

DIFFERENCES OF ABHINAYA IN BHARATHANATYAM AND ANDHRANATYAM

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ABSTRACT

The Aim of the title is that to give the differences of abhinayam followed in Bharathanatyam and Andhranatyam. In all classical dance there are many abhinayas that are followed by the dancers. This paper deals with the abhinayas of Bharathanatyam and Andhranatyam. The abhinaya that distinguished in the Andhranatyam as the art of female artists in Andhra Pradesh and in Bharathanatyam abhinaya is described as the different feelings of emotions on physical actions. In Natyasastra abhinayas had stated as Angika, Vachika, Aharya and Sattvika. The natya which has been done by gestures in the body for initiating the characters. In Bharathanatyam Caturdhaa abhinaya that has four type of abhinaya are angika, vachika, aharya and satvika. It communicate through the body and parts of body is angika. It communicates through the speech, sound etc is vacika. The one which is communicates the costume, colour, jewellery etc is aharya and communicates through the innate emotions facial expressions is satvika.

KEYWORDS

Andhranatyam, Bharathanatyam, abhinaya, emotions, ornaments.

INTRODUCTION

The etymological explanation for the term abhinaya is given in detail in Sanskrit works such as Natyasastra, Abhinava-bharati, Sahityadarpana etc. But in general both abhinaya system followed in the Bharathanatyam and Andhranatyam terms as the lead the subject matter to the people. The importance of abhinaya in the final delineations of rasa was to which there are three varieties namely Vachika rasa, Nephathya rasa and svabhavaraja rasa which will verbal support, ornamentation and innate qualities respectively. There are two main varieties called samanya and citra. Samanya abhinaya is only a composite name for vachika, Angika and Sattvika abhinayas put together. Similarly Citra abhinaya is a composite name of a set of Angika abhinayas for definite objects or ideas like morning, noon etc. The author of Natyasastra says that these remarks itself make it unnecessary to accept two additional abhinayas called Samanya and Citra abhinayas.

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METHOD OF RESEARCH

This study adopts the historical literature like Natya Sastra which gives a scriptural status by this effective treatment of Abhinaya with its intrinsic involvement of hands, feet, eyes and gestures in both Bharathanatyam and Andhranatyam which both classical dance have its own style of demonstrating abhinayas.

NATYASAstra DESCRIPTION ABOUT ABHINAYA

“Yasmaat prayogam nayati tasmaad abinayah smritah”

In natyasastra the abhinaya is described as the following with four types of abhinaya

“aangiko vaacikascha aharya:saatvikasthatha

Catvaar abhinaya hyeto vigneeyaa naatya samsrayaah”

Caturdhaa abhinaya have the four abhinayas are the Angika, vachika, Aharya, Satvika

SAMANYA ABHINAYA

It arises out of words, body language and emotional exhibition. Out of these the emphasis is made of satva, body language and emotional for many dramatic presentation, margam and many acts in Bharathanatyam. Any exhibits satva in a rich and profound manner is considered to be

‘jyesta’ that is superior where it is performed as the conveyed in a mild manner as ‘madya’ that is middling and where there is no satva it is called as ‘adhama’ which is inferior. Samanya abhinaya harmonious representation can be abhyantara regular or baahya irregular. When a performer performs with the movements which is not violent too fast or complicated with many laya, tala and kaala with the abhhyantar. This type strongly conforms with the lakshana rules and in various artforms.

CITRA ABHINAYA

In natyasastra lists some of the illustration for representation of abhinaya as the especially angika abhinayas through the gestures in body. In contemporary bhārathanatyam conveys with the same ways. It indicates that the pataka and swastika hands held above the head levels of udwahita siras and eye looking up at a distance. When the dancer's eyes look down and the adomuka siras is used with the helpful with the indicating the depth floor etc. This list includes many such common things including the gestures for anubhavas, weapons, seasons are also listed.

COMPARITIVE STUDY OF ABHINAYA PERFORMED IN BHARATHANATYAM AND ANDHRANATYAM

1.ABHINAYA IN BHARATHANATYAM

In bhārathanatyam the abhinaya is explained as representation for communication through the meaning is communicated as expressed from various artists to the audience specially the natya which is providing the flowing of sentences. It is provided to the spectators is called as abhinaya. There are body is divide into three divisions which has the anga, prathaanga and upaanga.

