

# M.a.d.a.l.

*Movement for Artistic Development And Learning*

2023



Prayathnam



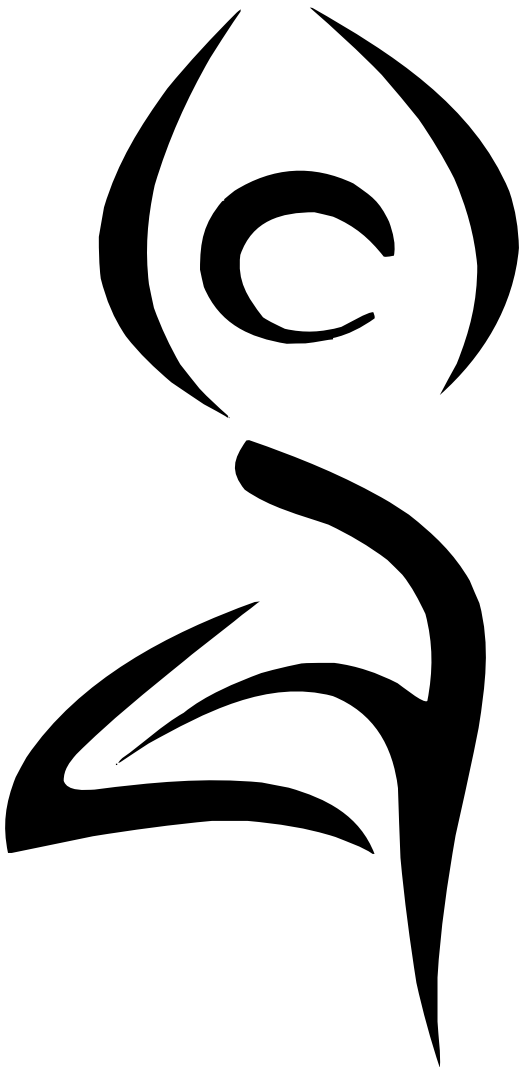
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# Prayathnam

## The Events of PRAYATHNAM 2022-23

Prayathnam is a family of dance teachers which focuses to broaden their scope of learning.

The Annual day where the students from various schools showcased their talents was conducted in Chennai '23.

The **Orientation Programme** was conducted in Chennai for all 6 levels of Yathnam Exams in June '23.

### **Annual General Body Meeting**

The Annual General Body Meeting was conducted online on the 11th of November' 23 which was attended by members from four chapters; Chennai, Coimbatore, Tiruppur, and Trichy.

Edition 2 of Prayathnam book (Vol. 2) were printed this year.

### **Yathnam Exams:**

The theory exams were conducted for all levels in June 2023 for all six levels at Chennai, Trichy, Coimbatore, Tiruppur and Walajapet.

- All **6 levels** were conducted in Chennai in the month of July and August where **1061 students from 33 schools** took up six levels including schools from Sriharikota, Hyderabad, Bangalore and Dubai.
- In **Coimbatore**, 5 levels were conducted for **235 students from 10 schools** including a school from Tiruppur in July 2017.
- In **Tiruppur**, two levels were conducted and **158 students from 2 schools** including a school from Erode had participated.
- In **Trichy**, 5 levels were conducted in September where **66 students from 8 schools** participated including students from Srirangam, Hosur and Madurai.
- In **Walajapet**, three levels were conducted and **52 students from 3 schools** had participated including a school from Vellore.
- This year, the sixth level exam which was conducted in July and included students from Hosur, Trichy, Tiruppur and Coimbatore



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- Evaluation of the theory papers for all the centres was done by a following a **double checking system** by a dedicated panel of evaluaters.

### **Affiliation with Dr. Tamilnadu Music and Fine Arts University**

- **Smt. Jayanthi Subramaniam & Dr. S. Divyasena have been training students to appear for Diploma in Nattuvangam**
- **Advanced certificate program in Teacher's training course was also started this year.**
  - **Ms. Leela Samson has been handling the concept of Group Choreography in**
  - **Dr. Rajshree Vasudevan, Dr. Lakshmi Ramaswamy have been handling the treatises on Sanskrit and Tamil**
  - **Dr. Sasirekha Raaammohan has been handling the rhythm aspects.**
  - **Smt. Nithyakalyani Vaidyanathan is our expert for abhinaya techniques**
  - **Smt. Saikripa Prasanna is dealing with the classroom strategies.**
  - **Diploma in Bharathanatyam and Grade Exam in Level 1 will be conducted in the month of April.**

### **Sponsorship**

- The Interest from **Smt. Seethalakshmi & Sri. Ramarathnam Endowment Award** will be utilised for toppers promotion programme.
- The Interest from '**Guru Gopalakrishna Scholarship**' towards conducting a festival to encourage students who have completed the 6 levels of the Yathnam Examinations.
- RS. 1 lakh has been donated to Prayathanam on 15<sup>th</sup> Dec during **Thanjai Arunachalam Centenary celebrations**. The interest will be utilised for instituting cash prizes for an upcoming dancer.

## President's Note

All through the past years, our collective effort at Prayathnam has been focused on two principle fronts. The first was to strengthen our value and content development for students and teachers, and the second was to make progress towards recognition and ideally an association with an established university. This would strengthen our effort and also provide confidence and recognition to our students.

I am delighted with our achievement of Prayathnam's affiliation with The Tamilnadu Dr. J. Jayalalithaa Music and Fine Arts University. This has successfully paved the path for our 6th level students to be awarded diploma certificates on completion. Our collective effort has also added to the strengthening of our content through the introduction of new courses for the teachers and the taught in technical aspects of this art form. The first batch of students will take up the examination this year.

This digital age we live in dictated the need for our magazine to evolve into an online repository for a far wider audience. The transition of our magazine MADAL into an e magazine is a positive transition and this will pave the way for more visibility across the world. The effort will also validate the content of the contributors as much as it will serve as a resource platform for students and learners far and wide.



Sl. No.	Name	Name of Dance School	Address	Membership
1	S.B.ABARNA	Sathvika Kalai Sangamam	1/312 Indira Gandhi Street Karapakkam, Chennai Mob. : 80157 86292 ababarna2016@gmail.com	Platinum
2	AKSHAYA RAMESH	Tharikita School of Dance	1/220D Natarajan Street Tam Tower, Lakshmi Nagar Mudichur, Chennai - 600 047. 6382815427 akshaya164ramesh@gmail.com	Silver - 2024
4	AISHWARYA NANDAKUMAR	Layakshetra	F 4, Varaprada Vasudeva Enclave Agrini Township, Andalpuram Madurai - 625 003. Mob. : 95979 38131 aishu.balanandugmail.com	Platinum
5	AISWARYA KRISHNAMURTHY			Bronze
6	AMRUTHA	Faculty, Kanagasabhai school of Bharatanatyam	126, 3rd Floor, Pillaiyar Koil Areet Thiruvanmiyur, Chennai-600 041. Mob. : 8608026085	Bronze
7	ANANDARAJ A	Ananda Natyakshethra	22/18, Cross Street, Perumalagaram, Thiruverkadu, Chennai - 600 077. Mob. : 99400 96960 aaruZanand@gmail.com	Bronze
8	ANJANA ANAND	Utbhava	14 Shrishti Apts, B008 Sriram Nagar, 1st cross street, Thiruvanmiyur, Chennai - 600 041. Mob. : 98407 15767 anjanakumar@hotmail.com	Silver - 2027
9	ANJANA KETTY	Natyanikitha School of Dance	A1, Casa Grande Novus 79, New Boag Road, Kannamapet T.Nagar, Chennai - 600 017. Mob. : 71561026125 gp.anjana@yahoo.com	Gold - 2024
10	ANNAPOORNA MURALI		27/29, Viswanathapuram Main Road, Kodambakkam, Chennai - 600 024. Mob. : 99529 57885 anumural96@gmail.com	Bronze
11	ANURADHA RAMESH		Flat 3, Shrestha Ujjwala 8/19 Balaiah Avenue, Luz, Mylapore, Chennai - 600 004. Mob. : 9840097568 anuram-in@yahoo.com	Bronze
12	APARNA K SHARMA		9916751787	Silver - 2028



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Sl. No.	Name	Name of Dance School	Address	Membership
13	APARAJITHA R		2/12, Lakshmi Flats, Rajaji Street West Mambalam, Chennai - 600 033. Mob. : 91766 45614 raparajitha99@gmail.com	Bronze
14	APARNA KRISHNA MURTHY	Vrithi Natyalaya	10, 9/357, Sri Andal Street, Ambal Nagar Main Road, Kovur, Chennai - 600 122. Mob. : 97909 14011 aparnapearl@gmail.com	Bronze
15	ARCHANA HARIBABU	Abinaya Bharatham Dance Academy	Flat A2, Shri Guru Vihar, IIT Colony 3rd Main Road, Pallikaranai, Chennai - 600 100. Mob. : 91766 35395 maya.rjn@gmail.com	Bronze
16	ARCHANA KARTHIK	Kama Kala Abhinava Kendra	G 2, Srinivasa Appt., D No, 2, 77th St, 16th Avenue, Ashok Nagar Chennai - 600 083. Mob. : 98412 26673 archanaganesan82@gmail.com	Bronze
17	ARCHANA MAHESH	Sri Gyana Mudhra	141, Old - 112, B-1, Radhanagar Main Road, Chrompet, Chennai - 600 044. Mob. : 98844 13883 naatyavidhwath@yahoo.com	Platinum
18	ASHWINI VISWANATHAN	Kala Saadhaka	2A Nagalakshmi Apartments, 3, Raamchandra Road, Mylapore, Chennai - 600 004. Mob. : 98842 02018 ashwini21582@gmail.com	Platinum
19	ATHENA MADHU	Anthara Centre for performing Arts	Block 3, 1 A, Magnolia Park, Five furlong Road, Guindy, Chennai - 600 032. Mob. : 98404 60686 athenamadhu@gmail.com	Bronze
20	BALA GURUNATHAN V	Krishnanjali Academy	21/49 Kamarajar Salai, Lakshmiapuram, Thiruvanmiyur, Chennai - 600 041 Mob. : 99400 80799 shivatandava@hotmail.com	Bronze
21	BHARATHALAYAM	Bharathalayam Institute of Fine Arts	34/138 Kalidas Road, Ram Nagar Coimbatore - 641 009. Mob. : 94431 49903 bharathalayam@yahoo.co.in	Platinum
22	BINESH MAHADEVAN	Akshaya Arts	36 Ayyappa Nagar, Chinmaya Nagar, Virugambakkam, Chennai - 600 092. Mob. : 98410 12955 bineshkm@yahoo.com	Platinum



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23	BINDU		B/101 Nilmani Appartment, Near Paderdevi Mandir, Mograwadi Gujarat-396 001. Mob.: 89250 46804 bindusuresh0804@gmail.com	Platinum
24	T.BHAVANI	Kunjithapada Natyalaya	6/11, Galaxy Appt, 92, HIG Flats TNHB Nolumbur, Mogappair West Chennai - 600 037. Mob. : 98411 32422 thyagarajanbhavani@gmail.com	Bronze
25	BHARATHI THAMIZHSELVAN		Mob. : 73586 29188	Bronze
26	CHAITRA	Kalaa Taranga Academy	Plot No.12, D No. 4, Kambar Street Sriperumbudur Mob. : 8870033773 chaitrayashwant@gmail.com	Bronze
27	CHITHRA MURALIDARAN	Nrithyakshethra Dance Academy	Alliance Orchid Springs, Silver Oak Block, Flat No. 812, 54 Water Canal Road, Korattur, Chennai - 600 080 Mob. : 98405 89429 chithramuralidaran8@gmail.com	Platinum
28	DHANUPRIYA		A 5, 29/80 G N Road, Mylapore, Chennai - 600 004. Mob. : 99411 87881 adhanupriya@gmail.com	Bronze
29	DEEPA GANESH	Upasana	1-B, Abhirami Tej Grandeur, 96, Binny Road, Poes Garden, Chennai - 600 086. Mob. : 90948 84307 upasana_uk@hotmail.com	Platinum
30	DEEPA SURENDRAN	Saraswathi Kala Kendra	Door No. 6, 23rd East Cross Road, Platinum, Gandhi Nagar, Vellore - 632 006 Mob. : 90030 42454 deepa_suren53@yahoo.co.in	
31	DEEPA BHARATH	Bhaavam Nrithyalaya	D 603, Aparna Cyber commune Nallagandla Seri Lingampalli Hyderabad - 500 019. Mob. : 96768 66059 bhavam.nrithyalaya@gmail.com	Silver - 2028
32	DEEPTI			Silver - 2028
33	DEVI RANJITH KUMAR	Sri Dhyana Mudra	35/71 Strahans Road, Pattalam Chennai - 600 012. Mob. : 98845 69298 devinatyam@gmail.com	Bronze
34	DEVI SUBA V G		B 205, Chancellors Court Apartment Urur Olcott Kuppam Road, Besant Nagar, Chennai - 600 090. Mob. : 98402 05048 desu1486@gmail.com	Platinum



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35	DHANALAKSHMI		2. 2/1 Rajiv Gandhi Nagar Wallajapet - 632 513 Mob. : 75500 39600 dhanakrish2020@gmail.com	Bronze
36	DHARANI KAARTHIKKUMAAR	Shree Nrithya Arpana	D 37, Silvan Estate, Parsn Shesh Nestle, Nanjundapuram Road, Ramanathapuram, Coimbatore - 641 036. Mob. : 96009 80154 dharanikaarthickkumar@gmail.com	Bronze
37	DHARSHANA ASHOK	Darpana, School for Bharathanatyam	7A, SK Prestige Appt., Dr. Radhakrishna Road, Tatabad Coimbatore - 641 012. Mob. : 99444 13963 dharshana_dharshana@yahoo.co.in	Bronze
38	DHIVYASRILAKSHMI		4/23 Customs Colony 1st St. Besant Nagar, Chennai - 600 090. Mob. : 91762 27537 dhivyasrilakshmi96@gmail.com	Bronze
39	DIVYA S		Mob. : 87782 05002	Bronze
40	DIVYASENA .S	Divyanjali	30 First Cross Street, C I T Nagar, Chennai - 600 035. Mob. : 93810 12006 dancedivya@gmail.com	Platinum
41	DR V BALA NANDAKUMAR	Layakshetra	11, North Veli Street Madurai - 625 001. Mob. : 97892 69410 balanacr@gmail.com	Platinum
42	DR DRAUPADI	Kizhakkilam	Anjili Road, OPP Sankar Hospital Kollam - 691 001. Mob. : 94465 92973 draupadipraveen1@gmail.com	Silver - 2025
43	EZHILARASI M	Kanchi Sri Hari Natiyalaya	78/A Thumbavanam Street Kanchipuram, Mob. : 96773 50006 ezhilarasimadhan@outlook.com	Bronze
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45	GAYATHRI R	Sri Priyalaya Arts Academy	51, ESP Street, Worraiyur Trichy - 620 003. Mob. : 80723 57922 gayathriravikumar84@gmail.com	Bronze
46	GAYATHRI KALYAN	Narthanam School of Performing Arts	25/1B, 12th Main Road, Ram Nagar South Madipakkam Chennai - 91. Mob.: 93822 09157 narthanam.chennai@gmail.com	Platinum



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70	LATHA S RAJAGOPALAN	Shraddhanjali School of Bharatanatyam	1/2 Abdul Aziz Street, T Nagar, Chennai - 600 017. Mob. : 95001 87677 lathasraj@gmail.com	Silver-2024
71	LAVANYA SANKAR	Abhyasa Academy of Classical dance	400, VGR Puram, Off Alagesan Road, Coimbatore - 641 011. Mob. : 98940 20685 lavsankar@gmail.com	Bronze
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Sl. No.	Name	Name of Dance School	Address	Membership
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90	NITHYA ANANDARAMAN	Mudra School of Dance Hyderabad	F 201, Aparna Cyber Community Telungana. Mob. : 70322 44415 nithyaraman88@gmail.com	Bronze
91	NITHYAKALYANI VAIDYANATHAN		12, 4th Cross Street, CIT Colony, Mylapore, Chennai - 600 004 Mob. : 98401 64848 vaidy.nithya@gmail.com	Platinum

