

Sivanarthanalayam

Grade 4



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BharathaNatya Kalaikoodam

பரதநாட்டியக் கலைக்கூடம்

Jathiswaram:

1. Jathis + Swarams make Jathiswaram.
 2. Jathiswaram is a purely Nirutha piece and has no special meaning.
 3. It is the second stage performance in the Natiya Markam.
 5. It starts with Theermanam, followed by Korvais, with Mei Adavus in between for beauty.
 6. Jathiswaram is divided into three parts: Pallavi, Anupallavi, and Charanam. The Pallavi is repeated many times.
 7. Jathiswarams can be set in a variety of ragams and thalams, each invoking a different mood and set of rhythmic patterns. E.g – Kalyani and Vasantha.
- ** Swarams are the seven Carnatic musical notes (s r g m p d n)**

Sabtham:

1. Sabtham is the third stage program in the Natiya Markam.
2. This is the first item in the Natiya Markam that involves Abinayam (facial expressions).
3. Sabthams are devotional songs.
4. 'Sabtha' means seven; Sabthams are usually set in Misra Chapu Thalam and Ragamalika ragam.
5. Sabthams are divided into Kandikais.
6. Sabtham describes the greatness of deities such as Krishna, Shiva, and Murugan.
7. Sabthams include small Sanchari Bhavas (short stories related to the deity) in the Sabtham.
8. Sabthams may change ragams for each Kandikai.

Similarities between Jathiswaram and Sabtham:

1. Jathiswaram and Sabtham are both in the Natiya Markam.
2. Both items are set to a beat and rhythm.
3. Both require imagination and creativity.
4. Both are pleasing and satisfying to the audience.
5. Both are set in a variety of Ragams and Thalams.
6. They both use many different Hasthas and Bethas.

Differences between Jathiswaram and Sabtham:

1. Jathiswaram is Nirutham, but Sabtham is Niruthyam.
2. Jathiswaram is the second stage program, but Sabtham is the third.
3. Jathiswaram is divided into Pallavi, Anupallavi and Charanam, while Sabtham is split into Kandikais.
4. Jathiswaram is filled with footwork, but Sabtham is full of facial expressions.
5. Sabtham can change its's ragam for each Kandikai but Jathiswaram will not.

Gowtham:

1. Gowtham may have derived from the Sanskrit word 'Kauttakam' meaning praise. Gowtham is usually the praise of a deity but can also be dedicated to kings or noblemen.
2. It is an invocatory item.
3. In the olden days, Gowthams were performed in temple rituals. Now it is also performed on stages.
4. Gowthams begin with a rhythmic dance sequence, followed by verses praising the deity, and ends with rhythmic syllables.
5. Normally, they start with the solkattu 'Thith thith thei' and end with 'Thaaku theku thakita'.
6. Gowtham can also be called 'Kavithuvam'.

Bharathanatyam is made of two main components which are:

- **Thandavam** – the forceful and fast element
- **Lashyam** – the softer and graceful element

Lashyam:

'Lashya' literally translates to beauty, grace and happiness. The term 'Lashya', in the context of Hindu mythology, is described as an element that Parvathi created, and it is the personification of the feminine form of dance. Lashya is an element of dance which is delicate, graceful, and consists of gentle movements that express emotions. It is danced by women. It is said that Parvathi taught Lashya to Usha (daughter of Banasura), who then passed on this art to Kobikas who live in Duvaraka.

Thandavam:

1. Thandavam consists of fast footwork, forceful but intricate movements, quick turns, majestic poses etc.
2. It is Nirutham.
3. It is considered the personification of the masculine form of dance.
4. It must be performed continuously; it cannot be performed part by part.
5. It should be performed by following the rhythm and song.
6. It is said that Thandavam was created by Lord Shiva, who taught it to Thandu Munivar, who then taught it to the 'Boologa' people (people who live on earth).
7. It used to be performed only by men, but now women can also dance Thandavam.
8. When they were first created, there were 108 Thandavams, this was then reduced to 64, and now they have been narrowed down to 7 famous Thandavams (also known as the Saptha Thandavams):
 - **Ananda Thandavam** – this represents all five of Lord Shiva's divine qualities: destruction, creation, preservation, illusion and revelation. This is the most iconic Thandavam associated with the Nataraja pose.
 - **Gowri Thandavam** – A tender dance performed with his wife Parvathi. Also known as 'Uma Thandavam'.
 - **Santhiya Thandavam** – The Thandavam performed in the evening under the twilight, with other deities playing instruments whilst Shiva dances.
 - **Samhara Thandavam** – 'The dance of destruction', performed in a violent mood. Also known as 'Rudra Thandavam'.