“Abhipurvastunijnadhaturahimukhyardha nirnaye

Yasmad padarthan nayethi tasmatsabhinaya:smritha

According to Natya satri the following are as follows

“Angiko vachikaschaivahagaharya:satvikasthatha

Jneyasthabhinayo vipraschaturtha parikampitha

Tatra tvabhinasyaiva pradhanyamithi kathhyathe

Angikop vachistadvadaharya:satviko अपरा

The Nandikeswara pays salutation to the Lord Shiva

“Angikam bhuvanam yasya vachikam sarvavangmayam

Aharyam chandrataraadi tam numa:satvikam sivam” Natyasastra VI.7

ANGIKABHINAYA

The Angika abhinaya is the expressing of body movements which forms the angikabhinaya. Angikas are of four types suchika, bhavaabhinaya, dotaabhinaya, lachanikaabhinaya. The another category angika is of 6 types and follows as vakya, suchya, ankura, shakha, natyayitha and nivrityankura.

“Thirividhasthangiko jneya:saariro mukhajaasthatha

Tadha cheshtakrita shaiva sakhangopanga- Samyuta”- Natyasastra VII.7

According to the Abhinayadarpana it is given as follows:

“Tatra angiko angainidarsita

Tatra aniko angapratyangopangai sthrodha prakasita” -Natyasastra VII.7

Angikabhinaya which is to express the meaning of a song or a poem through various gestures and hastas.

1)Anga

2)Upanga

3)Pratyangas

The follows that is used for the heads, hands, chest, feet as described as

“sirohastakativksha:shadango natyasangraha”

1)Vakya:It describes the pertaining of using the various rasa and bhava.

2)Suchya:The first abhinaya is done by bodily movements followed by expressions

3)Ankura:The angika abhinaya is expressed in the ankura.

4)Shakha: The abhinaya used for all the parts of the body from expressing from ideas.

5)Natyayitha:In this angas the word is itself implies the angas for the character themselves it replicate.

6)Nivrityankura:The expressed of an actor is understood by another actor through suchyabhinaya.

VACHIKABHINAYA

Vachika is the audio as element for communication.In dance it could be text,speech,dialogue,song.Besides words which have meaning even the syllables narrated as vacika.The types of vacika are swageetha,upageetha,sussabha and upasabha.In performance arena usage of costumes as apart from various body and sound. Vachikabhinaya is to sing a song or poem melodiously and express the bhava of the song or the poem.

“Vacha virachitha:kavyanatakadi thu vachika:” Natyasastra VII.7

The abhinayas that admits are as follows:

TABLE: 1.1

1)Alapa	8)Nirdesha
2)Pralapa	9)Vyapadesha
3)Vilapa	10)Upasabda
4)Anulapa	11)Svageetha
5)Sallapa	12)Upagita
6)Sandesha	13)Svasabda
7)Atidesha	14)Upasabda

AHARYA ABHINAYA

The helps of aharya abhinaya which inherits that the pusta,alankara,angaracha and sajiva.The reflection of inner emotion on face and body is satwika abhinaya.The satvika bhavas are the universal with no refernces of people and culture for there differences.Thus the four facilities of action,audio,sign and emotion help in effective communication.There are followings of saamanya anhinaya with the arises out of emphasis is laid out on satva.

It is not only abhinayas that are important but also the way each one of them are placed and used is also significanmt.Natyassastra lists some of ideas as their representation as angika abhinaya and for bodily gestures.The aharyaabhinaya is the decoration and ornamentation,make up fepicted by the artist or performer.Abarya abhinaya admits 3 categories such as

- 1) **Nijacharyabhinaya**
- 2) **Abhicharyabhinaya**
- 3) **Vyabhicharyabhinay**

1.Pushta:settings of stage with artificially made mountainous,chariots or flying objects etc

2.Alankara:Using garlanda,necklaces,ornaments on different parts of the body

3.Angarachana: Decorating the body with makeup and cosmetics.

4.Sanjiva: Entry of animals or other imaginary objects without feet on stage.

SATVIK ABHINAYA

Satvikabhinaya is the historic expression which is superior to three abhinayas.Bharathamuni considered the abhinaya which is has more of satvik abhinaya is the superior.The satvika in equal proporation to the other three is the mediocre and the abhinaya which consists of less satvika is the inferior.

