

‘A Pedagogic Study of Two Dance Forms’: A Case Study of Manipuri and Bharatanatyam

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By

PUKHRAMBAM LILABATI DEVI



DEPARTMENT OF DANCE

Sarojini Naidu School of Arts and Communication

UNIVERSITY OF HYDERABAD

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DECLARATION

I, PukhrambamLilabati Devi, hereby declare that this thesis, titled “A Pedagogic Study of Two Dance Forms” – A Case Study of Manipuri and Bharatanatyam submitted by me under the guidance of Dr. M. S. Siva Raju is a bonafide original research work which is also free from plagiarism. I also declare that I have not been submitted previously in the part or in full to this University or any other University or institution for the award of degree or diploma. I hereby agree that my theses can be deposited in the Shotganga/INFLIBNET.

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Dr. M.S. Siva Raju
Theses Supervisor,
Department of Dance
Sarojini Naidu School of Arts
And Communication
University of Hyderabad

Head,
Department of Dance,
Sarojini Naidu School of Arts
And Communication
University of Hyderabad

Dean,
S. N. School of Arts and Communication
University of Hyderabad

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Preface

It will be worth endeavouring to systematically study the roles played and has been playing by the Indian dance gurus who have been shouldering the progressive venture of Indian dances. Since nothing is impossible to systematically and scientifically grow up without the valuable roles playing by the teachers, it is true that demagogues or teachers are the architect of the society and they are aptly entitled as human engineer. It simply defines the importance in the study of pedagogy in all streams of education. So, a research work is equally necessary in respect of dance pedagogy to properly understand the values of the roles of the dance gurus. In the same time, it is beyond one's capacity to undertake the whole study of dance pedagogy of all Indian dances at a time and so selective study is always feasible to seek deeper study in one or the comparative study of two dance forms at one time.

The researcher knowing her limitation and capacity has decided to undertake the pedagogic study of two dance forms one the Manipur and the second Bharatanatyam on the basis that she had her previous academic scholarships in these two dances. The researcher was born and brought in Manipur and so is a Manipuri but she took up her higher studies in the Bharatanatyam and it is the first founding reason why she has decided to pick up these two dances for her study to pursue Ph.D. degree. Manipuri

dance belongs to the state of Manipur, the north-easternmost state of India and Bharatanatyam on the other hand is belonging to Tamil Nadu, the southernmost state of the country which give impression to the researcher to take up challenges in regards of their comparative studies one hand and ensuring the country's philosophy of unity in diversity – it is the second reason. The third but equally important to the researcher is that the two dance forms has had their long history of not less than two thousand years and both have been born and brought along with the historical values of their respective places and these are reflected in their performing art forms too.

In spite of having different methods and techniques of teaching-learning practices in these two dance forms, there is always seen commonality of pedagogic values, even with other dance forms and these common pedagogic values are to be reviewed time and again for pure sustenance in generations to come in this fast changing materialistic world.

For the matter of convenience, the research works had been undertaken by dividing into 6 (six) chapters. The chapter one is the introduction part which describes the background of the research work. The second chapter is for review of previous scholarship as to revisiting the forerunners' academic works in the areas associating with pedagogic perspectives. The third chapter deals with the background of the study of Manipuri pedagogy which further focus on the repertoire, dress and

costume, music and musical instruments of the Manipuri dance. The fourth chapter specially incline on the Manipuri dance pedagogy incorporating how the dance gurus teach the learners and what are the compulsory exercises and techniques associating with and how the teaching-learning practices are differently performed in Manipur. The fifth chapter is entirely for the study of the Bharatanatyam. This large chapter includes history of Bharatanatyam, its beautiful repertoire, associating exercises, pedagogical unit of its music, the kinds of musical instruments using in its performance, pedagogical unit of teaching techniques, body gestures and talams etc.

The sixth chapter is conclusion which is started with the comparative study of Manipuri and Bharatanatyam in regards of pedagogical importance and it is followed by the similarity of two steps formulae in teaching both to the learners and it concludes by mentioning the names of important dance gurus of the two dances in the first decades with selective descriptions of some of their contributions in the developments of their respective dances.

I, being the present researcher and author, have successfully used the empirical analysis as effective tools of study which incorporated searching of pedagogical values in all available materials in the two dance forms. It was further enhanced by direct interviewing various dance gurus of the two dances and many other supportive documents collected to my best capacity by following the valuable advice of my research guide Dr. M.S. Siva Raju,

Associate Professor and Head of the SN School of Arts and Communication,
University of Hyderabad.

Chapter – I

INTRODUCTION

The issue, background and scope:

The word ‘pedagogue’ originated from the Greek word ‘pedagogues’ denoting a slave who accompanied a child to school (from pais = boy + pedagogues = guide). Thus by ‘pedagogy’, is meant the profession or the science or the theory of teaching. And now the phrase ‘Dance Pedagogy’ denotes the theory of teaching dance. For the purposes of the present study, the researcher takes ‘dance pedagogy’ as the role of dance gurus (pedagogues) in the development of Indian classical dances.

It can be safely hypothesised that the pioneering dance teachers are the ones responsible for the evolution of Indian dances from their folk forms towards their classical ones. In other words, the dance pedagogues, create both the art of dance and its artists, through effective teaching-learning practices. This is the reason why teachers, alongside parents, are believed in Indian cultural tradition, to be next only to God, the creator of all.

Teaching dance is thus a sublime art which is enlivened by the dance pedagogues whose body and mind are dedicated to teaching-learning continuity in the field of dance. At the same time, it is saddening to see that the pivotal roles played by the devoted dance pedagogues in the development of Indian

dances, and their priceless contribution is not satisfactorily accounted for. This is really to be taken by any decent society as a great injustice and it is needed to be corrected as fast or far as possible.

At the same time it should also be admitted that a systematic study on the roles of the dance pedagogues is not an easy task because this has no precedence in the academics of Indian dance. More so, because the contribution of dance pedagogues is an issue of creativity related to a creative skill called dance and as such, is usually very hard to capture by a scientific and academic research. Given the importance of such an academic pursuit for the future of Indian dances in general and the two forms chosen, Bharatanatyam and Manipuri in particular, the task is to be carried out however difficult it is.

The present research is being limited to the study of Bharatanatyam and Manipuri only, neither with the view that they are the only two mutually comparable Indian classical dances nor with the view that these two are superior to the other Indian classical dances but because of the limitations in the ability of the researcher. Moreover, the study of pedagogies of all the Indian classical dances either as a whole or individually or in compared pairs expands the contours of the research so wide that it cannot be handled in a focused research of the present kind. Hence, for the purposes of sharp focus also, the researcher is limiting herself to the study of the pedagogies of the two forms Bharatanatyam and Manipuri only.