Sl. No.	Name	Name of Dance School	Address	Membership
92	NIVETHA S	Nrithyarpana	16, S P Nagar, Thudiyalur, Coimbatore - 641 034. Mob. : 88703 70040 nivetha793@gmail.com	Bronze
93	NIVEDITHA S		Ambattur, Chennai	Bronze
94	NIRMALA MURUGANANDAM		83, Vivekanandar Street, Lakshmipuram, Retteri Chennai - 600 099. Mob. : 98845 76742 ashwinianu2014@gmail.com	Bronze
95	NOJJANA	Faculty at Sri Priyalaya Arts Academy	6, Meenakshisundaram Street Iyyappa Nagar, Trichy Trichy - 620 021. Mob. : 96003 63096 nojjaana0927@gmail.com	Platinum
96	PADMAPRIYA S	Padmashree Natyalaya	41/1B, 42/3B, Bhavani Nagar, Thandalam, Ranipet - 632 401. Mob. : 97509 28575 padhucheenu@gmail.com	Silver-2027
97	PADMINI KRISHNAMURTHY	Sri Sarawathi Natyalaya	Tall Trees, Flat No. 3C, 82A, Awai Nagar Main Road, Thiruvanmiyur, Chennai - 600 041. Mob. : 98405 25059 srisaraswathinatyalaya@gmail.com	Platinum
98	PADMINI N	Sri Hari Academy	39B , Gyanananda Nagar, Madambakkam, Chennai - 600 126. Mob. : 98840 99363 shnpaddu@gmail.com	Bronze
99	POOJA D		67/9, Kalaingar Nagar 9th Street Thiruvottiyur, Chennai - 600 019. Mob. : 72995 74151 yuvashripooja@gmail.com	Bronze
100	POOJA RAMESH		Plot No.20, Ashok Nandavanam Kannapalayam Village, Ayalcheri Chennai - 600 072. poojaramesh2306@gmail.com	Bronze
101	PRAMOD KUMAR REDDY	Uppal	Hyderabad. Mob. : 99855 34347 pramodpundra@gmail.com	Platinum
102	PRASEETHA S	Shri Guru Laya School of Arts	112, Rams Apartments, Rama Street, Nungambakkam, Chennai - 600 034. Mob. : 98840 33585 praskuch@gmail.com	Platinum
103	PREETHI ANAND		Flat No.15, Surendra Court 3, Bheemanna Mudali Street Alwarpet, Chennai - 600 018. Mob. : 93812 21454 preethi.ramachandran@gmail.com	Platinum

Sl. No.	Name	Name of Dance School	Address	Membership
104	PRIYA SATISH	Auromira Arts	Bldg 34, Flat 002, Mantri Residency, Bannerghatta Road, Bangalore - 560 076. Mob. : 98800 31323 vspri@rediffmail.com	Bronze
105	PUSHKALA GOPAL		1, Oliver Road, Mylapore, Chennai - 600 004. Mob. : 98844 33773 pushkala.gopal@gmail.com	Platinum
106	RADHIKA KALYANI	Sanchala	"Kalyan" No. 1, Kellys Lane, Kilpauk, Chennai - 600 010. Mob. : 9840573668 radhika_rajasenana@hotmail.com	Platinum
107	RADHIKA VAIRAVELAVAN	Chathur Lakshana Academy of Fine Arts	Rajan Villa, No.18, Balasubramaniam Street, Mylapore, Chennai - 600 004. Mob. : 99622 60779 chathurlakshana@gmail.com	Platinum
108	RAMYA		3, AR CRIB, Our Lady Farm, KRS Roshan Garden, Gerugambakkam, Chennai - 600 128. Mob. : 98412 33534 aracademyofdance@gmail.com	Platinum
109	RESMI RANJITH	Bhaava Mudra Dance Academy	12A, 07, Pearl Block, Alliance Archid Springs, Water Canal Road Korattur, Chennai - 600 076. Mob. : 97890 91651 bhaavamudradanceacademyresmir@gmail.com	Bronze
110	ROSHINI		Mob. : 94435 25672	
111	SAIKRIPA P	Kripa's Centre for Fine Arts	9 Balamurugan Street, Ganapathipuram, Chrompet, Chennai-600 044. Mob.:98843 47127 saikripa.prasanna@gmail.com	Platinum
112	SAKTHIPRIYA	Faculty Sri Sai Krishna School of Fine Arts	Tiruppur Mob. : 90929 09504	Silver-2028
113	SANDHYA SANKAR	Sai Krishna School of Fine Arts	5/267E, Venkatesha Nagar, Sulthanpet, Mangalam Road, Tiruppur-641 663. Mob.:98409 30998 ssks7176@gmail.com	Platinum
114	SHREE SANGA MUDRA	Shree Sanga Mudhra	Niraivagam, Plot No. C380, 32, Periyar Nagar 3rd Street Periyar Nagar, Chennai - 600 082. Mob. : 98413 21608 rockinsanju1@gmail.com	Platinum
115	SANGEETHA P	Mayuri Natyalaya	455, 5th Cross Street, Periyar Nagar Jawahar Nagar, Chennai - 600 082. Mob. : 98403 49730 mayurinatyalaya@gmail.com	Bronze



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Sl. No.	Name	Name of Dance School	Address	Membership
116	SANKAVI GANESH	Swasti School of Classical Dance	Site No. 63, Kothari Nagar, Singanallur, Coimbatore - 641 005. Mob. : 96297 34034 sankavi.gsr@gmail.com	Bronze
117	SARASWATHI VASUDEVAN		824/2 Poonamallee High Road, Kilpauk, Chennai - 600 010. Mob. : 98403 20049 sarvas169@yahoo.co.in	Platinum
118	SARAVANAN	Sri Saravanan Arul Natyalaya	8, 4th Cross Street, Thanthai Periyar Nagar, Pondicherry - 605 005. Mob. : 94420 85435 sooryasaravanan10@gmail.com	Platinum
119	SARASWATHI BALACHANDRAN		Block 8, 1B, Ashwini Amrisha, 77, Kalasathamman Koil Street Ramapuram, Chennai - 600 089. Mob. : 94447 56463 sarabal929@gmail.com	Bronze
120	SARITHA KALYAN P G	Anthariksha Centre	C2/ 86, Pullicat Nagar Colony, KR Pallem, Sulurpet, SPSR, Nellore Dist. - 524 121. Mob. : 83320 14741 sarithakalyan@gmail.com	Bronze
121	SAROJINI DEVI C	Kalaalayaa School of Fine Arts	105D, 14th Cross Street East Extension Main Road, Shanmuga Nagar, Trichy - 620 102. Mob. : 93812 33522 csarojinirajan@gmail.com	Platinum
122	SASIREKHA RAAMMOHAN	KANAGASABAI - School of Bharathanatyam	5/2, Saraswathi Illam, 6th Trust Cross Street, Mandaveippakkam, Chennai - 600 028. Mob. : 94440 19024 sasir_r@yahoo.co.in	Platinum
123	SASMITTA K ARORAA	Shankkaram	36, Perumal Nagar, Kovaipudur, Coimbatore - 641 042. Mob. : 92831 38238 shankkaram@gmail.com	Bronze
124	SELVAKUMAR		Mob. : 96000 05859	Bronze
125	SENTHILKUMAR M	Natyakshethra	41B/12 New Street, Kaladipet, Chennai - 600 019. Mob. : 94441 87795 msk.cute@gmail.com	Platinum
126	SHAKTHI GIRIJAA SRI H	Shakthi Narthanalaya	24 Puzhal Sivagnanam Street, Perambur, Chennai - 600 011. Mob. : 98407 97879 shakthigirijaece@yahoo.com	Platinum
127	SHABIN BRIGHT	22/1 Warners Road	N.No. 13, 1st Cross, Contonment Trichy - 1. Mob. : 90035 14094 shabinbright@gmail.com	Silver 2024





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Sl. No.	Name	Name of Dance School	Address	Membership
128	SHALINI DIWAKAR	Shri Natya School of Natyam	24, Prestige Silver Springs, ECR Link Road, Sholinganallur, Chennai - 600 119. Mob. : 98840 60961 shalydoll23@gmail.com	Bronze
129	SHANMUGAPRIYA DHARSHINI	Kalamandiram	Plot C, Anusha Homes, Agadeeswarar Avenue, Balasubramaniam Street, 1st Cross, Nemilicheri, Chrompet Chennai - 600 044. Mob. : 95661 82534 priyadarshini.cni@gmail.com	Bronze
130	SHARADA SASHIDHARAN	Pragnya School of Fine Arts	108 South Agraharam, Thenkarai, Periyakulam - 625 601. Mob. : 96294 79600 sharadasasi@gmail.com	Silver-2024
131	SHEELA RANGANATHAN	Sri Sai Kala Mandir	5, Duraisamy Garden, Nanganallur, Chennai - 600 061. Mob. : 98407 62074 sheelarangs@gmail.com	Bronze
132	SHREEMATHI	Brihat Kalalaya	41, Indu Nagar 3rd Street, V.K. Road, Coimbatore - 641 025 Mob. : 97903 92715 shreemathi98@gmail.com	Bronze
133	SHRUTHE RAAMMOHAN	Faculty at Kanagasabi School of Bharatanatyam	5/2, Saraswathi Illam, 6th Trust Cross Street, Mandavelippakkam, Chennai - 600 028. Mob. : 94454 72126 shruthi2brocky@gmail.com	Bronze
134	SHYMALA AADITH	Shraddha School of Bharathanatyam	14, Ramaniyam Amruthanjali P.T. Rajan Salai, K.K. Nagar Chennai - 600 078. Mob. : 98842 43005 narayanan.shymala@gmail.com	Silver 2024
135	SHYAMALA SURENDRAN	Dharani School of Performing Arts	"Dharani", XLII-2168, SRM Road, Cochin - 682 018. Mob. : 97463 37815 shyamalasurendran@yahoo.com	Silver 2025
136	SINDHU SHYAM	Kalaasindhu School of Bharatanatyam	Block- 1, 3D, Ceebros Park, 2A, Radhakrishnan Salai, Valasarawakkam, Chennai - 600 087. Mob. : 98840 44663 sindhusg2011@gmail.com	Bronze
137	SMITHA S RAJ	Natannam School of Classical Arts	Co-op Bank Buildg., Thamarassery PO, Kozhikode, Mob. : 95266 69520 smithalakshmi@gmail.com	Platinum
138	SONIA RAMANUJAM	Flat B3, Ramar Kudil	3/5 Gandhi Nagar 2nd Main Road Adayar, Chennai - 600 020. Mob. : 90038 28538 cssoniar@gmail.com	Silver 2026

Sl. No.	Name	Name of Dance School	Address	Membership
139	SREELATHA VINOD	Anthara Centre for performing Arts	Block 3, 1 A, Magnolia Park, Five furlong Road, Guindy, Chennai. Mob. : 98403 10577 sreedance@gmail.com	Platinum
140		Sri Saraswathi Gana Nilayam	6,Thoppu Street, Chennai - 600 005. Mob. : 97908 92237 saraswathigananilayam@gmail.com	Bronze
141	SRIMATHI VENKAT	Sri Nrithyalaya Academy of Fine Arts	New No.5, Shanthi Nagar 8th Street Adabakkam, Chennai - 600 088. Mob. : 96000 72199 sribarad@gmail.com	Silver-2028
142	SREYA S	Tattva Nrithyam School of Dance	B/144, New No. B 11, 6th Street Anna Nagar East, Chennai - 600 102. Mob. : 91763 19311 sreya.srinivas1195@gmail.com	Bronze
143	SHREEVIDHYA	Smirithi Academy	49, Dr. Jagannathan Nagar, 8th Street, Opp CMC, Avinashi Road Coimbatore Mob. : 99444 00495 smritisfa2010@gmail.com	Bronze
144	SRUTHY ANAND	Natya Lakshna School of Fine Arts	A 7, 1st Floor TNHB Tower, Villivakkam, Chennai - 600 049. Mob. : 8939232683 anandsruthy@gmail.com	Bronze
145	SUBASHRI SASIDHARAN	Pragnya School of Fine Arts	108, South Agraharam, Thenkarai, Periyakulam - 625 601. Mob. : 96006 86996 subashrisasi16@gmail.com	Bronze
146	SUBHASHREE C.N	Lalitha Kala Vahini	57, Mohammed Ismail Street, Podanur, Coimbatore Mob. : 96001 09264 missnatarajan@gmail.com	Bronze
147	SUDHA VIJAYAKUMAR	Nritya School of Dance	14/19 Elango Nagar, Virugambakkam Chennai - 600 092. Mob. : 98842 25424 nrityasudha88@gmail.com	Bronze
148	SUGANYA K P			Bronze
149	SUJATHA MOHAN	Padmashree Nrithyalaya	New No.4 Nainiappan Street, Mandaveli, Chennai - 600 028. Mob. : 98842 51560 padmashreenrithyalaya@gmail.com	Platinum
150	SUMODH M	Shiva Nrittam	76/1, B2, Block, Paper Mills Road 2nd Street, Perambur, Chennai - 600 011. Mob. : 95662 68471 shivanrittam792014@gmail.com	Platinum
151	SUMITHRA	Kala Darsana	2/3, 1st Street, East Abhiramapuram Chennai - 600 004. sumi1987@gmail.com	Platinum

Sl. No.	Name	Name of Dance School	Address	Membership
152	SUPRIYA RAVIKUMAR	Sri Priyalaya Arts Academy	No. 7, 4th Kambar Street, Subramaniyapuram, Trichy - 620 020 Mob. : 99945 34222 sripriyalaya@yahoo.co.in	Platinum
153	SUVASINI			Bronze
154	SWAMINMALAI K SURESH	Samarpana Academy of Fine Arts	48/84, Thyagappa Street, Kilpauk Garden, Chennai - 600 010. Mob. : 99415 50607 swamimalaisuresh@gmail.com	Platinum
155	SWATHI R A	Sattvika School of Dance	102 Sengaliappa Nagar, Peelamedu, Coimbatore - 641 004. Mob. : 95668 37735 swathianand6@gmail.com	Bronze
156	THANGA MEENAKSHI	Aadhavan Kalalayam	125/35 Kappalpolu Street, Old Washermanpet, Chennai-600021. Mob. : 99620 23340 meenاناتyam@gmail.com	Platinum
157	UMA GOPALAKRISHNAN	Sri Shankaranaatyaalaya	12/4A, " Sri Murugha Niwas" Apartments, Ponnirajapuram Main Road, Coimbatore - 641 001. Mob. : 98942 00091 shankaranaatyalaya@gmail.com	Bronze
158	UMA V SATHYA NARAYANAN		A 4 Kottur Villa, Lock Street, Kottur Gardens, Kotturpuram, Chennai - 600 085. Mob. : 94440 56927 umaasn@gmail.com	Platinum
159	UMAA MAHESWARI		36, Logaiya Colony 1st Cross Saligramam, Chennai - 600 093. Mob. : 97907 11918 umaag.sekar@gmail.com	Platinum
160	UNNATH H R	Natyakala Nivas	Alley Between 1 & 2, Northern Extn., Hassan - 573 201. Mob. : 99646 95381 natyakalanivas@gmail.com	Platinum
161	UTHRA RAMESH	Green Wood Apartment	21/9M 3rd Canal Cross Street Gandhi Nagar, Chennai - 600 020. Mob. : 98417 48830 uthra_ramesh@yahoo.com	Bronze
162	VANISHREE		Mob. : 99623 29135	Silver-2027
163	VAIDEHI HARISH	Nritya Samsrti	68/160 Big Street, Triplicane, Chennai- 600 005. Mob. : 97898 74893 vaidehi_4790@yahoo.co.in	Bronze
164	VEENA RAMAKRISHNAN	Shruthi Smrithi Natyrangam	4 Dhanalakshmi Colony, 1st Street, Vadapalani, Chennai - 600 026. 9962528454 vrkdnc@rediffmail.com	Platinum



