework is called bhava. That which is thought of, is called by the word bhava.

Sthayi Bhava

The sthayi bhava may emanate from several reasons and is classified in 8 ways such as rati, utsaha, soka, vismaya, hasa, bhaya, jugupsa and krodhah. Nirvedah or bibhatsah are the sthayis for santah.

Rati

Rati is a change in the mind, welcoming sensory pleasure, whose very soul is pleasure, seen among young (duos of) men and women. Due to this, their bond will be friendly and firm. When seen in the matter pertaining to God, Brahmins and Gurus, it is called bhaktih (?) The stimuli for this include the moon, mild breeze, etc. The emotional reactions are: smile, friendly, speech, which indicate the inner feelings. The sight of the beloved, amorous gestures, are the emotional reactions. Freezing of limbs, etc are the natural emotions. Abhinaya may be done through emotional reactions.

Utsaha

Utsaha may be defined as perseverance, or pride to accomplish a great task ahead. Joyous effort to accomplish a task, is the cause for this, and it is the result of many stimuli. Emotional reactions include preparing to wage a battle. Satisfaction due to attainment of the desired object, delight, etc. are the transitory moods. Horripilation, change in tone (trembling voice) are the natural reactions.

Soka

Sorrow springs from great hardship and is seen in a depressed/grieving person. The loss of a dear one, or theft of one's wealth are the stimuli.

The emotional reactions include steadiness of mind, or attributing to providence. It is of 2 types – Uttama and Madhyama. In the Madhyama category, crying and beating one's chest are seen. The sthayi is a sense of futility, while the transitory moods are meekness and depression. Freezing of limbs, stupor on limbs, etc are the natural emotions.

Vismaya

Wonder is caused by the sight of extraordinary deeds. Praise, nodding of head and looking in wonder are the emotional reactions. Laughter is said to be among the transitory moods. Freezing of limbs, without tears and stupor is said to be the natural emotions.

Hasa

Laughter is caused by seeing anything deformed. It is indicated by a smile, which is of different types. Blooming of the face is the emotional reaction, while unsteadiness is the transitory mood. Tears of joy is the natural emotion.

Bhaya

The sight of a robber or tiger, or an unlawful act causes fear. Fright, running away and disguising are the helping emotions. Among the emotional reactions, while doubt, meekness et al are the transitory moods. Freezing of limbs is one the natural emotions.

Jugupsa

Seeing excreta, etc leads to disgust. It is caused by seeing something that is ugly. Spitting, censure, closing of eyes, screwing-up of the nose, narrowing of eyes are the emotional reactions. Delusion, sickness and madness are the passing moods. The emotional reactions are trembling voice and affliction.

Krodha

A grave fault causes anger. Reddening of eyes (Raktaaksha, not raktakshaa) … similarly gritting of teeth and lips. Squeezing of hands and beating to death, etc are the emotional reactions, while ferociousness, blazing of mind towards the wrong doer are to be known as the passing moods. Horripilation, sweat, change in colour, change in tone are the natural reactions. Since they are the cause for the nine and others, they are termed stimuli.

Vibhava

It is of two types - alambana and uddipana. Since it is the very basis that the rasa depends upon, it is called alambana (basic stimulus). In the matter of srngara rasa, the heroine and the hero are the alambana, while warriors are the alambana in vira rasa. In this manner, such indicated persons in each arena are the basic stimuli. The place, time and actions are termed by the wise as other stimulants. By "place", gardens, mansions, direction, time and season are indicated. Arts such as music and dance, the moon, mild breeze are the other stimulants. When it comes to vira rasa, weapons, horses, elephants and cavalry are the other stimulants. In karuna rasa and others, stimuli are ordained as per each rasa. Even riches can be a stimulus, while the birth can also be a stimulus. Physical actions are in accordance to each rasa, based on the abhinaya, are dependent on the actor. Sideward glancing by the eye, etc are actions involved in srngara. Involuntary change of mental state, etc are the emotional reactions in srngara. In vira rasa, physical gestures include agitation of the mind.

Vyabhichari bhavas- Transitory moods

In this manner, transitory moods exist in each rasa, as a result of emotional reactions. They are like waves in the ocean which shoot up and fall down.

Here, 33 vyabhicari bhavas are given. (But this verse, has not been printed due to the presence of many errors.) Clear abhinaya for this must be done by the intelligent by the rasa's own/one's emotional reactions and stimulus, according to their name and attributes.