It should also be admitted that it is almost impossible to cover all the aspects of even the chosen two dance forms. For example, most pedagogies of Indian classical dances include physical exercises a detailed study of which can digress the research into a completely different area. Most Bharatanatyam teachers as well as Manipuri teachers incorporate Yoga asana training in the dance teaching. A detailed study of this aspect also is beyond the scope of present study. Though it is true that the Yoga aspects of dance training play a role in the mental and spiritual aspects of dance, the present research avoids concentrating on those aspects for the purposes of a sharp focus.

Dance pedagogy across various dance forms of India:

While teaching Bharatanatyam, the pedagogues strictly follow traditional approach. The basic steps such as Adavu¹, Nritya Hasta, the patterned movements and poses of the hands; Stanaka-stance, the deep knee bend or pile (a ballet terminology); Tala-Timing, the Jati made up of long and short syllables like 'ta-ki-ta' (Tisra); ta-ka, dhi-mi (Chatusra); ta-ka ta-ki-ta (Khanda); ta-kadhi-mi ta-kita (Misra) and ta-kadhi-mi ta-ka ta-ki-ta (Sankirna) which are all believed to have been collected from the five faces of Lord Shiva; Kala-Tempo, the speeds in timing like Vilamba (slow), Madhya (medium) and the Drut (quick or fast), the entrancing movements of body parts to embellish the dance; and Vandana – the obeisance to God, the earth and the dance master.

¹ Rogini on Dance Dialects of India, Chapter V , the cadence of hands combined with rhythmic movement of the feet and a harmonious flexion of the body.

The dance teaches are also devotedly concerned while teaching other essentials of the dance like the Dance Repertoire, the Natturvanar, the chief musician and director of the dance; the Alirappu, a ritual dance prelude accompanied by rhythm syllable intoned by the Natturvanar with the tunes of the drum's different tempo; Jatiswaram, the pattern of melody formed in the different sequence of the dance; Sabdam, a gesture sung to invoke the deity or king and Varnam, the vibrant composition to materialise the perfection of the dance and mime. Besides this all, the dance teachers take the sole responsibilities to transmit the innate beauties of the dance to the hearts of the dancers and the learners.

Similar to the devotional dance items which revolve around the affairs between Lord Krishna and Radha in conglomeration with the relevant roles of the Gopis – in Manipuri dance and other Indian dances, Bharatanatyam has Krishna-centred items. Pedagogues had to convey the innate meanings of roles played by Krishna as the Divine Flute Player²; which the Lord has been perceived with different interpretations through different gestures entitled as Venugopala, the flute player; Gopala, the cowherd; Keshava, posture with knotted hair; Mohana, heart stimulator; Giridhari, carrying the Mount Govardhana with little finger in the air to protect the disciples from heavy and wild rains; Kaliya-mardana, controlling of the multi-headed serpent Kaliya and

² Ragini Devi, *Dance Dialect of India*, Motilal Banarsidas Publication Pvt. Ltd. Delhi, p. 60.

Balagopala, role of a mischievous child. All these underlying meanings are taught by the pedagogues to the students in a way relevant to the lives of general people.³

Earliest records of dance-drama tradition in the Telugu speaking areas are found in the Veera Shaiva literature of 12th century in which there is a description of performances of dance-dramas as part of the Saivite fairs and festivals.

Kuchipudi dance was developed in the Kuchipudi village in the Divi Taluka of Khrisha District around 14th century when the Krishna cult was widely spread in the state. The dance teachers like Kusilavas are said to have started the tradition. But patrons like Vira Narasinha Raja had been devoted to develop the dramatic dance forms to the royal court. Rama Nakatam, the oldest Kuchipudi dance drama, was followed by many other forms like Prahalada Charitan, Bhama - Kalapam, Eminent personalities like Siddhendra yogi were taking pedagogical roles,⁴

Prophetic guru Tirtha Narayana Yati, the composer of Krishna Leela Tarangini; Lakumadevi⁵; Jayappa Nayak, the composer of Nirtta Ratnavalli

³ Ibid, p. 65.

⁴ Latter part of the 17th century, Ragin Ibid, p. 73.

⁵ 13th century A.D.

dance form; Gopal Krishnaya⁶ were all soulfully endeavouring to develop the valuable dance forms.

The Kuchipudi has many similarities with the Bharatanatyam, as the dance has found its development basing on the standard treatises, Abhinaya Darpana and Bharatnata of Nandikeshwara which were the basis of Bharatanatyam too. In modern time dancer and teachers like Shoba Naidu⁷ Banda Kanakaligeswara Rao⁸ made priceless contributions to the development of the Kuchipudi and its sub-dance forms.

Dances like Koodiyattam⁹ and Ashtapadiyattam, the Kathakali dance are from the state of Kerala. These forms developed under the tremendous efforts of the dance teachers and the patrons, both of past and present. Teachers of the Kathakali, who have been unfailingly referred to, from past to present, included Sankaran, Sunanda Nair, expertised in Mohini Attam, Bharatanatyam and Kathakali; Kalamandalam Satyabhama¹⁰; Oarchira P.R. Sankarankutty(1926-2013); Pamisseri Nanu Pillai, Cheerazhi Raghavan Pillai Assan; Guru Chenganoor Raman Pillai; Guru Gopinath, Padmanabham Nair, Kalamandalam Haridas and Mankompu Siva sankara Pillai and so on. They were the true reasons behind today's worldly acclaimed position of the Kathakali. Most of

⁶ Court Musician.

⁷ Awardee of Padmashree Award, 2001, NrittaChoodamani Award 1982; SangeetNatak Kala Academy Award, 1991 Nritta Kala Shiromani Award, 1996 and AP State Namsa.

⁸ One of the famous promotion of the Kuchipudi.

⁹ A Classical Sanskrit Drama in Kerala.

¹⁰ Who is known as the master of Kathakaligrammar.

the techniques while performing in front of the huge Kalivilakku¹¹ which require strong concentration, skill and physical stamina, to be found only with training based on Kalaripayattu¹² and in regard to performing the Geetha (music) and the Vadya (the instruments like Chenda, maddlam) are skilfully taught to the learners.¹³

The dance gurus mostly of the classical forms were deeply ritualistic and were embodiments of moral values. They were interested in shaping the society. That is why, it has been said that pedagogy is the science of teaching embodies not only the curriculum and methodology but it includes the intellectual foundation meant to promote the development of all the learners.¹⁴ The Indian dance teachers are thus considered as the framers of Indian civilization itself. The teachers teach the taught not only the dance forms but also the underlying meaning of all the different elements of dance, which involves the deep spirit of Indian culture. Thus dance teaching involves teaching of Indian culture too.