- **Thirupura Thandavam** – The dance Shiva performed after destroying the three Asura (demon) cities.
- **Kalika Thandavam** – This is performed by Shiva in his fierce form to destroy evil.
- **Urthuva Thandavam** – The iconic Thandavam where Lord Shiva lifts his right leg vertically to the sky, to beat Goddess Kali in a dance.

Similarities between Thandavam and Lashyam:

Both Thandavam and Lashyam are main elements of Bharatanatyam. They both require music for effect, beat and rhythm. Additionally, they both use various Hasthas and Bethas.

Differences between Thandavam and Lashyam:

1. Thandavam is danced and created by Lord Shiva, but Lashyam is performed and created by his wife, Parvathi.
2. Thandavam is Nirutham, however Lashyam is Niruthyam.
3. Thandavam is made up of fast, forceful movements whilst Lashyam is made up of gentle, delicate movements.
4. Thandavam is generally performed by men, but Lashyam is generally performed by women.

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Theermanam:

1. Theermanam comes at the end of Korvais.
2. It means the end of a rhythmic pattern.
3. It is performed in third speed.
4. It is made up of jathi/miruthanga solkattu.
5. The Theermana Adavus are: 'kitathaka tharikitathom' or 'thathingkinathom'.
6. They are essential to end a korvai or composition.

Differences between Korvais and Theermanam:

1. Many adavus combined makes a korvai, but Theermanam is the ending of a Korvai.
2. Korvais start in first speed and end in third speed, but Theermanams are only performed in third speed.
3. Korvais can be made up of any adavu, but Theermanams are only made of the adavus 'kitathaka tharikitathom' and 'thathingkinathom'.
4. Korvais are made of adavu solkattu, but Theermanams are made of miruthanga solkattu.

Kinkini:

1. Kinkini means 'Salangai'
2. Each bell has a spherical shape and is made from brass.
3. In the olden days, the bells were tied onto a black rope that was tied onto the dancer's legs. Between each bell was a one-inch gap.
4. There used to be 100 bells on the left leg and 200 bells on the right leg, now each leg has 30-50 bells sewn on a leather band.
5. The bells produce pleasant sounds and help maintain rhythm.
6. The God of kinkini is 'Tharakaranam' or 'Nadachatiram'.

Definition of a dancer: (Paathra Lakshanams)

Physical features:

The dancer should have a youthful appearance. Have long, beautiful, and supple (flexible) limbs, a slender body, slim waist, be neither too tall, short, fat or thin, have full round breasts, and overall, an attractive physical appearance. They should have a pleasant face to portray a myriad of facial expressions, large expressive eyes, an attractive smile, fine rows of teeth, long well-formed fingers, graceful hand gestures, and lips red like a cherry.

Characteristics:

The best dancer is one that has musical training and can coordinate exactly with the thala and tempo of the vocals and instrumental accompaniments, knows when to start and stop based on the music, and can beautifully convey the meaning of the song through abinayam. They should be self-confident, eager to learn this art, patient, charming, agreeable, a teamworker, obedient to guru, devoted to God and respectful to other

Pathaka Hastha Viniyogam:

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Naatyaarambhe	Beginning of the dance
2.	Vaarivaathe	Group of clouds
3.	Vane	Forest
4.	Vasthunishethane	Forbidding things
5.	Kujasthale	Breast
6.	Nishaayamcha	Dark night
7.	Nadhyaam	River
8.	Amaramandale	Heaven
9.	Thurange	Horse
10.	Kandane	Cut
11.	Vaayow	Wind
12.	Shajane	To sleep
13.	Gamanothyame	Leading a group
14.	Prathapecha	Praise
15.	Prashadhecha	To wish well
16.	Chandrikaayam	Moonlight
17.	Ghanathape	Unbearable heat
18.	Gavathapaathane	Closing and opening a door
19.	Sapthavipajarthe	Seven cases
20.	Tharangake	Small waves
21.	Veedhipraveshapaaavepi	Entering the street