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165	VIDYALAKSHMI	Kankrish Kaladarpana	11/2H Navagraha Flats, Anderson Street, Ayanavaram, Chennai - 600 023. Mob. : 88706 87568 kdmc.kankrish@gmail.com	Bronze
166	VIDYALAKSHMI S MADAN		19, M50/3 1ST Main Road Besant Nagar, Chennai - 600 090. Mob. : 99623 03451 vidyalakshmi.vibha@gmail.com	Platinum
167	VIJAYALAKSHMI CHANDRASEKAR	Vijayasree Natyalaya	DG 2, Guruparadise, 27, 7th Cross Street, Hindu Colony, Nanganallur, Chennai - 600 061. Mob. : 98414 30672 ramachandru2001@yahoo.co.in	Bronze
168	VISAKHA PRAKASH	Sri Laasya Nruthyalaya	C/o. Sri T Pardha Saradhi, H No. 236, Road No. 5, Alakapuri, Hyderabad - 500 035. Mob. : 93925 93927 tenjarlav@gmail.com	Platinum
169	YAMINI	Sri Mini Natyalaya	770, 34th Street, TNHB, Avadi, Chennai - 600 054. Mob. : 81484 19802 srimininatyalaya@gmail.com	Bronze
170	YASHASREE		Hydrabad. Mob. : 96036 78964	Bronze
171	YOGALAKSHMI	Mrithunya Natyalaya	5, 11th Street, Lakshmipuram, West Tambaram, Chennai - 600 045. Mob. : 96776 42528 yuvashri89@gmail.com	Bronze





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## Desi Sanskrit texts on Natya - A Bird's eye view

- Dr. Sujatha Mohan

Bharata's Nāṭyaśāstra has been the source for many other Sanskrit works on dance and music. This is considered to be a detailed work on the Mārga technique in dance and the later works explain the Deśī elements of dance prevailing in their region during that period. After Bharata many scholars brought out their own works based on Nāṭyaśāstra, but they covered only a particular aspect of it. Saṅgīta is referred to as Taurya ṭṛka i.e. a combination of Gīta, Vādyā and Nṛtya. Though many scholars adhere to Bharata's Nāṭyaśāstra, their work specializes on a particular aspect. The special features in each and every work are commendable.

### **Br̥haddeśī**

Mataṅga's Br̥haddeśī is the foremost work on the deśī varieties of music and dance. The date of Mataṅga can be assigned around the 9<sup>th</sup> century. Mataṅga has quoted passages from Bharata, Kohala, Dattila and others. The dance chapter of this text is not available now. Many scholars have quoted Mataṅga in their works. Jāyasenapati in Nṛttaratnāvalī quotes Mataṅga and refers to pādas, which are leg movements included in deśī cāri varieties. Mataṅga defines deśī saṅgīta as, 'The music prevalent in respective region is referred to as deśī'.

### **Daśarūpa**

Daśarūpa of Dhanañjaya is a 10th century work consisting of four chapters. This mainly deals with the ten varieties of rūpakas in a detailed manner. The author elaborates the literary aspects of drama such as sandhi, sandhyaṅgas, avasthā, vṛtti and so on. However, he does not deal with the aspects of prayoga, aṅga, upaṅga abhinaya. He himself says that he has given an abridged version of the definitions on nāṭya. He adds, if the subject matter is spread throughout the work or not in good order, it is not easy for unintelligent persons to understand. The special feature of this work is the chapters on bhāva, rasa and the varieties of nāyaka and nāyikā, which is useful for the dramatists as well as the dancers. Many commentators and scholars, on kāvya literature, followed Daśarūpa instead of the Nāṭyaśāstra, as this work became one of the prominent works on dramas.

### **Sṛṅgāraprakāśa**

Sṛṅgāra Prakāśa is a voluminous work, which has thirty-six chapters similar to the Nāṭyaśāstra, written by Maharaja Bhoja, who ruled Malwa during 11<sup>th</sup> century.



Bhoja is considered later than Abhinavagupta. It deals about kāvya in general, where śabda, artha, guṇa, doṣa and alaṅkāra gains prominence in first ten chapters. In the eleventh chapter, Bhoja deals with rasa, bhāva, prabandhas - prekṣya and śravya, rūpaka and uparūpaka are elaborated under this topic. The structure and techniques of drama are described in the twelfth chapter. The aspects of rasa such as vibhāva, anubhāva, vipralambha, sambhoga, etc. are dealt in detail from the thirteenth to thirty- sixth chapters.

### **Bharatārṇava**

Bharatārṇava is a text referred to in the Bharatārṇava saṅgraha. Nandikeśvara is the author of Bharatārṇava. He is considered the legendary sage Taṇḍu, disciple of Bharata. Ramakrishna Kavi states this work belongs to 11 C.E. Thus, the exact date of Nandikeśvara cannot be ascertained. The whole work is said to consist 4000 verses but the text of Bharatārṇava, which is now available is a compilation of many manuscripts. The currently available text has only 992 verses spread out in fifteen chapters. This is a text with some rare and unique varieties of dance. Since this work mentions the deśī varieties of dance and the navarasas, it should be a later work than Bṛhaddeśī.

This work begins with the asaṃyuta hastas, saṃyuta hastas and nṛtta hastas. Aṅgas like head and feet and upāṅgas like dṛṣṭi, which are based on rasa, sthāyī bhāva and vyabhicāri bhāva, are given importance. The sthānas based on the Nāṭyaśāstra and some deśī sthānas with their uses, are dealt with. A chapter is fully devoted to the 108 tālas. Bhūcāris and ākāścāris are based on deśī varieties including some of Bharata's Nāṭyaśāstra. Nine aṅghāras are connected with an emotional appeal and is named after the particular rasa it evokes. The aṅghāras are combinations of karaṇas in the Nāṭyaśāstra, but the aṅghāras in Bharatārṇava are based on the navarasas. These aṅghāras can be used to depict the rasa gati in nāṭya and nāṭya. Śṛṅganāṭyam was performed by Śiva at the request of Pārvati during the spring festivities on one of the crests of Mount Kailāsa. Sapta lāsya has seven varieties of dance mentioned here. Śuddha nāṭya has been conceived and performed by Paramaśiva and deśī nāṭya by Pārvati. The word tāṇḍava and lāsya appear to be used in the text indiscriminately for male and female dancers in this text.

### **Nāṭya Darpaṇam**

Nāṭyadarpaṇam is an excellent work on rūpakas by the Jain authors Ramacandra and Gunacandra, of the 12<sup>th</sup> century. This work deals with the aspects of nāṭaka in detail in the first chapter and the other nine varieties of dramas in the second



chapter. The third chapter explains the vṛttis, rasa, bhāva, and abhinaya in general. The fourth chapter mentions about the dramatic elements like pūrvaraṅga, nāṇḍi, dhruvā and the nāyaka nāyakī lakṣana. He adds nāṭī as a variety of dance drama. The author also acknowledges Bharata in many places. Though the work is titled Nāṭyadarpana, the author has brought in all the aspects of drama and thus followed Bharata in understanding the term Nāṭya.

### **Mānasollāsa**

Someśvara of 12<sup>th</sup> century a Hoysala ruler wrote a book called Mānasollāsa, which comprises of various subjects. In this text, the nṛṭya vinoda the eighteenth adhyāya of fourth vimśati deals mainly with the deśī style of dancing popular during his time. He deals with the aṅgas, upaṅgas, pratyaṅgas, sthānas, cāris, nṛṭta hastas and deśī karaṇas. According to him, nartana is of six varieties: nāṭya, lāsya, tāṇḍava, viṣama, vikaṭa and laghu. He devoted his entire attention to music and dance.

### **Bhāvaprakāśa**

Bhāva Prakāśa is written by Śaradātanaya who belonged to 12th century. In this work consisting of ten chapters, the author deals mainly with bhāva and rasa, rūpakas and uparūpakas. These uparūpakas (minor varieties of dramas), which are named as nṛṭya prabandhas, form the base for the present day classical and folk-dance dramas and dance forms. Śaradātanaya also explains terms such as nāṭya, nṛṭta, nṛṭya, tāṇḍava, lāsya and so on. This work gives some information about three types of tāṇḍava and lāsya and the deśī dance forms, dhruvās, guṇḍali and so on.

### **Nāṭakalakṣaṇaratnakośa**

Nāṭakalakṣaṇaratnakośa written by Sāgaranandin dated around 12<sup>th</sup> to 13<sup>th</sup> century is mainly based on Bharata's work. It deals with major and minor types of plays chiefly with the variety of bhāṇaka and bhāṇika and the importance of lāsyaṅgas in these forms.

### **Saṅgītaratnākara**

Saṅgītaratnākara of Śaṅgadeva is a work on Indian music and dance. It closely follows the Nāṭyaśāstra and Abhinavagupta's commentary, Abhinavabhāratī. Śaṅgadeva also adds some details of the deśī dances of that region during his time. He belongs to Kashmir and he lived during the reign of Yādavā King Siṅghaṇa of 13<sup>th</sup> century. The two available commentaries on Saṅgītaratnākara are Simhabhūpāla's Sudhākara and Catura Kallinātha's Kalānidhi. The maṅgala Śloka of this chapter is



given in the Abhinayadarpaṇa also. Many verses of this work matches with the Abhinayadarpaṇa and so there lies a controversy in the date of the authors.

Saṅgītaratnākara of Śāṅgadeva consists of seven chapters out of which the first six are on music. They deal with svara, rāga, prakīrṇaka, prabandha, tāla and vādyā in order. The seventh chapter called nartana adhyāya, deals about the classifications of nartana, the origin of nāṭya, merits of nartana, performance of nartana, features of nāṭya, abhinaya, dharmā, nāṭya, nṛtta, tāṇḍava and lāsya, āṅgika abhinaya, aṅga, nṛtta karaṇa, definition of karaṇa, deśī karaṇas, aṅghāra, cāri, sthāna, maṇḍala, nyāya, vṛtti, lāsyaṅga, rekhā, practise procedure, qualities of a dancer, merits of a dancer, defects of a dancer, decorations of the dancer, qualities of upādyāya, qualities of acārya, dance troupe and its merits and defects, śuddha paddhati, gaunḍalī vidhi, perañī paddhati, naṭa, nartaka, vaitālika, cāraṇa, kohlāṭikā, qualities of audience and rasa. The deśī lāsyaṅgas called cāli and cāliṇa are like cārīs of Nāṭyaśāstra. The author gives a detailed description of the uses of karaṇas for gati but he has not included any chapter on gati as in Nāṭyaśāstra.

### **Nṛtta Ratnāvalī**

Nṛtta Ratnāvalī is a work written by Jāyaseṇapati. He belonged to Andhra and was a commander-in-chief in the army of Reddy King, Komativema (Ganapati deva) of Kākaṭīya dynasty in 13th century. This work in eight chapters encompasses the aspects of dance such as nāṇḍī, nāṭyāvātāra, nāṭyalakṣaṇa, abhinaya, tāṇḍava, lāsya, and lāsyaṅga and so on, in the first chapter. The author classifies the body as aṅga, pratyaṅga and upāṅga also; he explains the abhinaya hastas, nṛtta hastas and hasta karaṇas in the second chapter. The third chapter deals with the cāri, sthāna and maṇḍala. The karaṇas, aṅghāras and recakas are explained in the fourth chapter. These are all completely based on Bharata's work and are of the mārḡa style. The fifth chapter explores the deśī (regional) elements such as, deśī sthāna, utpluṭī karaṇa and deśī bhramarī. The special feature in this work is the author deals with the deśī pādas, which are like jumping and striking movements of the feet and gati in nṛtta in the sixth chapter. The seventh chapter deals with the deśī dances such as, pūjā, raṅgapraveśa, rāsaka, carcarī, nāṭyarāsaka, daṇḍarāsaka, perañī, preṅkhaṇa, kuṇḍalī, kollāṭa, kanduka nartana and so on. The final chapter has a description of sabhāpatī, nāṭya maṇḍapa, nartakī, nepatya, yavanikā, ātodyam and raṅgabhūmi. The whole work concentrates on the elements on nṛtta as in the Nāṭyaśāstra and some deśī elements, which were prevailing at that period. Jāya refers to Bharata and submits his opinion on the Nāṭyaśāstra humbly, wherever necessary. He also mentions Kohala, Mataṅga and many others.





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### **Saṅgītasamayāsāra**

Saṅgītasamayāsāra is attributed to Pārśva Deva, a Jain ācārya of 13th century. The unique feature of this book is inclusion of special deśī dance forms. The music and dance prevailing in his time is understood from this work. His native place might be Maharashtra or the place where Marathi was spoken, as he had made use of many Marathi words in his work. Pārśvadeva commences his work with a maṅgala Śloka on Vāsudeva. This work consists of ten chapters and the seventh chapter called nṛtta lakṣaṇam, deals with the dance elements. He mainly deals on the nṛtta elements. He states that he gives the essence of nṛtta in this work, as nṛtta is extensively explained in the śāstras earlier. Pārśvadeva excludes vācika, āhārya and sāttvika abhinaya and deals only with āṅgika abhinaya in this chapter. The ślokas on āṅgika abhinaya are mostly based on the Bharata's Nāṭyaśāstra. He adds some deśī elements of nāṭya, sthāna, bhramari, pāla (similar to cāri) and utpluti karaṇa.

### **Abhinayadarpaṇam**

Abhinayadarpaṇam of Nandikeśvara is the most famous work in South India. This is a work, which deals with the aspects of āṅgika abhinaya, especially the hastas. This work is described to Nandikeśvara. His mistaken identity as Taṇḍu is not accepted by some scholars. If it is taken as if this work is written by Nandikeśvara, the author of Bharatārṇavam, there are lot of discrepancies between the contents and slokas of Abhinayadarpaṇam. Therefore, it cannot be an abridged version of Bharatārṇava. However, Manmohan Ghosh opines that this work is of 5th to 13th century. This text gained importance because it was discovered earlier than the Nāṭyaśāstra. Many translations in various South Indian languages are available for this text. This book consists of 324 ślokas and it is all in one chapter. This text exclusively deals with āṅgika abhinaya. 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. However, this text does not explain the upāṅgas of the face, except for the eyes. Other varieties of hastas such as daśāvātāra hastas, jāṭī hastas, bāndhavya hastas, and navagraha hastas are mentioned. Sixteen varieties of maṅḍalas and sthānakas, five varieties of utplavanas (jumping movements), five varieties of brahmaris (whirling movements), eighteen of cāris and ten gatis are mentioned. The explanations given by Nandikeśvara for sthānas, maṅḍalas, cāris, nṛttahastas and the like are different from those of the Nāṭyaśāstra in many aspects.

### **Saṅgītopaniṣatsāroddhara**

This treatise on music and dance is written by the Jain writer Sudhākalaśa in



the fourteenth century. The movements of the limbs are divided into aṅga, upāṅga and pratyāṅga. Karaṇas and aṅgahāras are defined and karaṇas are given as elements of lāsyaṅgas and nṛtya. He lists all the one hundred and eight karaṇas but some are different from that of Nāṭyaśāstra.

### **Saṅgītacandra**

Saṅgītacandra is written by Śuklapaṇḍita, also known as Vipradāsa who belongs to 14 C.E. The text gives the origin of the nāṭyaveda, nāṭyamaṇḍapa, pūrvaraṅga, abhinaya and vṛtti. He describes nāṭya and divides it into mārganṛtya, nāṭyanṛtya and deśīyanṛtya. Karaṇas of the mārga and deśī varieties are described. sthānas, maṇḍalas, nyāyas, aṅgahāras, recakas, etc. are given almost based on Bharata's technique.