Coming to the Sattriya dance founded by the saint and poet Sankar Dev in the 15th Century in Assam (North-East state of India), though the dance was started by the Jrimanta Sankar Dev with the formation Sattriya Nritya¹⁵, eminent dance teachers such as Bapuram Barbayam. Atai, Maniram Dutta

¹¹ Kali meaning 'dance' or Takku meaning 'lamp'.

¹² The ancient martial art of Kerala.

¹³ Pedagogic Perspective in Indian Classical Dance, (edit) Lilabati, Rubi Press & Co, New Delhi.

¹⁴ Vernacular Pedagogy by David McNamara, University of Denban School of Education.

¹⁵ Being promoted by Mridusmita Institute of Sattriya Dance, New Delhi.

Muktiyar Goswami, Sibeswar Goswami, Pradip Chahila, Ojha Lalit Chandra Nath, Gopiram Bargayan, Pramananda Barbayan, etc. also contributed to its development.

Most of the dance pedagogues emphasise practical approaches more than the theoretical perspectives though the latter is the founding value of the dance. Dance pedagogues probably do this because the quality of a dance performance is judged on the basis of outward form rather than on the basis of the theoretical understanding of the performer. Here, E. Stones pointed out that “Psycho pedagogy was propounded with the basic concept of emphasising practical in preference to theory in teaching-learning.”¹⁶ But there is a need for theoretical understanding if dance traditions have to advance to higher levels through new innovations. M. Galtan’s remark that “there is a need to put forward the necessary theory for developing more consistent and rigorous teaching education programs” is irrelevant in this context.¹⁷

In the Yakshagana Dance dramas of Karnataka, it is the dance pedagogues that brought the form to the present stage after it was introduced long ago by the Kanarese scholars based on the manuscripts written on palm leafs in 16th century. Various pedagogic efforts might have contributed to its development from being a court music form and then a solo dance form and

¹⁶ E. Stones: *Psychopedagogy: Psychological Theory and the Practice of Teaching* (London, Methuen, 1979).

¹⁷ M. Galtani *Primary teaching-learning: A practice in search of pedagogy*; in *Advance of Teacher Education* (London, Routledge, 1989) (edit) by N.A. McClelland and V.P. Verma).

then into dance-dramas.¹⁸ Nowadays, the dance teachers of this form are focussing on aspects such as the Yakshagana music with its unique flavour. All the four kinds of dramatic styles such as expressions (abhinaya); words (Vachika); costume and make up (Aharya) and the sentiment of heroism (Vir rasa) are being paid attention to.¹⁹ The lyric is being given importance by the Bhagavatar (a vocalist) along with the musicians.

Dance teachers like Venkatalakshamma²⁰ traditionally maintained Gurukula System at which the learner was taught in the Guru's home. It was not only in the tradition of Mysore court dance, but also in most traditions of teaching dance in other parts of India. But, interestingly here, it is the court dancers who maintained many norms which were to be strictly followed while having Gurukula system of teaching and learning. For instance, in Mysore's traditional court Dance, "Sadhaka Puja (Guru Puja)"²¹ was performed as ritualistic part for accepting a learner at the very outset as a bonafide student of the guru. After having a little progress in learning the dance, 'Othige Puja' is again observed and then Gajja Puja shall be conducted before giving the first performance in front of the audience. This is again followed by other traditional features such as devotion to the guru which has to be maintained till the end of the learner's life.

¹⁸ "Dance Drama of India" by Ragini Devi, Page 137.

¹⁹ Ibid, p. 134.

²⁰ R.J. Antze: On Shifting Ground: Continuity and change in the life Mysore Court Dancer, p. 33.

²¹ A ritual observation of Mysore Court Dance.

In the traditional teaching of the dance, there is a specific system of the initiation rite; first of all one must choose an auspicious day. Five surs (about), five kilograms of rice were spread on the floor in a square shape. They inscribed the signs savastika and Omkara on this, and then placed new clothes sprinkled with turmeric marked in the shape of Omkara and also a plate with the Gajja (bells/gungaru) tala (cymbals) and stick and wood; also an idol of Sarasvati and all the musical instruments. All these were worshipped in the ritualistic way. Then the guru took the child's right hand to guide her around the paddy three times in ritual pradakshina. The initiate then faced the east, and placed her right foot, then her left, on the paddy. Then she took the prescribed five rhythmic steps, thai-thai-thai-thai-thai and performed another circumambulation, before prostrating to the guru's feet and offering the first gift, dakshina. In those days there was not a system of monthly fees for the guru. The ritual payment at the start was like a contract, meaning the guru should train the disciple to the level of making a public performance before a select audience of experts. This payment varied according to the family's means and consisted of betel nuts and leaves, fruits, flowers, sari blouse, and money. After offering it, the novice would bow to the guru, who would start giving the first lesson. This was the system of gurukulavasa.²²

²² Guru Venkatalakshamma's description of initiation ceremony taking at the guru's house (Rosemary JeaneAntze – P. 35-36) *** on shifting ground: Continuity and change in the Life of a Mysore Court Dance.

This very traditional way of teaching prevailed in the most histories of Indian dances, is no longer followed nowadays. But some corrupted forms of the same are still followed in some classical dance forms, if the training is at the guru's house not in a formal institution. Nowadays, they start teaching-learning with shortened ritual session containing light gifts, betel nut and dakshina and bowing to the guru all of which may take less than thirty minutes. The course fees are given to the gurus in instalments. The teachers teach in order to complete the course. Traditionally, the dance teachers used the same language, image, technical corrections and approaches that they had experienced as a student'.²³

Similar to the other classical dance traditions, the teachers of Manipuri dance too have the following two ways of teaching the dance.

1. Teaching at institutions like Jawaharlal Nehru Manipuri Dance Academy, Imphal, Dept. of Dance, Manipur University and Manipuri dance centres in other parts of the country.
2. Teaching dance in the Gurukul System at the houses of the teachers:
Traditionally, when one wishes to learn dance, one shall go to the house of the Guru from whom permission shall be sought. After receiving verbal permission, on an auspicious day prescribed by the

²³ Dance Pedagogy: Myth Versus Reality; by M. Vergina Wilmerding and Donna Krasmcow-Dept. of Theatre and Dance, University of New Mexico; Deptt. of Dance, York University, Canada.