Sattvika Bhavas- Involuntary emotions

Immobility, sweat, horripilation, choking in voice, tremor in body, change of complexion, tears, and loss of consciousness are the natural reactions. Stambhah means the inability to do anything. Others can be understood by their very names. Conciliation of stambhah, etc. must be done as per their names and propriety of rasa and bhava. Usage of hands in abhinaya is forbidden, as natural reactions emanate from sattva (mind). Sattvam is also regarded as that which arises out of enjoying the rasa.

The last portion beginning with "vibhaktyabhinayo.." is pertaining to technical aspects of Samskrtam grammar, like laṭ (Present Tense), kārakāh, etc (Spelling mistake in "dvedhā"). Vibhaktyabhinaya is of 2 types - showing the Case-Ending and showing the meaning. Actions have Tenses (like Present Tense and others) , while Karakas are Case-Endings (Like First, etc) Present Tense is Laṭ, while Lung, Lang and Liṭ are forms of Past Tenses. In the matter of Conditional and Imperative Moods, Vidhiling and Loṭ are used. Benedictory Mood is also one of the Conditional Moods. (Asirling) Lut, Lrng, Lrt are Future Tenses. All these are categorized into 3 types: First Person, Second Person & Third Person. (Spelling error in Puruṣabhedena)

The text ends with a note on author and his ancestors.

CONCLUSION

Findings on this research- Order based on chapters

- The first topic dealt with is Abhinaya Nirnaya.
- This topic has 59 verses along with the invocatory verse on Shiva.
- The author deals with the explanation of all four abhinayas- Angika Vachika, Aharya & Sattvika are explained
- Lasya and Tandava are explained as female and male performance
- Abhinaya for various seasons are explained.
- Importance of hasta abhinaya is enumerated.He also adds the usages of abhinaya in performance.
- Concept of Abhinaya in Sangitamuktavali follows Samanya abhinaya and Citra abhinaya chapters of Natyasastra
- Nrtya and Nrtta as two varieties of Nartana. They are subdivided as Tandava and Lasya
- Abhinayanirnaya in comparison with Abhinaya darpanam of Nandikeswara which deals exclusively with Angika aspects.
- Importance of abhinaya is enumerated in both SM and AD.
- Importance of angika abhinaya is enumerated in both Natyasastra and Sangita Muktavali.
- Concept of Abhinaya is similar to that in Natyasastra, but concept of Nrtta is that which is seen in Desi forms.
- Nrtta as seen in later Post-Bharata texts are different and has been considered as a non-representative dance –form during the later period.
- Nrtta as seen in Natyasastra is representative and non-representative. In Post-Bharata texts Nrtta has been considered as a non-representative dance – form. Nrtta karanas are of Marga variety under the category of Nrtta dance.
- Concept of Anga, upanga and pratyangas are similar to that seen in Natyasastra, but not very much connected with Abhinayadarpana.
- Concept of viniyogas has been elaborated by the author in SM as in Natyasastra.
- Varieties of Sthanas-, Cari- Bhoomi Caris and Akasa caris are based on Bharatas NS.

- ❖ Devana has given 23 desi sthanas and 45 desi cari varieties and also adds 25 pada kuttana charis similar to adavus which are not seen in NS.
- ❖ Gati prachara, Gait or walk is based on rasa and nrtta i.e. emotions, directions, space, rhythm, etc. This is very limited but follows the idea as in Natyasastra.
- ❖ Karanas are enlisted by Devanacarya starting from page number 147 till 172. He enlists 120 karanas. Uses are also given along with the definition.
- ❖ Bharata enlists 108 Karanas in NS and gives only the definition of karana in just 2 lines but SM gives the definition along with uses in 4 or 6 lines. SM includes 12 more marga karanas.
- ❖ Sangita Ratnakara and Nritta Ratnavali starts with Talapushpaputam and ends with Gangavataranam but other 106 karanas are completely jumbled.
- ❖ Devanacarya enumerates the sthanas, charis and nrtta gatis of sarira. They are almost based on the varieties as enumerated by Bharata.
- ❖ Devanacarya enumerates the sthanas, charis and rasa & nrtta gatis which are of Marga and Desi varieties.
- ❖ Devanacarya enumerates the karanas which are of Marga varieties as seen in Natyasastra along with few more.
- ❖ Sarngadeva and Jayana also enumerate the karanas which are of Marga varieties.
- ❖ Thus concept of sthana, chari, gati and karanas are similar to that seen in Natyasastra, but they are elaborately dealt with desi varieties in SM, SR and NR.

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