### **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 danḍarāsakam. Aṅgas, pratyāṅgas 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, vādyā, 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.

### **Nṛtyaratnakośa**

Nṛtyaratnakośa of Kumbhakaraṇadeva starts with an introduction to the Nāṭyaśāstra. All the four abhinayas, along with sāmānya abhinaya and citra abhinaya are dealt in this work. Chapters on āṅgika abhinaya, which contains aṅgas, pratyāṅgas, upāṅgas, sthānas, cāris, recakas and maṇḍalas are explained elaborately. Almost all the aspects of dance in this book are based on the Nāṭyaśāstra but the karaṇas are not discussed. The special feature of this text is that a set of twenty-five



pāda kuṭṭana deśī cāris similar to aḍavus and fifty-four deśī cāris are mentioned. Kalāsa karaṇas, which are concluding dance cadences, are mentioned in this work.

### **Nrtyādyāya**

Nrtyādyāya of Asokamalla contains fifteen chapters on dance. It deals with all aspects of āṅgika abhinaya such as aṅgas, pratyāṅgas, upaṅgas, hastas, dṛṣṭi, sthāna, cāri (mārga) and deśī cāris called muḍupa cāri. Nṛtta karaṇas are given, just as the Nāṭyaśāstra, but the order is changed. Almost all the karaṇas have viniyogas as in Saṅgītaratnākara. The work also deals with āṅgahāras, recakas, maṇḍalas, lāsyāṅgas and kalāsa karaṇas based on tālas. These muḍupa cāris are so called because movement is done with the backside of the toes i.e. the sole is pressed like in aḍavus. Though there are many, only a few are noted down by Kohala says author. He adds utpluti karaṇas and deśī lāsyāṅgas called cālī, cālīvata, ullāsa, laya, nouka, etc. which are based on rhythmic movements like gati. Some of the kalāsas like vidyut kalāsa, khaḍga kalāsa, mṛga kalāsa, baka kalāsa, plava kalāsa, hamsa kalāsa are to be noted.

### **Saṅgīta Dāmodara**

Saṅgīta Dāmodara is a 17th century work written by Śrī Śubhāṅkara of Bengal. This has five chapters, which deal with music and dance. The first chapter deals with bhāva and its varieties. The special feature of this work is that a whole range of 384 varieties of nāyikās is explained. Aṅgas, upaṅgas, sthānas, cāris, maṇḍalas are given as in the Nāṭyaśāstra. Karaṇas and āṅgahāras are also enlisted, but they are not explained. The author also deals with the rūpaka and uparūpaka elements in this work. Śubhāṅkara talks about the navarasas as accepted by Abhinavagupta and he adds prema as the tenth rasa.

### **Saṅgīta Darpaṇam**

Saṅgīta Darpaṇam of Catura Dāmodara is a treatise on the aspects of music, including one chapter on dance. The author belongs to the 17th century. He was a court poet of Thirumalai Raya of Vijayanagar. The editor of this work Vasudeva Sastri opines that this work must of been written after the 'Dark period' in South India, the invasion of Malik Kafur during the 14th and 15th century. The author says that he follows the ancient authors like Bharata to write this book. He defines Saṅgīta as the combination of the three, vocal music, instrumental music and dance. He also adds, mārga is that which is taught by Brahma to Bharata and was presented before Mahadeva and deśī is that which grew up according to the taste of different regions. This text has seven chapters out of which six deals with the elements of music and the seventh nāṭya.



The text elaborates mukhachali, dhruva, lāganṛttam, gīta nātyam, cindu nātyam and so on. Some deśi dances like the puṣpāñjali, perañi, goṇḍalī are mentioned. The principal features of nātya such as rasa, bhāva, abhinaya, dharmi, and so on, are defined. Aṅga, upaṅga, sthāna, cārī laksāna are mentioned, but its varieties are not elaborated. The author himself acknowledges Saṅgītaratnākara and Saṅgītamakaranda for having taken some ślokas. Some ślokas are similar to Abhinayadarpaṇa but the author has not acknowledged Nandikeswara or name of the work.

### **Saṅgīta Makaranda**

Saṅgīta Makaranda of Vedasuri is a work on music and dance who belonged to 17<sup>th</sup> century. Raghavan opines that only some chapters on dance are available in manuscript forms. Some information can be gathered from the journals of Saraswathi Mahal regarding āṅgika abhinaya. This work gives a detailed description about gati along with karaṇa, sthāna, cārī, hasta and mukhaja abhinaya. Mandakranta Bose opines that the author treats each gati like a dance sequence and describes the gati with all its components of movements. But these are still in manuscript form. There are so many controversies regarding the author of this work, as there is another work in the same name written by Narada which deals mostly with gīta and tāla.

### **Nartana Nirṇaya**

Nartana Nirṇaya of Puṇḍarīka Viṭṭala is a late 16th century and early 17<sup>th</sup> century work. This deals mainly with music and dance. The four chapters in this work are tāladhartṭ prakaraṇam, mṛdaṅga prakaraṇam, gāyaka prakaraṇam and nartaka prakaraṇam. The nartana adhikāra contains the abhinayas, dharmis, citra abhinaya, bhāva and rasa. The āṅgika abhinaya elements such as, aṅgas, pratyāṅgas, sthāna, cārī, karaṇa, aṅghara and recaka are dealt within this work. The special feature of this work is that, the deśi dance forms of provinces are given and puṣpāñjali, gati, nāndi and the like are explained. The two varieties of dance known as bandha and anibandha nṛttas are referred here. The former is structured with gati while the latter doesn't follow any rule. Here gati refers to rhythm.

### **Bālarāmabharatam**

Bālarāmabharatam is a work by Maharaja Sri Bālarāmavarma who was the king of Travencore, during 18<sup>th</sup> century. This work deals with the lakṣaṇa of vocal, instrumental music, aṅga, pratyāṅga, upaṅga, and gati. This work contains definition for these body actions and gati. Though the explanations of aṅgas and upaṅgas are



similar to that of the Nāṭyaśāstra, there are no descriptions about the cāris and karaṇas.

### **Saṅgīta Nārāyaṇa**

Saṅgīta Nārāyaṇa, a work by the King Sri Gajapati Nārāyaṇadeva, is an 18<sup>th</sup> century work. This is a treatise on music, containing four chapters and one chapter called Nāṭya nirṇaya, with 824 verses, on dance. In this chapter, the author deals with the aspects of āṅgika abhinaya such as aṅgas, upāṅgas, pratyāṅgas, cāris, karaṇas and aṅgahāras in a very brief manner. Karaṇas are not mentioned in the order as seen in the Nāṭyaśāstra and they do not have any explanation.

### **Saṅgīta Sārāmṛta**

Saṅgīta Sārāmṛta is a work done by King Tulaja of the 18<sup>th</sup> century. It deals, elaborately, with the musical elements in fourteen chapters. Nṛtta Prakaraṇa, the chapter on dance, is taken from the manuscripts and added, but it is incomplete. Many verses are based on works such as Saṅgītaratnākara, Saṅgītamuktāvali, Nṛttaratnavali, and so on. This chapter deals with the lakṣaṇas of sabhā sanniveśa, sabhā nāyaka, ācārya, naṭa, pātra, nartaka, kohlāṭika, vaitālika, cāraṇa, goṇḍalī and peraṇī, which are the deśī dances. Aspects of āṅgika abhinaya that are dealt within this work are aṅgas, pratyāṅgas, upāṅgas, cāris, karaṇas, aṅgahāras, recakas and so on. Karaṇas are of two types, śuddha and utplutī and cāris are of śuddha and deśī. These refer to the mārga and deśī varieties. Though all the elements of āṅgika abhinaya are mentioned, the author has not included gati pracāra. Aspects of sāttvika abhinaya, namely rasa and bhāva are also dealt with, other than that of rūpakas.

Then the author elaborates on sikṣārambham and aḍavus. He is the first one to mention the names of aḍavus, which are prominently used in present day Bharatanāṭyam. The special feature of this work is that, the author mentions the names of various aḍavus out of which some are prevalent now and some that have different names in the present. Names mentioned are taṭṭaḍavu, khanatpāda kuṭṭanam, nāṭṭi taṭṭaḍavu, pārśva kuṭṭanam, digidigi aḍavu, pāda pārśva kuṭṭanam, utplutthothanam, santāḍya bhramaṇāhvayam, santāḍya pārśni kuṭṭanākhyam, anukkur aḍavu, kaḍraśāhvayam, kaḍaśakkāl, sāraṇagati aḍavu, cakkaracuttu, moṭitam, prasārita pāda and so on. Almost all the aḍavus have their names in Sanskrit. Some of these aḍavus are out of vogue now, but this is the only text that has the references of present day aḍavus.



## Conclusion

Many scholars have written works on nāṭya following Bharata, and they have concentrated on a particular aspect such as rasa, rūpaka, abhinaya, āṅgika abhinaya, hasta abhinaya, saṅgīta, nāṭya and so on. Even while dealing with abhinaya, not all the aspects are dealt with. For e.g., Abhinayadarpaṇam does not deal with all four abhinayas and while dealing with āṅgika abhinaya the author only takes into account the hastas. The elements such as cāris, maṇḍalas, sthānakas, bhramaris, gatis and so on are only briefly discussed and there is no mention of the karaṇas and āṅghāras. Many scholars explain the deśī elements prevalent during their period and their own interpretations of the technical terms sometimes giving due reference to Bharata. At times confusion arises because the terms have taken completely different meanings during later periods. For instance, the term nāṭya meant drama consisting of mime, music and dance during Bharata's time but later the term saṅgīta was used by the post Bharata authors for the combination of vocal, instrumental music and dance, while nāṭya became a variety of dance. Nṛtta according to Nāṭyaśāstra was the dance element in a drama, but post Bharata authors define nāṭya as dramatized dance, nṛtta as the pure (ornamental) dance and nāṭya as the expressive dance. Even the term abhinaya had been restricted to the facial expression and hand gestures alone. Only a few works have directly approached the gati elements. Others have added many utpluti karaṇas, bhramarī karaṇas, muḍupa cāris, kalāsa karaṇas, lāsyāṅgas, etc. as related to gati.

In Bharata's Nāṭyaśāstra, dance was treated as a subordinate art of drama, but later music, dance and drama had been divided into three different entities. The works on drama have not dealt with dance and the vice versa. Yet, works on saṅgīta (music) have a few chapters on dance. No doubt, the dance and drama traditions owe their survival to these Sanskrit texts.

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# Dance: A Universal Language of Expression, Health, and Happiness

- Dr. Kalarani Ramachandran

Dance is movement and movement is life. Dance is the creative expression of man. We communicate through dance. Our movements are influenced by our emotions. The subconscious movement of every individual is influenced by their hormonal and genetic makeup. This process brings the body and mind together. Dance stirs energy within the body and calms it with harmony. It demonstrates emotions. Dancing is enjoyed by all. Dancers reflect all joy which shows the inner enjoyment and tranquillity.

Dancing brings about specific psychological and physical changes that can play an important role in human life. Dancing can reduce anxiety, makes one to focus on self and live in present moment. Physically it enables to control tension and relaxation in key areas of our body. Different types of dance seems to arrange the thoughts in different ways. "Dance is the expression of emotion in movement" says Dr. Peter Lovatt, a dance psychologist from America.

When dance is learnt at a young age it helps in the overall physical growth of the body. At the end of a dance the performer gets a feel of happiness, achievement, and satisfaction.

Music makes the dance very enjoyable. The various tempos, tunes, and rhythm makes it hugely fun and exciting. It involves coordinated as well as free limb movements, that stretch and tone while giving the mind a chance to soar and revive.

Human body is the vehicle for dance. Every part of the body helps us to perform every single action. It is amazing that in one small movement there is the coordination of many muscles and joints which work to perform many postures, twists, turns, jumps and many more. This is called Dance kinetics which is a force of energy extending beyond boundaries.

There should always be a rhythm in a movement to make the action smooth. Each movement has its own natural rhythm which varies from individual to individual. The more vital capacity the more stamina. The therapeutic movements enable the lung to carry the oxygen to more parts effectively. There are other factors from outside the body which support the movements. The mechanical principles utilized



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in dance should be understood and applied correctly. For example, force, gravity, stability, energy, movements etc. that alters the body constantly while in action. Dance is an effective type of exercise that raises your heart rate and works your muscles.

The respiratory muscles and heart muscles contract and release rhythmically throughout life. Specific dance movements make the thoracic and the diaphragm move downwards giving the lungs more space to take in oxygen. This activity releases the endorphins the feel-good hormone. Any activity which has body and mind synchronization decreases the stress hormone and dance is one such enjoyable activity. Dancing tones the muscles and helps the body maintain good health. It improves blood circulation (with structured breathing exercise) and helps in overall performance. It is a great stress-buster. It gives strength and increases performance of the lungs and heart. It enhances the flexibility of the muscles and volume. It increases awareness and body immunity. Dancing gives an opportunity to release all that untapped stored energy.

In fact, many people like to dance because psychologically it puts them in a good mood. Dance eases depression and anxiety. Vigorous dance can help stabilize the mind with symptoms of depression and anxiety by releasing certain chemicals from the brain.

Dance therapy is an accepted form of treatment in modern times. It helps in redeeming the person from unwanted emotions and keeps one free of mental stress, is proved by scientific research, which shows that neurotransmitters, (the beneficiary hormones - endorphins) are responsible for this.

Dance movement therapy (DMT) is defined by the American Dance Therapy Association (ADTA) as the psychotherapeutic use of movement to promote emotional, social, cognitive, and physical integration of the individual, for the purpose of improving health and well-being.

Many research experiments are focused on these subjects. Some of the results from the reports state that dance movement therapy demonstrated positive improvements in obsessive-compulsive disorder, interpersonal sensitivity, depression, anxiety, and many more related disorders.

The research shows positive psychological and mental health benefits of dance.

- It keeps the mind sharp
- Improves self-esteem





- Improves the mood
- Lessens loneliness
- Eases depression
- Sharpens the memory power
- Involves social skills

Sedentary people feel embarrassed to dance, especially in a group. Due to poor self-confidence, they lack nonparticipation in physical activities. After initiating dance to them the result was tremendous and easily bonded them with co-dancers. There was positive impact, self-efficacy to continue exercise and dance.

Executive function plays an important role during childhood development. It includes working memory capacity, inhibitory control, and cognitive flexibility. There was gradual improvement in executive function and intellectual capability in children after they started the dance lessons.

Internalizing problems includes depressed mood, low self-esteem, and psychosomatic symptoms. Dancing improves these symptoms, emotional distress etc. Minor ailments in the adolescent girls (like headache, stomach pain etc.) were reduced with dancing. Dance class becomes an opportunity to make new friends and spend time participating in something they enjoy with others.

Dance contributes to emotional expression in a wide array of circumstances. Emotion can be represented by mood, which results from changes in the brain due to physiological or neurological demands on the brain. "Emotion can be represented through self-expression because dance is not only an art form but also a form of creative movement" says Dr. Lovatt. When the body and mind connect through movement, the result is emotion in the form of changes to the brain and changes to the self-concept.

Dance is known to improve cognitive processing in several ways. Cognition is the mental processing of experiential learning and the translation of neurological data as part of the acquisition of knowledge, or the mind's ability to think. The intricacy of dance choreography and the brain's need for concentration while learning the different movements and combinations, along with the capacity to memorize and repeat the choreographic movements requires complex mental processing, which attributes to cognitive improvement.

Dance is an aerobic exercise and an expressive art form that benefits the mind, body, and spirit. Transformations happen to the brain and body, resulting in



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improvements to the human species in four main ways: cognitively, emotionally, socially, and physically.

There are also significant changes to the chemical reactions of the brain that cause the release of endorphins like serotonin and dopamine, the “feel-good” hormones. Dance has complex choreography, and the cognitive process of learning and repeating the movements improves neural transmission in the brain. Dance not only makes us happy, but it also improves our overall health and wellness.