Guru or the local astrologer, ritual celebration for initiation which is otherwise termed as Guru Boriba would be fixed. Guru Boriba was generally performed at a cool and clear day at the guru's house. The learner would go with things like flowers, fruits, scents, betel nuts and leaves, a dhoti, a shawl and other types of clothes and a small sum of money as guru dakshina that are required for the ritual. These are used by the guru during the ritual. These things are arranged at a place cleaned for the purpose. The place is also filled with lighted scent-sticks or locally made dhups and candles or pine chips at designated locations. The ritual is performed in the presence of other learners and their family members and/or the learner's parents or guardians. The learner would then bow to the guru who would affectionately place his hand on the learner's head, while reciting the ritual songs of blessing. The learner would then be accepted for teaching dance and is termed as a disciple rather than a student.

Then, they have an agreement regarding the days and the time of learning. The teacher gives advice regarding diet and habit and the learner's way of living. These rules are followed during the entire course of learning.

When Manipuri dance was in its folk stages before the entrance of the Vaishnavite cult in the 15th century A.D, there were in fact several different folk dance forms that contributed to the evolution of Manipuri.

Some of the notable ones are:

1. Leishemba-Nongshemba (for formation of the universe).
2. Maibi-Jagoi (Priestess' dance).
3. Pena (traditional music and dance).
4. Lai Haraoba (cosmological).
5. SaroiKhangba (ritual celebrity).
6. KabuiJagoi (Kabui dance).
7. TangkhulJagoi (Tangkhul Dance).

There is a popular mythology that when the Atiya Guru Sidaba (the Almighty) assigned the task of creating earth to his first son Ashiba, his second son Haraba disturbed it and thus the creation of earth was stopped.²⁴ The almighty made 'Nongthangleima' the first dancing angel from the pupil of his eye to control his second son Haraba. Nongthangleima with her dance controlled Haraba, helping Ashiba, in finishing his task successfully.

The present day classical form of Manipuri dance has been influenced by the Hindu religious cult but mainly evolved from many essential dance forms both traditional and folk. Historian Pandit R.K. Jhaljit remarks that the hand movements of the gods in empty space were known as Nongdai Jagoi and the foot work of the goddesses to shape the earth was known as Leitai Jagoi.

²⁴ SairemNilbir, Vaishnav dharma changlaktringeidaMeeteiJagoigimasak (Meete/Maipen dance before the advent of Vaishnav cult).

Thus a combination of both known as the Leitai Nongdai Jagoi²⁵ is a symbolic representation of the union of the heaven and the earth through dance. There is a significant dance of the same name performed by the Maibi (high priestess) during Lai Haraoba Festival.

The intrinsic meanings of both the folk and traditional dance forms have always been taught to the learners by Manipuri pedagogues. An important one of these meanings is that with the union of heaven and earth started all creation.



Plate 1: Movement of Thang-Ta Jagoi Performance

The Thang-Ta Jagoi²⁶ (the sword dance) from which many steps have been borrowed by the present day classical form is believed to have been linked with the steps played by Ashiba during the formation of the earth after witnessing innumerable arteries, veins and bones of his father the almighty himself.

²⁵ Leitai means union of the earth, and heaven, Jagoi means dance.

²⁶ Martial Art

The dance teachers have always been serious about the transmission of these cultural values to the succeeding generations.

Maharaja Bhagyachandra, the maharaja of Manipur introduced Manipuri Ras, in the 18th century. It is said that he was strictly directed by divinity. He formulated the Ras Dance by consulting renowned artists and scholars in incorporating the theme of Radha and Krishna, a Hindu theme while the dance form was based on local folk dance.²⁷

The teachers of Manipuri Ras right since its birth were Rajashri Bhagyachandra, Rasananda, Kabo Kumbongba, R.K. Gopeshwara, Nahabam Mongjamba, Telem Ojha Chaoba, and are thus called as the founding pedagogues.²⁸ Guru Amubi, Guru Amudon, Guru Babu Singh have also been eminent exponents of Manipuri Ras.

The dance pedagogues of the past have taught dance to the learners mostly at the learner's house itself, following the ritual of initiation. But, the modern dance pedagogues have been following both the Gurukul system and the system of teaching at institutions.

Some formalities that are generally maintained during the learning processes are:

²⁷ Shastriya Nritya Mityengda Jagoi Ras (by Dr. L. Subadra Devi, 2010).

²⁸ History of Manipuri Ras by Dhamajit, 1992.

1. The dance teacher and all the learners arrive at the centre of learning in time.
2. The learners see to it that their dance mats and the mats of the Guru are both clean.
3. The Guru takes a seat and the learners bow to the guru who affectionately wishes them.
4. He summarizes the content of the chapters previously learned and the content of the chapters that are going to be learned.
5. The Guru carefully describes the innate values of the associating steps, movements, gestures and the music that they are supposed to perform to, on the stage.
6. He gives theoretical tips and then practical training as dance is mainly meant for performance. The teachers teach step by step until all the learners achieve a satisfactory level of performance skill. The teacher teaches in groups individually keeping in view the fact that all learners do not possess equal ability to learn.

Comparability of the two forms, Manipuri and Bharatanatyam:

Based on the origins and the geographical locations along with the histories of their developments, the comparative study of Manipuri and

Bharatanatyam is really interesting because while the former has originated in Manipur state (located in the north-easternmost corner of India), the latter originated in Tamil Nadu (located in the southern most part of the country). But, both of them have had their distinct characteristics like a highly commendable history, great development, achieving unity in diversity of dance forms. Manipuri dance took birth in the state of Manipur which was once a small independent kingdom ruled by around sixty generations of kings. Manipur has a recorded history from 33 AD when the formation of the state was completed under the legendary king Nongda Lairen Pakhangba. The state's first constitution was framed during the king Loyumba's reign in the 11th century. Its distinctive stages of civilization incorporated various values of south-east Asia. This had been continuing until the small country was merged into the Union of India in 1949.

But before this merger, in the 15th century itself, under the influence of Vaishnavite cult, Manipuri Ras was adopted into Manipuri dance. The form was also already sanskritized by a few Brahmin scholars who enjoyed the patronage of Manipuri Maharajas.

During the long history of development of Manipuri dance form, from its folk stage to the present classical stage, there have been distinct roles of the dance teachers successively, who devoted their lives to the creation and

refinement of the dance form and its continuing performances protecting its religious and cultural values.

On the other side of the picture, Bharatanatyam had a history of its own which is similar to Manipuri's history. Bharatanatyam, as a solo dance form emerged from distinct units of presentation of the BhagvataMela or from the Ekaharya Lasyanga of the Natyasastra which was patronised by the Chola kings of Tanjore. During this stage the dance teachers and the scholars enjoyed higher status at public places and palaces. That led to the development of this dance form.

This form was later supported not only by the people of Tamil Nadu but also by non-resident Indians.