22.	Samathvecha	Equality
23.	Angaraakake	Touching the body
24.	Aathmaarthe	Pointing to oneself
25.	Sapathechaapi	Vow
26.	Dhushnibhaavanetharshane	Being silent
27.	Thalapathrecha	Writing on palm leaf
28.	Kedhecha	Shield
29.	Dhrowjaathiswashanethatha	Touching things
30.	Aaseervaathakriyayamcha	Blessing
31.	Nirubashthasheshabhaavane	Emperor
32.	Thathra Thathrechi Vajane	Here and there
33.	Sinhowthu	Ocean waves
34.	Sukruthikrame	Succession of good deeds
35.	Sambhothane	Addressing
36.	Proghepi	Moving forward
37.	Gadgarubashathaarane	Holding a sword
38.	Maase	Month
39.	Samvathsare	Year
40.	Varshathine	Rainy day
41.	Sammaajane thatha	Sweeping

Evamachechu Yujchathe Pathaka Hastha Bhava Naha

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Thripathaka Hastha Viniyogam:

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Makute	Crown
2.	Vrikshapaavesu	Branches of a tree
3.	Vajre	Indra's weapon
4.	Thatharavaashave	Lord Indra
5.	Kethaki Kusume	Kethaki flower
6.	Dheepe	Lamp
7.	Vangijualaathivrumbhane	Fire
8.	Kapothe	Pigeon
9.	Pathralekaayam	Writing a letter
10.	Bhaanathe	Shooting an arrow
11.	Parivathane	Circular movements
Yujchathe Thripathakoyaam Kathitho Paratho Thamaki		

Arthapathaka Hastha Viniyogam:

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Pallave	Young leaf
2.	Pallake	Wooden plank
3.	Dheere	River
4.	Ubayorithivaachake	Showing two
5.	Krakache	Saw
6.	Surikaayamcha	Small knife

7.	Dhuvaje	Flag
8.	Gopura	Temple tower/Pyramid
9.	Shringayoko	Horns
Yujchathe Arthapathakoyaam Thathath Karma Prayothake		

Katharimuga Hastha Viniyogam:

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	StreePumsayosthu Vishveshe	Man and Woman
2.	Viparja Sapathepiva	This and that
3.	Lundane	Rolling
4.	Nayanamthecha	Corner of the eyes
5.	Marane	Death
6.	Bhedabhavane	Difference
7.	Vidjutharthe	Lightning
8.	Abiekashayavirahe	Separation
9.	Pathanethatha	To fall
10.	Lathayaam	Creeper

Yujchathe Yathu Sakara Katharimugaha

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Mayura Hastha Viniyogam

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Mayoorasye	Peacock
2.	Lathaayamcha	Creeper
3.	Shakune	Omen Bird
4.	Vamanethatha	Vomiting
5.	Alakasaapanayane	Untangling hair
6.	Laalaatha Thilakechutha	Applying Pottu
7.	Nadhyuthakasya Nikshepe	Sprinkling river water onto the head
8.	Shaasthravaadhe	Teaching the tradition
9.	Prasidhake	Fame
Evamachechu Yujchathe Mayurakara Bhavanaha		

Arthachandra Hastha Viniyogam:

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Chandre	Moon
2.	Krishnaatamipaajee	Waning moon
3.	Galahasthaapakepicha	Pushing by the neck
4.	Ballayuthe	Spear
5.	Devathaanaam Abishechanakarmini	Offering to God
6.	Bukpaathrecha	Dining plate
7.	Udbave	Birth

8.	Katyaam	Waist
9.	Chinthaayaam	Thinking
10.	Aathmavaachake	Soul
11.	Dhyaanecha	Meditation
12.	Praathanechaapi	Prayers
13.	Angaanaam Sparshanethatha	Touching the body
14.	Praakruthaanaam Namaskare	Respecting elders

Arthachandroni Yujchathe

Arala Hastha Viniyogam:

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Vishaarthi Amirtha Baaneshu	Poison / Nectar
2.	Prachanda Pavanepicha	Cyclone

Shugathunda Hastha Viniyogam:

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Baanaprayoge	Shooting an arrow
2.	Kuntharthhe	Spear
3.	Aalayasmuthikrame	Remembering past events
4.	Marmokthyaam	Saying mystic things
5.	Ugrabaaveshu	Violent mood

Shugathundoni Yujchathe

Mushti Hastha Viniyogam:

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Sthre	Firm
2.	Kajakrake	Grasping hair
3.	Dhaarthye	Courage
4.	Vasvaathinaamchathaarane	Holding things
5.	Mallaanaam Juchapaavepi	Wrestling

Mushti Hasthoya Mishyathe

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