Dance is often accompanied by music to create a constant sense of pleasure and motor stimulation, that is synchronized with performance. Dance needs coordination with the orchestra or the co-dancers. This interaction makes one social and friendly. Children become very social and friendly with their dance classes. In the group productions they learn to be more organized, focused, and meticulous. They also learn to give space for co-dancers. Concentrating on the beat or tala, music, performance, managing stage space, presenting the dance without forgetting the lyrics etc. develops the mental strength of the child. A group class can show an increase in creative thinking. Dance performed in groups provides a social type of physical activity. Dance is also beneficial for increasing self-trust, self-esteem and self-expression in children and adults. Students show greater initial socialising skills and better academic achievement in schools.

Dance is a visual art which gives utmost happiness both to the audience and performer. The solace and the bliss they enjoy after an absorbing recital could only be felt and cannot be described in words. In India music and dance are integral part of the society. All religious and social gatherings are celebrated with music and dance.

Dance is not merely an entertainment. It elates the person to a higher plane of spirituality and gives an extreme bliss both for the soul and body. Hence the performer should always be alert about their physical and psychological health and give proper attention for the well-being of both. The psychological aspect of dance is that it develops relationships, connects people, gives therapeutic and soul satisfying experience, and increases the feeling of happiness.



# Universal dance movement training for the beginners

- S. Jayachandran

In the suburbs of Chennai, as a child from a household that has no inkling towards music or dance training, I was taken to a dance institute to learn dance under the advice of my school principal. My mother, not much aware of what is in play for my future in the Arts, joined me in the dance class. This phase of my training in dance will lead to many more phases of training in the future. Now, I am a Dancer, Dance Educator, Art Researcher. In retrospect I take a look at what has happened; I went to learn dance, but I was taught a dance form. Did I learn dance? Or Did I learn to dance? One is left to fend for one's own questions.

Dance teaching at the fundamental level has certain challenges to be contemplated and understood. In case the teacher is not sensitive to the idea of fundamentals of dance, there is all probability that the child lands up in a class, where the beginner is asked to simulate the auditorium mentally, in each and every class, and smile at the wall, assuming it to be the virtual audience. This system of training springs out of the fact that the dance is a performing art. Such an idea lies as an antithesis to the fact that, like languages, mathematics, science, human sciences, Art is a knowledge system, which is to be taught to a beginner. It also involves the fact that, as each and every single mathematics class does not aim at making a child a mathematician, rather it is vested with the interest of the child understanding mathematics, it is not appropriate to think that every dance session should be focused towards making a beginner, a dance performer, rather focussed towards attempting the child to learn what is dance.

This leaves us with the fact that in most of the cases under the pretext of dance training, dance performance training is in vogue. This subsumes the fact that dance has a schooling component to it. By the term dance schooling one refers to the basic training in dance one can receive, which instructs one to know dance and does not simulate an environment to perform dance. Understanding dance is not the same as performing dance. To perform one needs to understand, but to understand one need not do a public performance.

Understanding the basics of dance is like understanding fundamentals of the dance and not necessarily understanding fundamentals of the given dance form.



This requires understanding the universals of dance. To understand the idea of universals in dance, one has to understand what is the idea of universals in performing arts. As a closest example one can call music as a stream of performing arts which is attempted to be taught through universals. In music training the training of all the music in the world can happen through musical notes. So, musical notes become the fundamental arche or the universal for music training. If the music of the world can be taught with seven musical notes, if the visual arts can be taught with fundamentals of three colours Red-Green-Blue colour theory. If the world of arithmetics can be taught with two numbers namely 1 and 0, if the world language can be taught with the help of 5 vowels, then how come dance has 100s of fundamentals and sets of fundamentals differing from every dance form? Do these 100s of dance movements qualify to be called as fundamentals to the dance or are they modular fundamentals to the modules called dance forms?

The interesting answer is that perhaps the 100s of fundamentals of what we claim to be as fundamental dance movements, are fundamentals to the modular dance forms, while the universals of the dance should be less in number and much more simpler in its outlook.

The idea of such fundamentals involved in teaching dance would lead to the fact that dance at a universal level, does not fall under specific form or specific style. So at the fundamental level when we teach dance, it is important to understand that such a training is form-neutral and style-neutral. The universals of dance movement which is form-neutral and style-neutral is the way out to teach dance for the beginners. It is so important to teach dance in a form-neutral and style-neutral approach as it gives a sense of uninhibited understanding of dance. This can be achieved significantly by breaking down several movements of the various forms and styles into smallest possible units. Now combining these units into several combinations leaves one with several movement phrases. When movements are taken from the corpus of combination of movements, that leads to several phrases of movements which are already there in the established dance forms.

The method to understand the fundamental units of movements is to ponder on the point what are the structural and functional units of movements. The structural and functional unit of movements can be technically classified based



on three parameters. The three parameters which decide movements are as follows:

1. Posture
2. Transitions connecting the Postures
3. Rhythm of movement

Postures are the static states the body freezes. While the transitions are intermediary movements which connect one posture to another. The transition is the one which distinguishes one set of movements from the other. There could be common postures across sports, acrobatics, yogasana, martial arts, dance and theatre training. But what distinguishes whether what is done is sports, acrobatics, yogasana, martial arts, dance or theatre movements is the transition. The transition from one posture to another posture defines the act.

As an analogy one can infer the fact that dance forms and styles need not differ from each other through postures but through the transitions. And as a result one understands that dance forms differ from each other only through transitions, and if there is a dance training in its universal form, it would be training the transitions and not necessarily only postures. This method of training the universal movements would include not only combining the fundamental broken down units of postures, but also cross combining transitions. This enables one to offer a form-neutral and style-neutral training to the beginners. This method helps the trainers to train the beginners with a more universal approach to dance.

A universal approach in understanding and teaching dance is much needed when one aims to school someone in dance. This approach gives an opportunity for the beginners to try more movement vocabulary and not necessarily to train oneself to be a performer. Moreover this method of training opens doors for newer dance movement vocabulary which lies unexplored, to be explored so that newer approaches to dance and dance presentations can be brought to the foray.





# LAYAM - THE DANCER'S SOUL

- Sai Kripa Prasanna

Recently as I was watching a completely captivating Bharatanatyam recital and I was wondering what makes one recital more appealing than the other.

What makes movements more interesting? What is the difference between movement and dance? What makes a certain dance presentation more interesting than the other? These questions seem pertinent and the answer probably lies in the word "Layam".

Layam is a Sanskrit word that may be translated into English as either "extinction," "absorption" or "dissolution". In the context of performing arts Layam is defined as the inherent flow within movements or events.

Layam is the distribution of energy. Performing art forms demand attention of a certain kind where the artist lingers between the states of being there and yet not being there. We know, we are dancing yet we have to forget and avoid being conscious. Hence in the context of performing arts layam can be understood as absorption of oneself inside the medium of the art.

The dancer and the dance has to become singular.

Layam is integral to every performing art form. The breathing techniques while executing natyam, the understanding of energy flow while carrying the body between postures and movements sets the flow of the art of dancing . For instance while using one of the important adavus which is usually learnt as the 7th Nattadavu in many schools , the dancer has to be definite about placing her foot in rhythm and at the same time distribute body weight and hands in such a manner that the movement reaches a graceful completion. This comprehension of Vallinam and Mellinam , strength and grace respectively, designs the flow. For example the syllable used to understand cycle of 4 beats (chathurasram) Tha ka dhi Mi can have emphasis on any of the 4 syllable .

It can be

THA ka dhi mi

tha KA dhi mi

tha ka DHI mi

tha ka dhi MI



In the above example the syllable that gets the stress decides the energy emphasis and each of this when applied on a particular adavu will involve a variation in the energy flow.

The Udhatha or the firm ,masculine movements and the Sukumaara or the gentle feminine movements require deep shift at the mindfulness of the performer. Every facet of natyam the hasta prayoga or usage of hand gestures , the walks , the turns , the whirls and the stances demand attention to details . A seamless flow in and out of these various facets constitute the layam for a dancer. The state of deep awareness towards the body and the alignment of the intent of the movement with the mind and the body determines Layam . A dancer learns every nuance and the possibility of movements through the body only to forget the same in the process of dancing. Every moment of one's dance involves memory of the movements and the intent or the emotional connection of a sort to the movement. This mindful yet effortless state is meditative in approach.

Talam - the rhythmical measures help us understand the space that is available inside and outside a movement. But even a movement that is not accompanied by a tala cycle to mark the time signature has the potential to flow with the innate layam. However efficient we may get in understanding the nuances of talam with enhancing orchestration , layam solely is the journey of a dancer. Layam is the ability to bring out the deeper aesthetics by becoming aware of the body and the mind. Layam is our alignment to ourselves and our alignment to others around us.

In addition it's our alignment to the larger purpose of movements which is to dissolve into time and space.

Thus the interest of dancers to learn talam or layam need not be for the sake of performing nattuvangam or for the sake of comprehending the complexities in calculations involved.

The understanding of talam and layam has a deeper role for a dancer. The learning of the art of talam and layam will ease the approach of the dancer and make the journey comfortable.

Layam probably is the understanding and the experience of space. Time and space are different yet they are the same. The time interval (kaarvai) between movements provides the space to contemplate and the space inside and outside us provides us the sense of duration/time.



Prayathnam

The beauty and the challenge about performing arts is that every aspect of our ease or inconvenience will be clearly visible to the sensitive audience. A dancer's strength and their weaknesses in the art become way too obvious because the instrument their body continuously takes us through the journey of dance. Thus nothing will actually go unnoticed. To arrive at such alignment between the body and the mind is not easy yet it seems to be the simplest way to dwell deeper into the art.

A perfect alignment into a calm yet active mode of the being sounds utopian. To do multiple theeramaana adavus at the end of a varnam with a composed nature is a great challenge. However, the closer we get to this state of easy and active body the better the experience both for the artiste and the connoisseur.

Probably this mindfulness and awareness that align the mind body and the intent makes this art form spiritual and that is the state of dissolution or layam.

Thus a holistic involvement and immersion of a sort into movement expands the actual physical space . A dancer with awareness travels parallely in varied levels of time and space.

The mind that is here and now is simultaneously at a different yuga portraying a different narrative. The body that is physically at the available space is yet exploring vaster space through its traverse with the mind.

This art of natya that explores and allows one to experience the potential of the mind the body and the inner spirit is nothing less than magical. The dissolution into this process is the joy. It is this experience that transmits to the connoisseur. Layam thus is the process that a dancer experiences each and every time they work on their body. Expertise in Layam is not a one time achievement but a lifelong process towards alignment. Layam is the soul of a dancer.





## மாரிமுத்தா பிள்ளை பாடல்களின் இயற்சிறப்புகள்

- டாக்டர் பாலா நந்தகுமார்

கோயில் என்றாலே சிதம்பரம் எனக் கொள்வர் சைவப் பெருமக்கள்.

**சித் + ஆம்பரம்** சித் என்றால் அறிவு. அம்பரம் என்றால் வெட்டவெளி, ஞான ஆகாசம். ஆதலினால் இப்பெயர் பெற்றது. ஆகாசமாய் விரவி நிற்கும் சபையில் பிரபஞ்சத்தையே இயக்கி அடல் புரியும் அம்பலத்து இறைவன் ஆனந்ததாண்டவ மூர்த்தியாய் அருளுகின்றான். இத்தில்லையம்பதியைப் பாடிபரவியத் தமிழ் மூவரில் ஒருவரான தில்லை விடங்கள் மாரிமுத்தாபிள்ளை (1712 - 1787) அவர்கள் குறிப்பிடத்தக்கவர்.

தில்லை விடங்கள் என்னும் சிற்றூரில் சைவ வேளாண் மரபில் உதித்த இவர், தில்லைக் கூத்தனின் அருளால் இளம்பருவத்திலேயே பாடல் இயற்றும் பேறுபெற்றிருந்தார். சிவபக்தியில் சிறந்து விளங்கிய இவர், வீணை அப்பாகண்ணு, நாடகரம் அரங்கநாத பிள்ளை ஆகியோரிடம் இசையைக் கற்றுத்தேர்ந்து, சீர்காழி அருணாச்சல கவிரயாரிடமிருந்தும் இசையைக் கற்று தன் இசை அறிவை மேலும் வளர்த்துக் கொண்டார்.

### தில்லை அம்பலவாணனின் அருளாடல்:

மாரிமுத்தாபிள்ளை அவர்களுக்கு மூன்று புதல்வர்கள் இருந்தனர். மூத்தவராகிய தெய்வங்கள் பெருமாள்பிள்ளை தன்னுடைய பன்னிரண்டாம் வயதில், தில்லையில் குடிகொண்டுள்ள உமையம்மையின் மீது '**உமையவர் மாலை**' என்னும் ஒரு பிரபந்தம் இயற்றிப் பாடினார். இதனைப் பாடி முடித்ததும், அறிவு மயங்கி குடும்ப நினைவை இழந்து அலைந்து திரிந்தார். தன் மகனின் நிலைகண்டு மனம்வருந்தி நடராஜபெருமானிடம் முறையிட்டு வந்தார். ஒருநாள் இரவு கண்ணயர்ந்த வேளையில் கூத்தபெருமான், பிள்ளை அவர்களின் கனவில் தோன்றி '**இவ்வூர்க்கு ஒரு பிரபந்தம் இயற்றிப் பாடினால் உமது கவலை நீங்கும்**' என்று கூறி மறைந்தருளினார்.

இறைவன் திருவருளுடன் அவரின் கட்டளைப்படி 'புலியூர் வெண்பா' என்னும் நூலைப்பாடி முடிக்க, மகனின் மதிமயக்கம் தீர, தன் கவலை நீங்கப் பெற்றார். இச்சம்பவம் செவிவழிச் செய்தியாக வழங்கப்பட்டு வருகின்றது. ஆனால், இச்செய்தியை இந்நூலின் பாயிரத்தில்.

'ஐயன் சபைநாதன் அன்பாய்ப் புலிசைவெண்பாச்  
செய்யென் நினைதுரைக்கச் செப்பினேன் - மெய்யென்று'

கூறியிருப்பதை நாம் அகச்சான்றாகக் கொள்ளலாம்.

### இவருடைய படைப்புகள் :

- ❶ சிதம்பரேசர் விறலிவிடு தூது
- ❷ வருணாபுரி ஆதிமூலீசர் குறவஞ்சி
- ❸ ஆதிமூலீசர் நொண்டி நாடகம்
- ❹ அநீதிநாடகம்
- ❺ புலியூர் சிங்காரவேலர் பதிகம்
- ❻ விடங்கேசர் பதிகம்
- ❼ இரதபந்தம்
- ❽ நாகபந்தம்
- ❾ இசைப்பாடல்கள்-50
- ❿ தில்லைப்பள்ளு
- ⓫ வருணாபுரிப்பள்ளு

மேலும் பல தனிப்பாடல்கள், பலவித வண்ணங்கள் இவர் இயற்றியதாகக் கருதப்படுகின்றது. எனினும் கீர்த்தனை, பதங்கள் என 35 மட்டுமே கிடைத்துள்ளன. அவற்றின் சொற்செறிவும், பொருட்செறிவும் அவற்றிற்கு பின்னால் வாழ்ந்த இசை வாணர்கள் இசை மெட்டினைச் செய்திருப்பது, அவர்பாடல்களின் சிறந்த நுட்பங்களை நமக்கு உணர்த்துவனவாக உள்ளன. கருத்தின் அடிப்படையில் இப்பாடல்களை வகைப்படுத்தி அதன் மேன்மைகளைக் காண்போம்.

### தில்லை கலத்து சிறப்பைக் கூறும் பாடல்கள் :

தில்லை தலம் பற்றிய குறிப்புகள், மேன்மைகள் ஐயனின் ஆடலின் சிறப்புகள் இவற்றை கூறும் வண்ணம் பல பாடல்களைப் புனைந்துள்ளார். அவற்றில் சிலவற்றினை இங்கு காண்போம்.