A significant aspect of similarity between the two forms is that both Bharatanatyam and Manipuri dances started out as temple centric dance forms. Pleasing gods and goddesses for blessings by performing dances inside the temples is another common feature. Both these dance forms had loyal and religious patronages in the early periods but now they are widely celebrated as stage performances. Both of them are striving to retain the traditional values in the contemporary stage too. Interestingly, in the history of both the dance forms the dance pedagogues have been systematically developing the present classical

status from the rich folk forms. Pedagogues of both forms are freely introducing innovations into the forms while retaining the identity of each.

Both Manipuri and Bharatanatyam are well recognised for representing civilizations of distant regions of the country, one from the north-eastern most corner and the another from the southernmost corner of India.

Both have contemporary histories of about two thousand years. During this period the respective pedagogues played significant roles in developing the two dance forms under great constraints. As such an in-depth study of these aspects is a need of the hour and that is the objective of the present research.

Marks of distinction:

At the very outset, it should be said that in spite of the marked similarities between Manipuri and Bharatanatyam as two devotional popular classical dances of India, there are still wide differences between the two dance forms particularly in the teaching and learning practices.

With respect to physical posture,



Plate II: Movements of legs and hands of Bharatanatyam



Plate III: Different movements of legs and hands of Bharatanatyam



Plate IV: Eyes positions of Bharatanatyam



Plate V: Standing modes of Bharatanatyam

In movements of legs and hands, eyes positions, sitting forms, and standing modes, there can be seen two distinct approaches in accordance with pedagogical perspective.

These two approaches can also be seen in teaching the repertoires of the two dances.

For example, while Bharatanatyam is a solo dance form, Manipuri is a dance drama form.

In the aspect of sitting postures,



Plate VI: Aramandi

Bharatanatyam takes the Aramandi form while Manipuri Dance follows half sitting posture. Manipuri strictly maintains the closeness of the knees contrary to the opening of the knees in Bharatanatyam.

Coming to standing modes, Bharatanatyam takes the samam form in which both feet are maintained parallel to each other while in Manipuri dance the left leg stands straight and the right is kept relaxed with slight bend which is termed as sagol-phirep (horse standing position).

With regard to hand movements, Bharatanatyam takes the form of Natyaarambhain which both the hands are stretched free lyand fingers are tightened straight at both ends while in Manipuri dance the hands are kept close to the shoulders while aligning them along a horizontal line to the shoulders.

In Bharatanatyam the hands are brought down into relaxed modes freely releasing the fingers while in the Manipur dance both the hands are kept on both sides of the waistline while joining the index fingers and thumbs while the remaining three fingers are kept tight and straight.

These are a few examples of the many differences in the performance of the two dances.

When coming to the teaching of repertoire, Bharatanatyam begins teaching its repertoire with Alaripu showing respects to the audience including the gurus but for Manipuri dance, it is begun with Pung Raga Macha which is otherwise also known as Sankritana. In the concluding part Bharatanatyam ends with Mangalam the sign of bowing to the audience but for Manipuri dance, it ends with Aarati praying to Radha and Krishna with shunted burning signifying erasing of sins for playing the roles of lords during the performances.

In the case of Bharatanatyam, the dancers can select any forms of the listed items to performing according to his or her wish but for Manipuri dance, the Bhangi part of the Rasis to be compulsorily performed.



Plate VII: Different postures in between Bharatanatyam and Manipuri

Thus, while both Bharatanatyam and Manipuri dance are included in the Classical status there are still wide difference in teaching the two to the respective students. Bharatanatyam dance is performed with angular movement of the body parts as it maintaining movements of cuts and straight of body parts. But Manipuri dance is performed in waves and rhythms as if the trees move in the calm waves of the air showing extreme devotion to the gods and expressing the highly accompanying prema rasa. Beside this during teaching of Bharatanatyam, the students stand face to face with the teachers and do perform facing the audience but while performing Manipuri dance, the dancers do perform it by facing to Radha and Krishna. Here it can be meant that Bharatanatyam is performed expressing the Bhakti to the gods by facing with

the audience but Manipuri dance is performed expressing the same Bhakti by facing to Krishna and Radha. There is wide difference at the time of staging the two dance forms. While Bharatanatyam can be regarded a dance being constructed by straightened body part, Manipuri dance is framed up with rhythms of body parts. It can now, in summary, be said that though there is similarity in between the two dance forms in respects of classical status, religious and spiritual aspects and underlying values, there are a lot of differences in the pedagogical perspectives i.e, teaching of the dances and at the time of performing on the stage.

The Questions Arising

This is the study of two dance forms which have evolved from strong cultural foundations.

Thus arise two questions:

How did these dance forms become so interwoven into India's entire culture?

How do these two dances represent the cultural backgrounds of the states from which they originated (Manipur and Tamil Nadu respectively)?

Unity in diversity is a fundamental idea with which the Indian culture has evolved.

The question is how these basic elements of distinct identity have manifested themselves as important constituents of Indian dance while all Indian dances is heavily influenced by the culture of India.

Is the present society aware of the pedagogic roles and their significant role towards the development of society?

How did folklores, folk dances, ancient practices and cultural heritages together evolve into these dance forms?

How did both dances evolve into a classical Indian form of Dance that constitutes of systematic and rhythmic dance movements, body gestures, body posture, standing modes, hand gestures, communication using eye positions and movements of the legs?

Questions regarding how these two dance forms preserve their historic evolution:

Did these dance forms adopt parts of other dance forms of India?

How both the dances are going to sustain in the future?

Will this sustenance require that these dance forms be more vibrant?

(The above question has a far wider scope of research than just Bharatanatyam and Manipuri but that which relates to all classical Indian dance forms.)

According to the modern idea of perceiving pedagogy, it should be included as a part of the contents of courses offered at academic institutions like universities expanding its reach.

But, this idea gives birth to some more questions:

Should teaching methodologies incorporate both traditional and modern practices?

How should the relationship between the teacher and the learner be?

What ethical and moral values should Bharatanatyam and Manipuri teachers be incorporated with?

A final question:

How teaching and learning practices evolved into emphasizing the role of the dance teachers in these two dances forms?

Hypothesis

The researcher has a strong feeling that the history and progress of Indian cultural heritage is the result of the pedagogical responsibilities that have been rendered by the profession of teaching. Without the contributive role of teachers things could not have developed in the country as we experience or enjoy today.

It is well known that all dancers irrespective of their popular positions, have their own geneses, origin and historical perspective and they all have been evolved from their vast cultural backgrounds. The culture itself is not static and every component of it has been developed with the experiences of evolutions and revolutions on its own way.