“Satvika:satvikairbhavajna vibhavitha”

1)chakshushya satvika abhinaya

2)Vyanjaka Satrika abhinaya

ABHINAYAM IN ANDHRANATYAM

Andhra Natyam is a theatrical dance that originated in the small village of Andhra Natyam. It has a history of 2000 years lost during the Mughal and British rule. But it was revived in the 20th century. It mainly covers the ‘Lasya’ tradition of female dance and the male heroic dance of ‘Perini’. The Lasya tradition has three different styles - Aradhana Nirutham i.e.. A temple dance, dance and music.

In the year 1970 August 22 and 23, Andhra Pradesh Sangeeta Nataka Akademy had conducted a seminar on Abhinaya Sadassu. In this seminar, the Abhinaya as a distinguished art in Andhranatyam which is considered as the female dancing artistes. The difference in performance in the angika abhinaya and Satvikaabhinaya with which it is performed as the abhinaya as a Lasyangas in sitting position. The padarthabhinaya, Vakyarthabhinaya, Chitrabhinaya and Rasabhinaya were also discussed in the seminar. Since abhinaya took the place in Andhranatyam in various angas like slokas, padams, javalis, padavarnams and nayakuralu varnams. The artistes developed the Rasabhinaya tradition all over Andhra and in particular in East and West Godavari districts. In this tradition they sit and sing and perform the abhinaya for a padam, padavarnam, slokam, poem, javali etc. They exhibit histrionic expressions according to the texts like Bharatarasa Prakaranam, rasarnava sudhakaram.

Abhinaya is of four kinds. They are:

1. Angikam

Angikabhinaya is to express the meaning of a song or poem through various gestures.

2. Vachikabhinaya- It is to sing a song or poem melodiously and express the bhava of the song or the poem.

3. Aharyabhinaya- It is the decorative and ornament oriented abhinaya which are based upon the characteristics of the play.

4. Satvikabhinaya – It is the expression of poetry in Andhranatyam and the satvikabhinya is considered as the superior of the all abhinayas in Andhranatyam. And in Andhranatyam if the abhinaya is considered as the satvika abhinaya is less then such type of abhinaya is called inferior abhinaya. Satvikaabhinaya was developed by the Andhranatyam artistes since ancient times through the times of performance like javalis, ashtapadis of jayadeva and Amaruka slokas etc.

In Andhranatyam the padam presentation has four stages of abhinaya,

1) Padarthabhinayam: it is the word to word meaning description.

Example: Mundati vale napai nenarunnada swamy depicting the meaning of the words by hastyas.

Explanation:

Mundati Past-depiction by using the pataka, ardachandra or suchi hastas

Vale: like hamsasya hasta

Napai: Keeping pataka on chest

Nenaru : love hamsasya at the chest

Unnada: have pataka hasta

Swami :sikhara hasta to depict the husband

2)Vakyarthabhinaya: The whole meaning of sentence corresponds to the bhava of the sentence with angika abhinaya.Bhava with facial expressions corresponding to the gesticulation.

“mundati vale napai nenarunnada swami”

3)Bhavaabhinaya:

The presentation of the whole pallavi depends on the understanding of the emotional content of the theme.Here sanchari bhavas are included and elaborately presented.

4)Rasaabhinaya:

It includes the vachika that is voice modulation in singing according to the bhava is mentioned here.In older times the dancers had to know to sing the raga to enlighten the bhava rasabhava to take the audience with the raasa sastra and tala systems.The padams llike Nenejana,ne china dana,Evade vadu are taught to the students of Andhranatyam now.

CONCLUSION

In classical dance there are mostly follows the books like natyasastra,abhinaya darpana etc which tells about various abhinaya and makes us for learning many expression,emotions etc.In Bharathanatyam and Andhranatyam there are abhinayas which are followed based upon these books.But there are certain changes that are followed by both the dancers of Bharathanatyam, and Andhranatyam.Bothe the dance forms uses there own abhinayas for which they performs different dramas,margam,acts,and prabhandhams etc.Hence abhinayam is very important for a dancers who follows various classical forms so that there can maintain a perfect performances.

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