தெரிசித்தபேரை - செளராஷ்டிரம் - ஆதி

“மேலைத் திசைக் கோபுரத்தினிற் கற்பக வேழமுகன் தன்னை வாழ்த்தி

- நல்ல

நீலத் திருமயில் ஏறுங் குமரன் முன் நின்று தொழுதடி போற்றி - அநு  
கூலச் சிவகங்கை மூழ்கிஅந் நீரை உட்கொண்டு மனக்குறை ஆற்றி

ஞாலத்தை ஈன்ற சிவகாம சுந்தரிபால் உற்று இருவினை மாற்றி  
சீலத்துடன் மலர்சாத்திலே தொழுதேத்தி”

- வெகு

மேலைதலத்தில் குடிகொண்டுள்ள மூரத்திகளைக் கூறி, சிவகங்கை எனும் தீர்த்தத்தை கூறி, அர்த்தசாம பூஜையில் சிவகாம சுந்தரியை வழிபட்டு நம் மனக்குறையை போக்கும் வழியையும் மிக தெளிவாக தமிழில் எடுத்து இயம்பி உள்ளார்.

காலைதூக்கி - யதுகுலகாம்போதி - ஆதி

“கும்பம் அண்டத்தைத் தூக்க, கொடுங்கை கும்பத்தைத் தூக்கப்  
பைம்பொற் சுவர் கொடுங்கை பாரத்தைக் தூக்க  
எம்பிபாரத்தை விராட்டிய தாமரை தூக்க  
செம்பொன் அம்பலத்திலே தெற்கு முகமாயொரு (காலை)

பிரபலமான ‘காலைதூக்கி நின்றாடும்’ கீர்த்தனையின் மூன்றாவது சரணத்தில் இந்த கமலஸ்தானம் இத்தில்லை அதாவது இந்த அண்டத்தில் மையமான புள்ளி சிதம்பரம் என்னும் வியக்கத்தகு உண்மையை மிகத் தெளிவாக மூன்றாம் அடியில் கூறியுள்ளார்.

இதே கருத்தினை ‘தெய்வீகத் தலம்’ எனத் தொடங்கும் கீர்த்தனையின் இரண்டாவது சரணத்தில் ‘விராட்டுள்ள கமலத்தானம் இதுவே’ என்று கூறியுள்ளார்.

மேலும் இத்தலமே ‘பூலோக கைலாசம்’ என்று கூறி இப்பகுதிக்கு வந்து பயனடைந்த கதைகளை வெகு அழகாக வர்ணிக்கின்றார்.

**இன்னுமும் ஒருதலம் - வேஹாக் - ஆதி**

எத்தனை தலங்களை ஓடி சென்று களைத்து, அறிந்து கொள்ளலாம் இந்த ஆதி சிதம்பரம் போல ஒருதலம் இருக்காது எனத் தன்மனத்திற்குக் கூறி, சரணங்களில் பலவித உவமைகளைக் கூறி தன்னுடைய கருத்தினை உறுதிப்பட கூறியுள்ளார்.

“விண்ணுலகத்தில் மீன்இனமெல்லாம் கூடினும்  
வெண்ணிறமாம் ஒருதண்மதி முன்னில்லாது  
தண்ணுலவிய அல்லி தீரளாய்ப் பூத்தாலுமொரு  
தாமரைக்கு ஒவ்வாது.

மண்ணுலகத்திலுள்ள தருக்கள் அனைத்தும் கூடி  
மருவுலவும் கற்பகத் தருவுக்கு இணைவராது  
புண்ணியத்தலங்கள் பல இருந்தும் நடடேசன் வாழும்  
புண்டரீகப் புரம்போற்கண்டு சொல்ல வேறேது”

- விண்மீன்கள் எல்லா ஒன்றாய் சேர்ந்தாலும் - நிலவுக்கு ஒப்பாகாது
- அல்லிப்பூக்கள் தீரளாய் பூத்தாலும் - தாமரைக்கு ஒப்போது
- மண்ணுலகில் உள்ள மரங்களெல்லாம் கூடினாலும் - கற்பகத்தருவிற்கு ஒவ்வாது
- புண்ணிய தலங்கள் பலஇருந்தாலும் - புண்டரீகபுரத்திற்கு ஒவ்வாது

என மிக அழகான தமிழில் அவர் கூறியுள்ளக் கருத்துக்கள் சிதம்பரத் தலத்தின் பெருமையை நாம் அறிந்து கொள்வதற்கு வழிவகை செய்பவனாக உள்ளன. இவ்வாறாக பல பாடல்களில் இத்தலத்தின் பெருமைகளை பலவாறாக புகழ்ந்து கூறியுள்ளார்.

### நாமத்தின் பெருமை கூறும் பாடல்கள் :

நம் முன்னோர்கள் இறைவனின் நாமத்தை சொல்ல வேண்டும் என்பதைப் பலவழிகளில் வழிவழியாகச் சொல்லி வந்துள்ளனர். அவர்கள் வரிசையில் பிள்ளை அவர்களும் 'சிவசிதம்பரம்' 'பொன்னம்பலம்' 'நமச்சிவாய' நாமத்தினைச் சொன்னதால் பேறு பெற்றவர்கள், சொல்வதால் உண்டாகும் பயன், என பலவற்றை எளிய தமிழில் இசையுடன் இயற்றியுள்ளார்.

பலமந்திரம் - மோகனம் - ரூபகம் - பொன்னம்பலம் எனும் மந்திரத்தின் மகிமைகளாக

'செனை மரண வாதை நீக்கிய நம்திரஞ்  
சேரும் மல மாயை போக்கிய மந்திரம்  
மனதில் மெய்ஞ்ஞானமுண்டாக்கிய மந்திரம்  
மந்திரத்திற் எல்லாம் சிலாக்கிய மந்திரம்'  
"கதியிலோர் நண்பாக மடுத்திட்ட மந்திரம்  
காட்டும் புலியை பாம்பைத் தடுத்திட்ட மந்திரம்'  
'அதுவே எவர்க்குங் காயசித்திக்கு மந்திரம்  
அதுவே நினைவின்படி சித்திக்கும் மந்திரம்  
அதுவே அழிவில்லாத முக்திக்கு மந்திரம்  
அதுவே சிந்தித்த நெஞ்சில் தித்திக்கும் மந்திரம்'

என இந்த ஒரு பாடலிலேயே கிடைத்த மற்றும் கிடைக்கப்போகும் பயன்களை மிக அழகாக, எடுத்து இயம்பி உள்ளார்.

ஒருகால் சிவசிதம்பரம் - ஆரபி-ஆதி இறைவனை அடைய பலவிதமாக இக்கீர்த்தனையில் மனிதர்கள் செய்யக்கூடிய வழிமுறைகள் எதற்கு என்றும், ஒரு சிவசிதம்பரம் என்று சொன்னால் ஊழ்வினை போய் நற்கதி என்பதனை தெளிவுறக் காட்டுகிறார்.

வேதமந்தரஞ்சொல்லி ஆயிரந் தெண்டன் புவி  
மீதினில் விழுவானேன் - இரு  
பாதமும் சிவந்திடத் தலங்கள் தொறுந்திரிந்து  
பல தெய்வந் தொழுவானேன் - கொல்லன்  
ஊதும் துருத்திபோலே வாயுவைக் கும்பித்துடல்  
யோகத்தில் எழுவானேன் - ஐந்து  
பூதங்களுங்கலாங்க அங்கப்பிரதட்சணமாய்ப்  
புரண்டு புரண்டு மதிமருண்டு எழுவானேன்"

- என்கிறார்.

மற்றொரு கீர்த்தனையில் 'சிவசிதம்பரம்' என்று நினைப்பாயே மனமே உனக்கு அபசெயம் வராதென்றும் கூறி, எந்த நேரமும் இதை நினைக்க வேண்டும் என்பதை 'எழுந்து சென்றபோதிலும் சும்மா நின்றபோதிலும் ஒன்றைத் தின்றபோதிலும் படிக்கின்ற போதிலும் நீ' - என மனத்திற்குக் கூறிகின்றார்.

**நிந்தாதுதி பதங்களின் சிறப்புக்கள் :**

தமிழ் மொழியின் சிறப்பாகத் திகழும் அணிவகைகளுள் வஞ்சப் புகழ்ச்சி அணியாக அமையும் சொற்றொடர்களும், செய்யுள்களும் மிகுந்த ஆர்வத்துடன் தமிழ் அன்பர்களால் உய்துணரக் கூடியன. அந்த பாங்கினை தன் கீர்த்தனை மற்றும் பதங்களில் தனி இடத்தைப் பெற்றவர் மாரிமுத்தாபிள்ளை அவர்கள். சில பதங்களின் சொல்லாடலை இங்கு காண்போம். என்ன துணிவாய் எனத் தொடங்கும் கீர்த்தனையின் முதல் சரணத்தில்

“பாய்கிற மடொன்று வாயிலில் மேவுதே - (நந்தி)  
பாபும் புலியும் இரு பக்கமும் தாவுதே - (பதஞ்சலி, வ்யாகரபாதர்)  
பேயும் பூதமும் முன்னும் பின்னும் உலாவுதே - (பூதகணங்கள்)  
பிடித்தகை மான் அண்டம் வெடித்திடக் கூவுதே” - (கையில உள்ள மான்)

இவ்வாறு எளிய நடையில் இயற்றியுள்ளது போற்றத்தக்கதாக உள்ளது.

‘வீடம் அம்பலமாகி நீரும் அந்தரம் ஆனீர்

(பொன்னம்பலம் - ஆகாச மான வடிவம்)

என்ன பிழைப்புந்தன் பிழைப்பையா எனும் பதத்தில்

“மலைவேடன் எச்சிலைத் தின்றீரே - குதிரை  
மாறாடி மழுவேந்தி நின்றீரே  
விலைமா திடத்தீர் தூது சென்றீரே - வெட்கம்  
விட்டு சடைநாகர் என்றீரே  
கலையில் கோவணந்தண்ணைக் களவுசெய்து எடத்தீரே  
தலையில் பாதிசோமனைத் தரித்துத் தோல் உடுத்தீரே”

- என சிவனின் திருவீளையாடல்களில், கண்ப்பநாயனார் தன் வாயில் நீரை ஏந்தி வந்து வழிபாடுசெய்ததும், மாணிக்கவாசகருக்காக நரிதனை பரியாக ( குதிரை ) மாற்றியதும், சுந்தரருக்காக பரவைநாச்சியாரிடம் தூது சென்றதும் சிவனடியார்களின் ஆடையை சுத்தம் செய்த அடியவாரிடம், ஆடையைக் கொடுத்து, அதனை களவு செய்து அவருக்கு அருள் செய்ததும் தலையில் பாதிபிறையை கூடி, புலித்தோலை ஆடையாக அணிந்திருப்பதையும் வெகு அழகாக சித்தரித்துள்ளார்.

‘எந்நேரமும் ஒருக்காலை தூக்கிக் கொண்டு  
இருக்கிற வகை ஏதையா’

- இப்படி தூக்கி கொண்டிருப்பதிற்கான காரணங்களாக இவர் பாடியுள்ள வரிகளை நோக்கும் பொழுது இவரின் கற்பனை வளத்தை எண்ணி வியக்கும்படியாக உள்ளது. அவற்றில் முதல் சரணத்தில்,

‘எக்கிய நெருப்பு அவிக்க தக்கன் வீட்டில் நடந்ததோ?  
எமனை உதைத்த போதில் எதிர்சுளுக்க ஏறி நொந்ததோ?  
சிக்கெனவே பிடித்துச் சந்திரனை நிலத்தில்  
தேய்த்த போதீனில் உரைந்தோ?  
உக்கிர சாமுண்டியுடன் வாதுக்காடி அசைந்தோ?  
உண்டநஞ்சு உடம்பெங்கும் ஊறிக்கால் வழிவந்ததோ?  
தக்க புலிபாம்பிருவர்கும் கூத்தாடி ஆடி  
சலித்துத் தானோ? பொற்பாதம் வலித்துத் தானோ? தேவரீர்  
எனக் கூறி மேலும் அர்ஜுனனுடன் சண்டை இட்டபோதோ?  
தலையில் காங்கையை வைத்ததால் வாதம் உண்டாகிவிட்டதோ?’

எனப் பலவிதமான சிவனுடன் தொடர்புடைய புராணக் கதைகளை பட்டியலிட்டு கேட்கும் பாங்கு ஒரு தனித்துவத்தை உணர்த்துகின்றது. வெகு இயல்பாகச் சொல்லி அதன் காரணங்களால் இயற்றியுள்ளார். மேலும் இவருடைய நிந்தாதுதிப் பதங்களில் மிகவும் பிரபலமாக சுருட்டி இராகத்தில் பாடப்பட்டு வரும் ‘**ஏதுக்கித்தனை மோடி**’ பதத்தில், நாயகி, நாயகனான் சிவன் தன்னைப் பாராமல் மோடி செய்வதற்கான காரணங்களாக ‘தான் இவரைப் பற்றி இழிவாக பேசவில்லை எனக் கூறுவது போல் மிக நேர்த்தியாக

‘அழுத்தவே பிரம்படி பட்ட கூலியாளர் என்றேனோ - தசை  
கழிந்த வெள்ளெலும்பும் அணிந்த பைத்தியகாரர் என்றேனோ? - கட்டப்  
பழந்துணி யின்றி தோல் உடத்ததை பழித்துச் சொன்னேனோ? - சிற  
குழந்தையைக் கொல்ல ஆண்டியாய் வந்த  
குட்டெல்லாம் வெளிவிட்டுச் சொன்னேனோ?’

இவர் இயற்றியுள்ளது அவரின் கவி ஆற்றலின் சிறப்பை எடுத்துக் கூறுவனவாக உள்ளன.

அம்பலவாணனிடத்தில் இச்சை கொண்ட மகளிடம் அன்னை கூறுவது போலவும் ஒரு பதத்தை இயற்றியுள்ளார். இவர் இரண்டு கீர்த்தனைகளும், பத்து பதங்களையும் இந்த அமைப்பில் செய்துள்ளார் என்பது குறிப்பிடத்தக்கது.

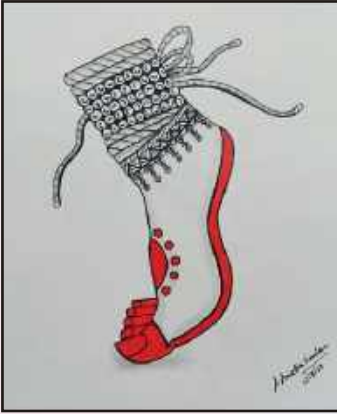


எந்நாளும் சிதம்பரத்திலே வாசம் செய்து, அய்யன் அவனை பக்தி செய்து முக்தி பெற்றிடலாம் என பலப்பல கூறி நம் பிறவிப் பெறும் கடலை கடக்கும் வழிகளைத் திறம்பட உரைக்கும் பல தத்துவப் பாடல்களையும் இயற்றியுள்ளார்.

இவ்வண்ணம், சிறந்த பல பாடல்களை செய்யுள், வழக்கு மற்றும் பேச்சு வழக்குகளில் இயற்றி, எதுகை, மோனை, இயைபுத் தொடை, அணி வகைகள், மடக்கு அணி வகைகள் பழமொழிகள், உவமைகள், உருவகங்கள் கொண்டு அமைந்திருப்பதே இவர் பாடல்களின் சிறப்புக்கள் ஆகும். மேலும் மத்திமகால சாகித்திய அமைப்புடன் காணப்படுவது சிறப்பு.