The culture is like the growing up child progressively moving ahead from the early stage to succeeding stages of development. Similarly, the dance teachers have been using different teaching methodologies and techniques in different stages. With the coming of new ideas or innovative mindset, new techniques or mode of teaching had been introduced and the different ways of teaching methods they used, have been handed down from one generation to next generations and as a result, the popular dance forms of today have evolved. It would not have been possible for the dance forms to develop if the dance teachers would not have introduced new innovations struggling to fulfil their responsibility of the teaching of dance to the learners who become dance teachers later and continue the same.

The forms of dance as we see today; their enchanting music welisten today; the beautiful gesture and movements of the dancers we enjoy at present, the aesthetic values underlying these dances are all to be regarded as the contributions of the dance teachers whose priceless contributions brought them to the classical status. It is only because of the roles played by the dance

pedagogues that the criteria required to get a classical status were fulfilled by these dance forms. This is the reason why KapilaVatsayan in her book entitled as 'Indian Classical Dance' clearly argues thatDevadasi dancers devoted their lives to bring up Bharatanatyam and to uplift it to today's classical status.

A dance teacher's service is judged by the level of performance of his/her students. The dance teachers are found committed to teach the students so as to bring their talents to the level of best performances.

To facilitate ease of learning, to teach all that needs to be taught exhaustively, punctuality, highly commendable moral character, unbiased dealing with the students, taking the students as if his/her own children and to sum up dedication of self for the sake of the students are the qualities to be possessed by every dance teacher. This is what researcher has found during her association with the dance teachers while conducting the research activities.

The remarks of Prof. Polem Nabachandra, Dean of Humanities, Manipur University that the "profession of teaching is deeply valuable as well as highly responsible. A teacher is regarded today as human engineer or social scientist"²⁹ are very much relevant here. When other professions are meant to create better goods or services, teaching profession is meant for creating better human beings. A child is not to be taken as a fully developed human being until it acquires academic education, social education and human education. It is the

²⁹ Date 30 March 2015 one day lecture cum demonstration on Manipuri Nata Sankeertan.

teacher that can provide all these to a child. A sapling (of a tree) when planted on the soil cannot be grown up unless it is being watered and protected from the predators. In the same way a child cannot develop without the teachings of teachers. Thus teaching profession is quite different from other professions.

Dance teaching is even more special because it involves teaching of more qualities than those taught in general teaching. It involves teaching of aesthetics, culture, morals and ethics, a philosophical and spiritual understanding and finally presenting all this through bodily expressions to an audience to elevate the society to a higher level of experience and culture.

This is even more special in the case of teaching of Bharatanatyam and Manipuri dances. Here, beautiful cultural values of the southern part of the country are enriched by Bharatanatyam the cool aesthetics of the north eastern parts of India by Manipuri dance. It is interesting to study how the teachers of these two forms are sustaining and enhancing these aspects of these two dance forms.

So, the study of dance suggests that it appears to be rooted in human capabilities for imposing order on the universe and may be seen as human society's way of conveying information about this universe. These valuable aspects and perspective can be drawn out when one studies the dances like Bharatanatyam and Manipuri.

These two dance forms had their origin of not less than two thousand years from today and most of the values of the two areas that evolved through such a long history are incorporated into these two dances. That is the reason why the researcher is keenly interested in taking up these two dances for her area of study. As these two dance forms had been evolved from their distinct folklore which itself is an inclusive term that includes myths, which are stories about supernatural characters and events; legends which concern historical persons and events; and other kinds of oral traditions such as riddles, proverbs, poetical compositions and word play. Manipuri Dance and Bharatanatyam had been emerged offshoots of all these social and cultural values of their respective lands.

It is agreed that all day to day activities, habitual practice and behavior and comes to social norms which includes festivals, rituals and religious events and all their corresponding individual and social activities are included in the realm of culture. The eminent academic and author Dr. M. Kriti Singh shares his views in Manipuri culture in such way that”. In Manipur though there is nothing like culture separated from religion and other social traditions. Whatever is culture is also religion or philosophy. Every aspect of life such as politics, fine arts and craft has never maintained separate existence from religion, so, if one has to know Manipuri culture, the religious values are indispensably and to be understood. The very old tradition and cultural

offshoots into which particularly the places of dance and music and prevailing in Manipuri history, is all what the researcher seeks to draw out in the perspective of pedagogy.

This is what the researcher would solemnly attempt to explain through the dissertation as the development history of Bharatanatyam and Manipuri, exemplifying the factual roles rendered by the dance teachers in the history of these dance forms.

Methodology

Coming to the methodology of the present research work the researcher used several methods to earn first hand knowledge of the pedagogical roles in the past and present history of the two dance forms by personally visiting to the villages and the dance institute of the two states i.e. Tamil Nadu and Manipur, where Bharatanatyam and the Manipur dance belong to, and witnessed how the dance teachers are teaching their respective dance forms to the students.

It should be mentioned here that the researcher has a first hand knowledge of learning these two dance forms.

From among teacher of many other dance forms the researcher could earn her education of dance forms such as Chali Bhangi, Laiharaoba, Ras, Thang and Tribal dances from the Jawaharlal Nehru Manipur Dance Academy (JNMDA). From among the above dance forms, the forms being associated

with songs and music are Laiharaoba Ras Leela, and Tribal folk dances. How the dance teachers are teaching these dance forms are quite impressive to recollect. The dance gurus adapting themselves to the level of knowledge of the students, going closer to the hearts of their students, behaving as friends and acting as parents and taking this own sons & daughters – they totally devote to teaching various techniques without having behind any loopholes until all the students satisfactorily know their lessons. They take immense care and attention while teaching theories of Lai Haraoba, RasLeela, Thang-Ta and the Tribal Folks because these dance form are fully made up of highly valuable inner meanings.

