

---

## BHARATA NATYAM

**Article Particulars**

Received: 25.10.2017

Accepted: 28.10.2017

Published: 30.10.2017

**K.LAKSHMI**

Research Student

**Abstract**

*Bharatanatyam is a form of dance signifying a combination of Bhava, Raga, Tala and Natya. During the period ruled by King Manu, the people greatly suffered as a result of anger, jealousy, lust and greed. Hence to alleviate their sufferings, Lord Indra prayed Lord Brahma to bless with a new Veda which could be "seen "and "heard "together. Lord Brahma was pleased by the prayers of Lord Indra and created a new Veda came be known as "Natya Veda"by combining the essence of Four Vedas (Rig, Yajur, Sama and Atharva Vedas). The Meaning of Veda is Dheiveega Gnanam (Veda means Knowledge). Shastra means rules, context for technical or specialized knowledge in a particular subject or area. Natya Veda provides a combination of both Dheiveega Gnanam (Knowledge) and also rules, context of specialized knowledge and hence came to be known as Natya Sashtra.*

**Keywords:** *Natya Veda, Knowledge, Natya Sashtra, Lyrics, Kriyas, Saphthaswara*

---

**Combination of Four Vedas**

The four Vedas- Rig, Yajur, Sama and Atharva gives importance to a particular aspect. These important aspects of each Veda is carved out in an essence form to enable create Natya Shastra what is described as a fifth Veda.

Rig Veda- gives importance to Lyrics (Vachakam in Sanskrit) apart from sound. Hence the aspect of lyrics required for Natya is said to have been taken from Rig Veda.

Yajur Veda- gives importance to Yagna and Yaga. Hence the aspect of Kriyas or Abhinayas is said to have been taken from this Veda since these gestures are important for conducting such Yagna and Yaga.

Sama Veda- gives importance to Swara which gives peace and happiness to the listener. Hence the aspect of Saphthaswara (Sadjam, Rishabam, Gaantharam, Madhyamam, Panchamam, Daiwatam, Nishadam) is said to have been taken from this Veda. As a result the Musical aspect(Gaanam) is also taken from this Veda.

Atharva Veda- gives importance to two methods Ishti and Pushti. Ishti form of Prayer is done to get something desired by the person who prays. Pushti form of Prayer is done to protect and sustain such desires which are fulfilled. Both form of prayer have to be

done with great dedication and involvement. This was the prime reason Rasa was said to have been taken from this Veda.

From the above we see that , the four important aspects Vachakam, Abhinaya, Gaanam and Rasa was taken from the Four Vedas and this essence combined resulting in a Fifth Veda which came to be known as Natya Shastra.

### **Thandavam- Laasyam**

The Sanskrit verse goes as follows-

“Yathkinchit Lassyamethena Devi Dushyati Nitya Thaha

Yathkinchit Thandavamthena Somaha Saanusaraha Sivah”

The above lines were written by Abhinavagupta- in Abhinaya Tharparam. The meaning of these lines signifies that Goddess Devi is satisfied by one drop of Laasyam and Lord Siva is satisfied with His BoothaGana by one drop of Thandavam.

Laasyam means the softness and grace of a Lady and Thandavam represents the manliness or male energy.

### **Thandavams**

Thandavams were originally 108 in number. Over a period of time it got reduced to 64 and out of which only Seven (Saptha Thaandavam) was considered to be very important by Agama Sashtra and Tirumurai Paadalgal.

### **Saptha Thaandavam**

Sage Veda Vyasa in his Sivapuram has classified the Saptha Thaandavam as follows:

- Ananda Thandavam
- Oorthuva Thaandavam
- Sandya Thaandavam or Pradosha Thaandavam
- Muninritya Thaandavam or Samhaara Thaandavam
- Tripura Thaandavam
- Bujanga Thaandavam
- Bhikshadanar Thaandavam

### **Laasyam**

Laasyam was known to be born from none other than Goddess Jagadeeswari. Goddess perform the great dance in front of Lord Siva through Navarasa Bhaavam, Asamyutha-Samyutha Hasthangal, Thaandava Laasyam, KumaraLaasyam, Prasthaara Kramas, fourteen Sutras, Five Jaadis, Six Angas, Seven Thaalas and Seven Swaras.

Lord Siva was immensely pleased and attained the happiest state through Goddess Jagadeeswari's dance and this was how Laasyam Natya was created by Goddess Jagadeeswari.

### **Nritham-Nrithyam-Naatyam**

**Nritham** means footwork in the form of Jati formation and Adavugal(steps).

**Nrithyam** means expression through face and hands in the form of Navarasa Bhaavam.

**Naatyam** means dance and Drama done together.

A story is taken through a song, explained and expressed through the Abhinaya and Hasta Mudra. This is called Sanjari Bhaavam. Also the Characters in the story are detailed out with Sanjari Bhaavam and this form is known as Dance Drama(also known as Naaya Natakam). In Naatyam the important aspects such as Adavugal, mudras,abhinayam-navarasam, sanchari bhaavam are shown.

Adavugal- This is the starting point for any student of BharataNatyam. Some examples are That Adavu, Naat Adavu, Mandi Adavu, Sarukal Adavu etc. The Student has to practice this Adavus which would help immensely to perform Jati formation.

Mudras- There are two varieties of Mudras shown by hand. Samyuta Hasta (use of both the hands) and Asamyuta Hasta (Use of Single hand). Mudras form an indispensable part of Abinayam-Navarasam and Sanjari Bhaavam.

### **Abhinayam-Navarasam**

In a Song of any Bharatanatya performance, Abhinaya and Rasa would be expressedtogether through the Song.

### **Sanjari Bhava**

A story which is interwoven and forming part of a Song for which a Bharatanatya performance is done is called Sanjaari Bhaava. Sage Baratha in his Natya Sashtira, not only explained Natya but also gave grammatic details about stage arrangements, music instruments, procedure for performing such instruments, aesthetic value of the poetic lines used, dresses, ornaments, Hasta and samudrika lakshanam, various bodily movements etc.

**Hence from the above various aspects, we are able to realize the eternal beauty of Bharata Natyam. Let us hail, protect and preserve this immense treasure of Bharata Natyam!!!!!!**

### **References**

1. Saha, Sriparna, et al. "Fuzzy L membership function based hand gesture recognition for Bharatanatyam dance." 2013 5th International Conference and Computational Intelligence and Communication Networks. IEEE, 2013.
2. Meduri, Avanthi. "Bharatanatyam as a global dance: some issues in research, teaching, and practice." Dance Research Journal 36.2 (2004): 11-29.
3. Jadhav, Sangeeta, Manish Joshi, and Jyoti Pawar. "Modeling BharataNatyam dance steps: art to SMart." Proceedings of the CUBE International Information Technology Conference. 2012.
4. Meduri, Avanthi. "The Transfiguration of Indian/Asian dance in the United Kingdom: Contemporary" Bharatanatyam" in global contexts." Asian Theatre Journal (2008): 298-328.
5. Mukherjee, Shankarashis, et al. "Effect of Bharatnatyam Dancing on Body Composition of Bengalee Female Children." American Journal of Sports Science and Medicine 2.1 (2014): 56-59.