'ஏதுக்கீத்தனை மோடி' - சுருட்டி, காலைத் தூக்கி - யதுகுலகாம் போதி தெரிந்தித்த பேரை - செளராஷ்ட்ரம், என சில பாடல்கள், 1945-ல் அண்ணாமலைப் பல்கலைக்கழகத்தின் வெளியீடாக வந்துள்ளது. திருப்பாம்புரம் உ.வே. சாமிநாதபிள்ளை மற்றும் உ.வே.சிவசுப்பிரமணியபிள்ளை இவர்களின் இசையமைப்பில் இவரது பாடல்கள் ஸ்வரதாளக் குறிப்புடன் நூலாக வெளிவந்துள்ளது. மேலும் இவரது பாடல்கள் இசைக் கலைஞர்களின் ரசனைக்கேற்ப மேட்டு அமைக்கப்பட்டு பாடப்பட்டு வருகின்றன. இசை மேடைகளிலும், நாட்டியக் கச்சேரிகளிலும் இவருடைய பாடல்கள் அதிகம் பயன்படுத்தப்பட்டு அதன் மேன்மை உலகறியச் செய்யலாம்.

# CHITRA PRAYATHNAM



A. Amirthavarshane



A. R. Hemasree



A. S. Dhiya



Abhinaya Raj



Abinaya P



Avantika S



B. Hishetha



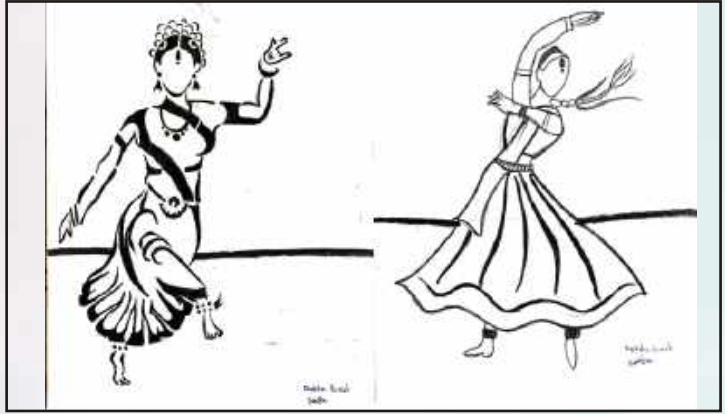
Bathala Spandanah Nirmal



# CHITRA PRAYATHNAM



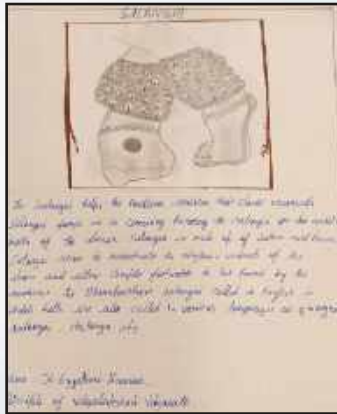
Chetana Sri V



Deeksha Suresh



J. Sareka



K. Gayathri Kannan



N. Ananya Ranganayaki



Niranjanaa S. V.

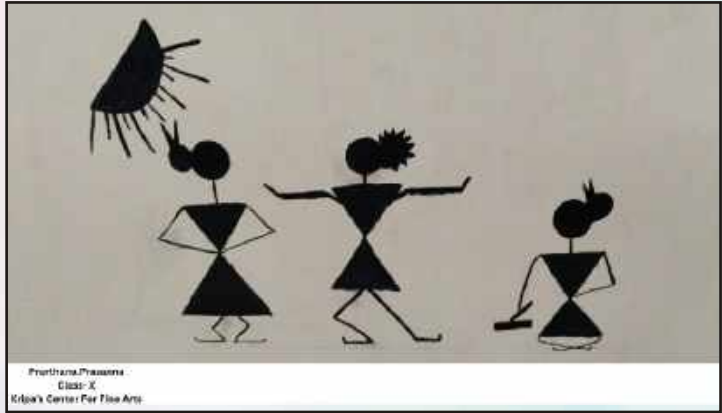


P. V. Akshitha

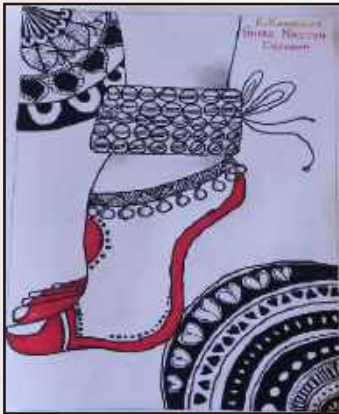
# CHITRA PRAYATHNAM



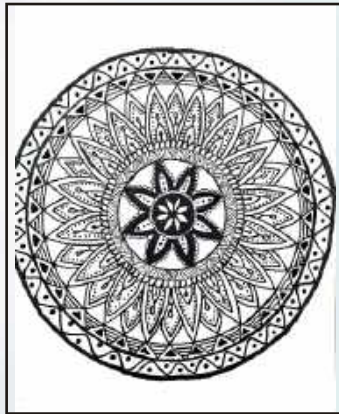
P. V. Akshitha



Prarthana Prasanna



R. Kaarunya



Riya Dhinesh



S. Adhira



S. Adhira



S. Adhira



S. Sai Dharshini

## The Concept of “ArdhaNaraNaari”



- S.S. Priya

It is the combination of three words “Ardha”, “Nara” and “Naari” which means half goddess and lord respectively. The ArdhaNaraNaari represents a constructive and generative power. The male half stands for “Purusha” and the female half is “Prakriti”. The modern world has come to understand the concept of ArdhaNaraNaari, as it aspires to resolve the paradox opposites into a unity, not by negation but through positive experiences of life. The matching of opposites produces the true rhythm of life.

### **Seeking the divine love in the form of duality**

In terms of ArdhaNaraNaari, it is Shiva and Shakthi aikya or oneness with sacred geometry of the forceful tandava and graceful lasya, devotional involvement and aesthetic appeal. Physical and emotional expressions leading to psychical and metaphysical expressions makes one expand into divine.

This can be deeply understood by a very popular and beautiful artistic representation of the relationship between Radha and Krishna. The divine love of Radha Krishna.



“Radhe”

“Ra” means ras or color or love

“Dhe” means giver.

This is the path to the ultimate, but it is the path of intimacy. It is a path of tremendous passion. It is a path which does not exclude anything but the very nature of the path is everything else just disappears.

Radhe Krishna symbolises the soul seeking the divine love. There will be no desires or anger, only the love, which is called the juice of life that's why it is named as “Raas Leela”

### **Divinity connecting with dance**

One can define spirituality as the inner vision to remain connected with the source of life and be peaceful and happy.

Divinity in the state of extending pure love to all and seeing the oneness with the higher self.

In this context, classical dance is considered to be of “Divine Origin” - as enumerated in the Natya Shastra, what accords a “Divine Status” to dance?

The primary goal of the practice of arts like Bharatanatyam is to align and connect with the principles of energy in perfect fusion with the realm of consciousness.

In many cultures and spiritual traditions, dancing is practiced as a means of coming closer to spirit, to encounter the divine and as an expression of that relationship that already exists. Dance is the way which helps us to attain the divine love and enjoy the Raas (juice of life) to live the life completely. This is the whole essence of psychical and meta physical expressions and the balance of NaraNaari.



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# MUDRAS FOR SAPTHA SWARAS AND RAGAMS

- Varshini. D

This article will be focusing on hand mudras for Saptha swaras and Ragams.

Bharathanatyam is a systematic art form. It strives to portray a particular emotion or an event or a story. The intricate emotions are conveyed by facial expression called abhinaya. Abhinaya is accompanied by hand gestures called 'Hasta-abhinaya'.

Hastas can be done using single hand or both hands. Similarly Mudras are hand gestures that aid in expressing an emotion or a message by representing a particular thing. They involve specific placement of fingers and the angle at which fingers are held.

These mudras are formed under the instruction of Pragaspathi, guru of devas. More than 50 ragas are known through Natya Shastra, Abhinaya Darpanam, Mahabharata Sudamani, Natya Sastra Sangraham, Sangeeta Ratnakaram. Imprints or traces of these mudras can be found in pans of TAMILISAI.

Mudras should be held in accordance with the following rules/conditions. They are,

- The hand should always be held gently from the shoulder to the lower part of the chest.
- **Abavitta** - While doing each hastha the mudra is generally shown with a slight shake.
- **Uthveshitha** - While showing mudras in raga abhinaya clockwise.
- **Pungitha** - Hasthas should be done like shooting an arrow while depicting mudra of the raga.

When a raga's name is mentioned in the middle of the song, hastas can be used. Out of the 50 raga abhinaya mudras, there are eight ragas deemed to be male, twenty four ragas that are deemed to be female and eighteen ragas that are called as uparagas.



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The swaras and their corresponding hasthas are listed below.

SWARAS	MUDRAS
Shatjam	Abavitta mayuram
Rishabam	Abavitta mirukacirutam
Gandharam	Abavitta ajaramukham
Madhyamam	Abavitta sukatundam
Panchamam	Abavitta padumakosam
Dhaivitam	Pungitha padhaakam
Nishadham	Abavitta aralam

Out of 50 ragas only 20 ragas and their corresponding hasthas are listed below.

RAGAM	MUDRAS
Bhoopalam	Alapadma
Sankarabharnam	Sandhamsam
Desi	Ardhathakam
Bhairavi	Thiripathakam
Shri ragam	Karthareemukham
Indolam	Ardhachaturam
Bowli	Bhramakkai
Malagiri	Kangoolam
Kurinji	Chaturam
Kamboji	Kapitam
Vasanta	Viprakeernam
Lalita	Lathakaram
Varali	Silitakartharee
Devagiri	Simhamukham
Dhanyasi	Aaralam
Nattai	Soochi
Maalavam	Shikaram
Velaagiri	Silitamukulam
Maadhuri	Madurakkai
Kowsigai	Padumakosham



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# A GLIMPSE OF VARIOUS TYPES OF TĀLAS

- Dhanalakshmi. K

## INTRODUCTION:

Tālam is used to describe the joining and separating of hands. The union is known as GHAATAM, and the division as USI. Tālam is a time measurement for any composition in music. The letters TA and LA come from Lord Shiva's Tandavam and Parvati's Lasyam, respectively. Both static and dynamic energy are present. This article is about various types of tālas, their sub divisions, angas, symbols and aksharas.

1. Sooladisapta tālas(7)
2. Chapu tālas(4)
3. Ashtothrashatatālas(108)
4. Margatālas (5)
5. Desitālas (103)
6. Melakartha tālas(72)
7. Navasandhi tālas(9)
8. Chandaorthiruppugazh (innumerable)
9. Simhanandhana tālas (Unique)
10. Desadhi and Madhyadhi tālas (innumerable)

## 1. SOOLADHI SAPTA TĀLAS:

Sooladhi Supta Tālas	Sanskritname	Angas	Symbol
Dhruva	Indraneelam	Laghu-Drutam-Laghu-Laghu	IOII
Matya	Mahavajram	Laghu-Drutam-Laghu	IOI
Roopaka	Nidrosham	Drutam-Laghu	OI
Jhampa	Seeram	Laghu-Anudrutam-Drutam	IUO
Tripata	Kokilam	Laghu-Drutam-Drutam	IOO
Ata	Avartakam	Laghu-Laghu-Drutam-Drutam	IIOO
Eka	Sadananda	Laghu	I

These 7 tālas with Panchajāthis (Chathurasram, Trisram, Misram, Khandam and Sankeernam) forms 35 tālas and these 35 tālas with 5 Gathis (Chathurasram, Trisram, Misram, Khandam, and Sankeernam) forms 175 tālas.



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## 2. CHAPU TĀLAS:

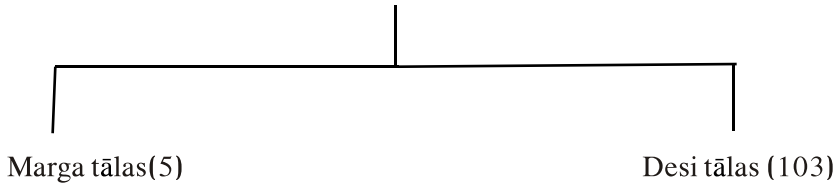
The Tamil term SAARBU, which means 'belongs to', is the source of the word Chapu. The roots of chapu tālas is in folk music. There is no set framework for chapu tālas. Unlike other tālas, it lacks angas. There are four chapu tālas.

Types	Aksharas	Comparison with respective Jāthis
TrisraChapu	1.5 aksharas	Half of Trisra Jāthi (3aksharas)
MisraChapu	3.5 aksharas	Half of Misra Jāthi (7 aksharas)
KhandaChapu	2.5 aksharas	Half of Khanda Jāthi (5 aksharas)
SankeernaChapu	4.5 aksharas	Half of Sankeerna Jāthi (9 aksharas)

## 3. ASHTOTHRASHATA TĀLAS:

108 tālas are called as Ashtothrashata tālas. In this 108 tālas, first 5 tālas are called as 'Marga tālas' and rest 103 tālas are called as 'Desi tālas'.

### ASHTOTHRASHATA TĀLAS (108)



## 4. MARGA TĀLAS:

The Marga tālas are:

1. Chachchatputa - 2Gurus, 1Laghu, 1Plutham(33Aksharas)
2. Chāchaputa - 1Guru, 2Laghus, 1Guru(26aksharas)
3. Shatpitaputrika - 1Plutham, 1Laghu, 2Gurus, 1Laghu, 1Plutham(50Aksharas)
4. Sampadveshakta - 1 Plutham, 3 Gurus, 1Plutham (48 Aksharas)
5. Udghatta - 3 Gurus (24 Aksharas)

Marga tālas are also called as Pancha tālas as it represents 5 faces of Lord Shiva. Here Laghu has 5 aksharas instead of 4 aksharas.





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Names of 5 faces of Lord Shiva	Syllable	Direction	Power	Element	Colour	Deputed Lord
Sadyojāta	Na	West	Creation	Earth	White	Brahma
Vāmadeva	Ma	North	Preservation	Water	Saffron	Vishnu
Aghora	Śi	South	Dissolution	Fire	Black	Rudra
Tatpurusha	Vā	East	Obscuration	Air	Gold	Maheśvara
Isāna	Ya	Upward	Revelment	? kāśa	Crystal	Sadāśiva

Chachchatputa tāla represents Sadyojāta.

Chāchaputa tāla represents Vāmadeva.

Shatpitaputrika tāla represents Aghora.

Sampadveshtaka tāla represents Tatpurusha.

Udghatta tāla represents Isāna.

## 5. DESI TĀLAS:

In 108 tālas, from Adi tāla (6th tāla) to Utsava tāla (108th tāla) are Desi tālas. Simhanandhana tāla (37th tāla) which is the longest tāla in 108 tāla scheme is also a Desi tāla.

## 6. MELAKARTHA TĀLAS:

There are 72 Melakartha tālas from Kanakaangi to Rasikapriya. It is said that these rhythmic forms should not be expressed as tālas at all in accordance with the Tāla prastara guidelines.

## 7. NAVASANDHI TĀLAS:

Festivals were celebrated lavishly at temples during the Chola era. Some tālas were made for the pooja practises. Nine tālas known as Navasandhi Tālas are used in nine junctions during the ceremony of raising the flag before annual festivals in temples dedicated to a particular deity. For each direction(sandhi), a certain rāga, tāla, song, dance, musical instrument, and sloka are performed.

Sandhi	Tala	Angas	Aksharas
Brahma	Brahma	ISIS	28
Indra	Indra	IISIOδ	25
Agni	Mattābharanam	IOIOI	16
Yama	Bhrungi	ISII	20
Nairruti	Nairruti	IIIOO	20
Varuna	Nava	IOOOI	14
Vāyu	Bali	OOOI	10
Kubera	Gho? ? ari	ISSS	32
Ēshānya	Takkari	SIS	20

## 8. CHANDA TĀLAS:

The ‘Chanda Tālas’ are primarily employed in Tiruppugazh songs and are generated more naturally depending on the poetic metres of the lyrics. Sage Arunagirinadhar is believed to have composed over 16,000 songs and only 1365 songs have so far been found.