The researcher found equal values and interest when she learnt Bharatanatyam in the accredited institution of Kalakshetra. Taking Bharatanatyam as main subject and the Karnatic Music as the 2nd subject, she was able to keep in touch with many gurus of Kalakshetra, who wholeheartedly dedicated in their teaching profession and their ways of living are truly admirable. They had been teaching Theoretical parts with the chapters of Natya Sastra Abhinaya Darpanam and about the eminent scholars and founding dance gurus of south India by describing the life and works of reputed dance teachers, dancers and the musicians living in South India. The theoretical parts though are included in two chapters of Natya Sastra and Abhinaya Darpan, are very vast and all the valuable inner meanings are studied in these parts. The major areas of Natya Sastra and Abhinaya that the dance gurus hand gesture,

Padabheda, Angika-Abhinaya, Satvika Abhinaya and Vachika Abhinaya. Above this, studies of facial expression, eyes movements, waist balance and other minutes of expression and parts of Abhinaya are also taught to the learners. Though many other local dialects such as Tamil, Telegu, and Sanskrit have been taught to the students, English language is taken as mainly used language for teaching learning practices and here lies the difference between the Kalakshetra and Jawaharlal Nehru Manipur Dance Academy (JNMDA). Another different in the nature of teaching is Manipuri dance is taught to the students by strictly adhering to the norms of Manipuri culture but in the Kalakshetra, teaching of dance, though basing on their culture, often moves out to reach the theories and practices of other dance forms for comparative studies and for more widening of perspectives. Both Kalakshetra and the Jawaharlal Nehru Manipur Dance Academy (JNMDA) are indeed the institutions of widely known and recognized dance institutions. Fortunately the researcher was able to complete P.G. Courses from both institutions and so is presently having quite familiarities with both Manipuri Dance and Bharatanatyam Dance. And consequently upon of which, the researcher is committed to go on further research works in these two dance forms and so is presently pursuing Ph.D in the pedagogic perspectives of these two dances.

She had studied by directly interviewing the dance gurus how they are leading their lifestyles, diet and habit and their daily practices and how they are keeping relationship with their students. Besides this, she collected many

research materials from the library of Kalashetra Foundation about the theoretical and practical approaches of Bharatanatyam mainly in the years from 2011 to 2014. In the midst of these years, she visited the RabindraBharati University and studied how the dance gurus were teaching their respective classes to the learners and also discussed about their pedagogical perspective in the teaching of dance.

During the aforementioned period, the researcher went several times to the Jawaharalal Nehru Manipur Dance Academy (JNMDA), Imphal and went through the relevant materials available in its library. She also could collect various materials from the well equipped library of Manipuri state Kala Academy in these years. Her personal meetings with Manipuri dance teachers and discussion in the relevant matters of the research work were very helpful in the progressive venture of the research.

The materials so far available in the library of Manipur University were thoroughly studied during the stage of collecting materials and xerox copies of the relevant materials had been preserved.

While collecting information and materials particularly interviewing with the dance teachers of both the dances, witnessing their teaching classes both at their homes and the institutions and observing the performance of the dances of the two traditions on the stages, the researcher took videos, photos and the reports and research articles on those events to the best of her ability to

substantiate the research activity. In short the researcher was able to witness almost all kinds of dance performances of these two dance traditions more closely during her research period.

Collecting and analyzing the materials by the researcher was very much convenience by her earlier foundation in both the dance forms.

Nevertheless, she faced many challenges during the analysis stage due to this previous background itself. Because the researcher is very much familiar with both the forms, she was taking many aspects of the two dance forms for granted.

Thus using the method of participation and performance in such academic as well as social events, the researcher reflected on her own experiences focussing on the relevant areas of the two dance forms i.e. Bharatanatyam and Manipuri.

Besides all these, several descriptive analyses of the pedagogical perspectives of other classical dance forms have been reviewed time and again. This enlightened the researcher in conducting comparative studies on the particular two dance forms chosen here. The relevant contents of the research that are available on the internet, in the form of textual web-pages and audio-visual material have also been studied and the necessary parts have been collected to the extent necessary for the research work. All the materials

available have been categorized systematically. References are provided to these sources in the respective pages.

The researcher, apart from going through the available books and documents, has personally met many eminent scholars and dance gurus and discussed with them their experiences in two dance forms.

Plan of the dissertation:

The next chapter i.e., the second chapter is the review of previous scholarship that provides a brief overview of a few important relevant books and conference papers that establish that there is a need for the research on the present topic.

The next two chapters were originally planned to be studies of pedagogies of Manipuri and Bharatanatyam respectively. But as the Manipuri chapter was found to have grown into a big size, it is now divided into two chapters: A background to the study of Manipuri pedagogy which is now the third chapter and the study of Manipuri pedagogy, which is now the fourth chapter.

Fifth chapter deals with the historical and other background of Bharatanatyam and the study of pedagogy of the same.

The final concluding chapter brings out the core results of the study in the form of the comparative observations on the two dance forms with a special focus on their pedagogies.

Chapter – II

REVIEW OF PREVIOUS SCHOLARSHIP

Bharatanatyam and Manipuri dance traditions have been studied earlier from various perspectives. Dance teaching has also been touched upon to a small extent occasionally here and there. To examine whether pedagogy of Bharatanatyam and Manipuri have been covered in the previous works, a review of previous literature is being taken up. Various published works relevant to the present topic are reviewed below to establish the need for the present work. The last part of this review covers papers presented at a conference.

Asian dance – Multiple Levels:

Kapila Vatsayan's work "Asian dance – Multiple Levels" (Published and Printed By BR Rhythms Delhi .2011) lucidly discusses the levels and dimensions of research, complexities of India's dance scholarship with the help of various chapters like 'dialogue on dance', 'classical Indian sculptures of Assam (North East)', 'goddesses and women in Indian Myth and Art', 'introduction to Manipuri dance', 'women in Performing Art, Kathak, about Uday Shankar and his associate', 'Prehistoric paintings, Intra-Asian Phenomena (Vescita karana)' and so on. In every topic, she brings out deeper aspects than

what is currently known.³⁰ Her mentioning about the relation between the dance scholarship and the reconstruction of genealogies of dance masters³¹ is really enlightening. She said that in Africa, Indonesia, Japan, China, Sri Lanka, and also in India, a most valuable part of recent dance scholarship relates to the tracing of the genealogies of those who have been human repositories of the oral tradition. It is very much correct and applies to the pedagogic perspectives of both Manipuri dance and the Bharatanatyam too. She further states that dance scholarship overlaps with the discipline of cultural anthropology since dance is part of life style³². It is really interesting to find her directly mentioning that “It may come as a surprise to many in this audience but, nevertheless, it is true that all that is organized the world over today as the ancient traditions of Bharatanatyam, Kathakali, Yakshangana, Odissi, Manipuri and Kathak are at one level young re-constructs on the basis of textual and sculptural evidence and a musical score which had a continuity in the oral tradition”³³. She firmly believes that India is a land of dance and music and her idea is expressed in her remark that in India there are thousands of such communities whose dance needs to be explored not only as techniques of movement but as the culmination of a whole process where man consecrates past and time of renewal of life³⁴. She confidently opines that even the more recent trends of Indian classical dance revolve around exploring the deeper

³⁰ Kapila Vatsayan’s work “Asian Dance– Multiple Levels”

³¹ Chapter – I, p. 9.

³² Kapila Vatsayan’s work “Asian Dance– Multiple Levels” Chapter – I, p. 9.

³³ Ibid, p. 9.