The seven rhythmic syllables are ta, dhi, tom, nam, tha, lan, and dhin, just as there are seven swaras: sa, ri, ga, ma, pa, dha, and ni. The twelve basic chandams are tatha, thanda, tayya, tanna, tanana, thanath, thanaththa, thananda tanatana, tanatayya, tanatanana, and taana. All of Arunagirinadhar’s Tiruppugazh songs are found in Chandappa.

## 9. SIMHANANDHANA TĀLA:

Simha + Nandhanam. Simha means Lion. Nandhanam may be Nardhanam because while dancing to this particular tāla a dancer can draw a Lion by foot work. Simhanandhana tāla is the longest tāla in world music. It is the 37th tāla in 108 tālas. There are 512 aksharas, 128 kriyas (or beats), and 18 angas in it.



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### Angas:

Guru+ Guru+Laghu+ Plutam+ Laghu+ Guru+Drutam+ Drutam+ Guru+Guru+ Laghu  
+Plutam+Laghu+Plutam+Guru +Laghu+Laghu+ Kaakapaadham

### Symbols:

8+8+1+8+1+8+0+0+8+8+1+8+1+8+8+1+1+ +

### Counts:

8+8 +4 +12+4+8 +2+2+8 +8+4 +12 +4+12 +8 +4+4+16 =128

Along with the often used angas - Laghu and Drutam, this tāla also includes the infrequently used angas - Guru, Plutham, and Kaakapaadham. Except Anudrutam all the Shadangas are used. This is the only tāla which has kaakapaadham as its anga.

16 Āvarthas of Adi Tāla are equal to 1 Āvartha of Simhanandhana Tāla. Older musicians who refer to this tāla as a 'Simha Swapnam' have talked extensively about it. This tāla has 6 tālas from 108 tāla pattern. In the same order, they are Chachchatputa, Rati, Darpana, Kokila Priya, Abhanga and Mudrika tālas.

## 10. DESADHI AND MADHYADHI TĀLAS:

Desadhi tāla is the tāla when the song begins after six mātras (or 1.5 aksharams into the tāla cycle). Madhyadhi tāla is the tāla when the 'Eduppu' (i.e., the song's starting point) begins after two mātras (or half an aksharam into the Tāla cycle) rather than at the cycle's beginning. The Desadhi tālas are rather difficult, while the Madhyadhi tālas are fairly simple to understand. In Desadhi tālas, well-known Kritis include Raguvamsa Suda, Bantureethi, and Orajū Pusu.

## CONCLUSION:

Tāla can be viewed as a tool for gauging the song's speed and, to a certain extent, its structure. Tāla aids in keeping the beats or rhythm of a song steady. Besides, it captures the tone of that song. Body movements, facial expression, and rhythm are all intertwined in classical dance, much like the soul of a human body. Therefore, rhythm (tāla) is crucial in dance and music. Now-a-days many tālas are emerging based on the permutation and combination of the above tālas.

# MAZE

- By G.U. DHANSHIKA

C	M	V	Z	H	E	A	D	R	A	X	O	E	I
R	E	A	L	S	D	T	H	O	D	A	G	L	A
O	N	B	M	A	F	P	I	W	N	Q	L	H	N
W	F	I	V	D	S	U	N	J	V	A	Z	K	Q
N	Z	U	N	R	T	Y	A	X	V	P	W	I	N
K	O	M	M	A	I	U	A	L	T	O	N	S	E
R	O	G	P	Z	G	Q	E	Y	X	F	V	L	N
X	L	R	S	J	Y	M	Z	F	R	A	W	H	O
N	F	K	V	U	R	Z	O	S	C	G	E	T	O
R	D	Q	Y	A	D	T	X	I	F	Q	K	E	M
S	F	Z	L	T	I	Z	K	V	Y	S	G	F	F
I	L	A	N	G	O	A	D	I	G	A	L	p	L
H	M	H	E	R	M	F	Q	K	N	G	Z	V	A
V	L	I	T	E	R	A	T	U	R	E	M	C	H

## Questions

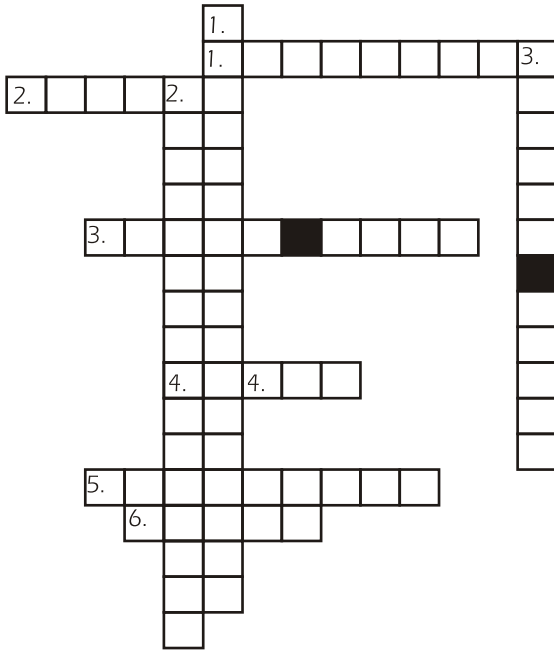
- 1) DANCE TAUGHT BY PARVATHI
- 2)SIRO BEDHA MEANS \_\_\_\_\_ MOVEMENT
- 3) AUTHOR OF SILAPADIKARAM
- 4) COMBINATION OF ALL ADAVUS
- 5) THE WORD FROM KUMMI IS DERIVED
- 6) FAMOUS BHARATANATYAM EXPONENT
- 7) ORNAMENT OF KATHAKALI
- 8) MEANING OF ARDACHANDRA
- 9)VAHANA OF BRAHMA
- 10)ANGIKAM, \_\_\_\_\_,AHARYAM AND SATHVIKAM
- 11)ONE WHICH GIVES MINE INFORMATION OF KNOWLEDGE
- 12)WHICH MEANS TO STEP,TO REACH OR TO ACHIEVE
- 13) THIS IS CALLED AS EXPRESSIVE DANCE
- 14) MEANING OF MAKUTE

## ANSWER KEY

HALF MOON, LITERATURE, SWAN, KORVAI, ILANGO ADIGAL, HEAD, NRTYA, THODA, VACIKAM, KOMMAI, LASYA, ADAVU, ALARMERVALLI, CROWN

# Crossword

- By Meiyammai Ramanathan



## CLUES

### Across

- 1) Rekha
- 2) Agility
- 3) The 'Fifth-véda'
- 4) Śakaṭam - Khaṭvā hands
- 5) Extreme Heat
- 6) Palm

### Down

- 1) Authored by Nandikesvara
- 2) Staged in the 'Indradhvaja' Festival
- 3) Śabdham
- 4) Sun

## Answers

1. A  
 1. B O D Y L I N E S  
 2. J A V A H  
 M I  
 R N  
 I A  
 3. N A T Y A ■ V È D A  
 A A  
 M D  
 A A  
 4. N Ṛ T I  
 T P A  
 H A V  
 5. G H A N A T A P E  
 6. P A N A U  
 A M  
 M

# Connecting Dots

- By S. Shashini Shri Sudhakar





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## Art is Omnipresent

- By Varsha J

She entered with a smile  
That lasted quite a while  
Her eyes were long  
And her attire beautifully adorned

Eye followed wherever she moved  
Eyebrows quenced when fused  
Afraid I was , unaware of culture  
Sole reason, cause it defines the future...

Fingertips in its own rhythm  
When she began her layam  
Slowly and gently she rised  
Amused was I looking her eyes

Wondering where the sound came from  
Eye balls turned left  
Five artists In a divine form  
Answer for where the sound came from

Pretty much aware of those big anklets  
Will it poke or not? I thought  
Never did she show any pain  
Sure was I, she enjoyed her way.

The aspiring artiste drew near  
Her smile mirrored my delight  
With utmost humility, I conveyed  
The culture has left a deeper elite

# Saadhaka Prayathnam

## Chennai Toppers

### Level 1



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Dr Himaja Athul Kumar



**R. Darshni**

Ms. Dhivya Srilakshmi



**A.K. Prathiksha**

Shree Sanga Mudra



**P.K. Saranya**

Shree Sanga Mudra



**Rithsika Suresh**

Shree Sanga Mudra



**Sudhiksha. R**

Shree Sanga Mudra



**Ananyaa. R. Kumar**

Smt. Chithra Muralidaran



**Arya. R. Menon**

Smt. Chithra Muralidaran



**Ritisha Sai Mudella**

Smt. Deepa Bharath



**Abinaya R**

Smt. Ishwarya Balabharathy



**Dhanya Anikode Karthik**

Smt. Ishwarya Balabharathy



**G. Hashini**

Smt. Ishwarya Balabharathy



**Hasmita R.B.**

Smt. Ishwarya Balabharathy



**R.A. Adithi**

Smt. Ishwarya Balabharathy



**Geetha S**

Smt. K.P. Gokila Vani



**D. Raksha**

Smt. K.P. Suganya



# Saadhaka Prayathnam

## Chennai Toppers

### Level 1



**Hersithaa. D**

Smt. Kanaka Krishna Prashanth



**S. Sriharini**

Smt. Kanaka Krishna Prashanth



**A.R. Hemasree**

Smt. Krishnapriya Jayagar



**Amrutha J**

Smt. Krishnapriya Jayagar



**Dishitha J.R.**

Smt. Krishnapriya Jayagar



**Pavithra M**

Smt. Krishnapriya Jayagar



**Samritha S**

Smt. Krishnapriya Jayagar



**Shamrithaa S**

Smt. Krishnapriya Jayagar



**Suchitra J**

Smt. Krishnapriya Jayagar



**Tapasyaa Shree G**

Smt. Krishnapriya Jayagar



**Ananya T. V.**

Smt. M. Lakshmi Priya Raja



**Prithivya S**

Smt. M. Lakshmi Priya Raja



**Shambavi Anand**

Smt. Preethi Anand



**Pranavi V.S.R.**

Smt. Reshmi Ranjith



**Seetha A**

Smt. Reshmi Ranjith



**Sai Sakthi S**

Smt. Vaidehi Harish

# Saadhaka Prayathnam

## Chennai Toppers Level 1



**Saranya V**  
Smt. Vaidehi Harish



**Swetha S. V.**  
Smt. Vaidehi Harish



**Abhinaya B**  
Smt. Vidyalakshmi



**Gajalakshmi R**  
Smt. Vidyalakshmi



**Gauthami D**  
Smt. Vidyalakshmi



**Poojasri. K.B.**  
Smt. Vidyalakshmi



**Mohana Priya S**  
Shri. M. Sumodh



# Saadhaka Prayathnam

## Chennai Toppers

### Level 2



**Oviya M**

Dr Himaja Athul Kumar



**Deetya Tata**

Dr. Sreelatha Vinod



**Harini B**

Shree Sanga Mudra



**Rishika K.R.**

Shree Sanga Mudra



**K.H. Chandra Hasini**

Shri Binesh Mahadevan



**Keerthana S**

Shri Binesh Mahadevan



**Hasini Kothakapu**

Smt. Deepa Bharath



**K. Nanthithaa Shree**

Smt. Krishnapriya Jayagar



**Diya Venkateshwaran**

Smt. Reshmi Ranjith



**Krithi R**

Smt. Reshmi Ranjith



**Madura Hasini C.S.**

Smt. Vaidehi Harish



**Shreenidhi**

Smt. Vaidehi Harish



**Swasthika J**

Smt. Vaidehi Harish

# Saadhaka Prayathnam

## Chennai Toppers Level 3



**Aditi**

Smt. Chithra Muralidaran



**Saagarika Venkatesh**

Smt. Chithra Muralidaran



**V.M. Tharunika**

Smt. Chithra Muralidaran



**S. Apsara**

Smt. Kanaka Krishna Prashanth

## Chennai Toppers Level 4



**V. Anushree Reddy**

Dr. Divyasena



**Alagu Abirami**

Dr. Sreelatha Vinod



**Akshaya D**

Shri Binesh Mahadevan



**Anushiya Hariharan**

Smt. Kanaka Krishna Prashanth



**Maduvanathi M**

Smt. M. Lakshmi Priya Raja



**Swetha Swaminathan**

Smt. Vaidehi Harish

# Saadhaka Prayathnam

## Chennai Toppers Level 5



**Ananya K**  
Dr. Sasirekha Raammohan



**G. Shobini**  
Shri Binesh Mahadevan



**G. Vikashini**  
Shri Binesh Mahadevan



**Saagarika N**  
Shri Binesh Mahadevan



**Namritha P. S.**  
Smt. M. Lakshmi Priya Raja



**Varsha. J**  
Smt. M. Lakshmi Priya Raja



**Karri Dakshayani  
Srisnehitha**  
Smt. Saritha Kalyan



**Meghana Kumar**  
Smt. Sindhu Shyam

# Saadhaka Prayathnam

## Coimbatore Toppers

### Level 1



**Deetsanaa J**

Smt. Amutha Dhandapani



**Hansikaa R**

Smt. Amutha Dhandapani



**Pranita J**

Smt. Amutha Dhandapani



**Sreya B**

Smt. Amutha Dhandapani



**Shobika G**

Smt. Amutha Dhandapani



**G.L. Vainavi**

Smt. Meenakshi Sagar



**Jyoshini A**

Smt. Meenakshi Sagar



**Thriptika.S**

Smt. Meenakshi Sagar



**Aadhanasree J**

Smt. Mrudula Rai



**Charumathi A**

Smt. Mrudula Rai



**Sukrutha N**

Smt. Mrudula Rai



**Ananya S**

Smt. Uma Gopalakrishnan



**Avantika B**

Smt. Uma Gopalakrishnan

# Saadhaka Prayathnam

## Coimbatore Toppers Level 2



**K.M. Vedha Mrithika**  
Smt. Amutha Dhandapani



**Navya Arya R**  
Smt. Amutha Dhandapani



**C.P. Rini Andrea**  
Smt. Meenakshi Sagar



**Preethi S**  
Smt. Mrudula Rai



**Rithviga V.S.**  
Smt. Mrudula Rai



**Saijayani S**  
Smt. Mrudula Rai



**Sarada Saileswaran**  
Smt. Mrudula Rai



**Sathvika B.P.**  
Smt. Mrudula Rai



**Shanjna N.S.**  
Smt. Mrudula Rai



**Shree Nidhi S**  
Smt. Mrudula Rai



**Dhanya G**  
Smt. Uma Gopalakrishnan



**Pranathi S**  
Smt. Uma Gopalakrishnan

# Saadhaka Prayathnam

## Coimbatore Toppers

### Level 3



**Pushpaja U.A.K.**  
Smt. Mrudula Rai



**Srinidhi N**  
Smt. Mrudula Rai



**Sruthi S**  
Smt. Mrudula Rai



**Niranjana V**  
Smt. Samitta Arora



**R. Dhayanand**  
Smt. Samitta Arora

## Coimbatore Toppers

### Level 5



**Sridhirini Suresh Kumar**  
Smt. Meenakshi Sagar



**Vaishnavi V**  
Smt. Meenakshi Sagar



# Saadhaka Prayathnam

## Tiruppur Toppers

### Level 1



**K.B. Varshaa**  
Dr. Sandhya Sankar



**Miruthula. D**  
Smt. Menaga S

## Tiruppur Toppers

### Level 2



**Gopika T**  
Dr. Sandhya Sankar



**R.A. Preetha**  
Dr. Sandhya Sankar

## Walajah Toppers

### Level 5



**Shailendiran V**  
Shri Murali Srinivasan

# Saadhaka Prayathnam

## Level 6 Toppers



**Harshini T**  
Mrudula Rai



**Meera Shree D**  
Mrudula Rai

## LL2 Toppers



**M. Idihashini**  
Shri. Shabin Bright



**S. Deepadharshini**  
Shri. Shabin Bright