³⁴ Kapila Vatsayan’s work “Asian Dance– Multiple Levels” Chapter 3, p. 21

level of consciousness, not divorced from religion and sacred texts of culture.³⁵ This observation has relevance to both the cases of Bharatanatyam and the Manipuri. She rightly brings out the fact that when one enjoys the Bharatanatyam at once the roles of the chola and pallava art would be reminded and in the same mode tastes of flowing sinuous curves would constantly be found when enjoying Manipuri and Odissi representing figures of Bhuvaneshwar and Khajuraho³⁶. She remarks that practices of players of mardanga in Manipuri and Kathakali dancing while they are drumming were developed in the medieval period³⁷. Looking at the particularity of the Manipuri dance form, the author rightly proclaims that there is enough evidence to presume that a rich culture flourished here (Manipur) during the Pre-Aryan days³⁸. She states further that the Meiteis as a community were well-versed in innumerable ritual dances, and the most exquisite examples are the rituals of the maibas (high priest) and the dance of the maibis (high priestesses)³⁹. while today Manipuri dance is the richest manifestation of the Vaishnavite tradition, the distinctive form of Vaishnavism practiced here is certainly a result of the swaying impact of the Bhakti cult on the area on the earlier ritualistic practices⁴⁰. The author describes, as a mark of distinction of Manipuri dance, that the neck and the head follow while following the principle shape of 'S', never more horizontally as in Bharatanatyam and Kathak. She also suggests the

³⁵ Kapila Vatsayan's work "Asian Dance– Multiple Levels" Chapter 4, p. 27.

³⁶ Kapila Vatsayan's work "Asian Dance– Multiple Levels" Chapter 5, p. 29.

³⁷ Ibid, p. 41.

³⁸ Kapila Vatsayan's work "Asian Dance– Multiple Levels" Chapter 8, p. 81.

³⁹ Ibid, p. 81.

⁴⁰ Ibid, p. 82.

essence of micro movements in the restrained abhinaya of Bharatanatyam and finger movements of Manipur⁴¹. The author includes among many other descriptions the sword and shield dance forms, were basically found as important aspect of Pre-Vaishnava dances of Manipur along with their relevant diagrams and paintings⁴².

Art of Indian Dancing:

‘Art of Indian Dancing’ written by Projesh Banerji, published by Sterling Publishers (1985) (Pvt.) Ltd., New Delhi is another important work on Indian dance. “Dance is the rhythmic physical movement prompted by feelings and emotion. There are three essential features in a dance. One, a spontaneous movement of the muscles and limbs under the influence of some strong emotion, feeling or passions such as joy, pleasure, anger or religious exaltation; Two, pleasure derived both by the dancer and the spectator due to a definite combination of such graceful movements; and Third, the vivid representation of emotions in other people watching the dance, due to such carefully trained movements”⁴³

The book begins with the criticism that the teachers and the institutions can lay emphasis on teaching the bare rules, regulations and technicalities of classical dance and none can teach the grace and charm of the art stating further

⁴¹ Kapila Vatsayan’s work “Asian Dance– Multiple Levels” Chapter 12, p. 141.

⁴² Kapila Vatsayan’s work “Asian Dance– Multiple Levels” Chapter 13, p. 152.

⁴³ Projesh Banerji, Art of Dancing, sterling publishers (private)ltd., new delhi, 1985-1986, p.7

that these are imbibed not by learning but by feeling, which has to be developed amidst a number of other factors; social surroundings, environment, education, heredity, life experience etc, (Preface part of the book).

He begins the book with the issue of origin of Indian dance and music saying that the first sound (NAD), or more correctly, musical sound, was created by the Damaru (drum) of God Shiva, or dancing emanated from the cosmic movements of the same God. But he also explains how thinkers and art lowers of our land developed these forms of art and to what extent they adored them by associating the art forms with the Supreme Being.

(Introduction Part). He explains that Hindu dance comes from God Shiva. “Shiva means Sundaram, ideal beauty is Shiva. Hence we have the words “Satyam, Shivam, Sundaram””

Describing the images of Shiva into four classes such as (i) The Samhara Murty (destructive aspect), (ii) Dakshina Murty (Yogic aspect); (iii) Anugraha Murty (boon-giving aspect) and (iv) Nritya Murty (dancing aspect), he re-elaborates the expositions of one hundred and eight modes of dances covering the Angika, Vachika, Aharya and Sattwika⁴⁴. Restating the seven forms of Shiva's dance like (i) Ananda Tandava or the joyous dance, (ii) Sandhya Tandava is the evening dance, (iii) Kalika Tandava is the slaying of

⁴⁴ The ‘Art of Indian Dancing’ written by Projesh Banerji Chapter I, p. 9.

demon of evil and ignorance, (iv) Tripura Tandava is the staying Tripura demon; (v) Samhara Tandava is the dance of destruction, (vi) Gauri Tandava (solo) and (vii) Uma Tandava (solo)⁴⁵ the author reminds the readers that in the Shiva Pradhosha story , it is narrated that the Sandhya Tandava, Saraswati plays on the Vina; Indra on the flute, Brahma holds the time making cymbals, lakshmi begins a song, Vishnu plays on a drum and all the gods Gandharvas, Yakshas, Patagas, Uragas, Sidhdhas, Sadhas, Vidyadharas, Amaras Aprsasas, and all the beings stand around. It may be noted that this book too does not cover pedagogy.

Classical Indian Dance in Literature and Arts:

Kapila Vatsyayan, in her book “Classical Indian Dance in Literature and Arts”, says, “The theory and technique of Indian dance is an integral part of this conception of drama and cannot be understood without the full realization of the implications of these assertions, which have so aptly been made by Bharata. Without going into the intricate details of the historical development of dancing and the controversy whether dance emerged as an art form before drama proper or vice versa, it is sufficient to point out here that, at a very early stage of development, both these arts fused into one so that, by the time Bharata wrote his treatise, dance was very much a part of drama and at many points of contact both the arts were consciously conceived as one. The Natyasastra, thus, is

⁴⁵ Ibid.

neither a treatise on drama alone, as understood by some, nor a treatise on dancing, as believed by quite a few. The technique of Indian dancing has actually to be culled and its principles selected with acute discrimination from the technique of dramaturgy prescribed by Bharata. Once this is done, dance does emerge as an independent art; it continues nevertheless to be an integral part of drama. Indeed, once the most important aspect of what we understand by dance today (what the Sanskrit dramatist understood as *angikabhinaya*) is either taken out or ignored, the character of Indian drama is lost”.⁴⁶

These books never talk about dance pedagogy with the regard to Manipuri dance and Bharatanatyam.

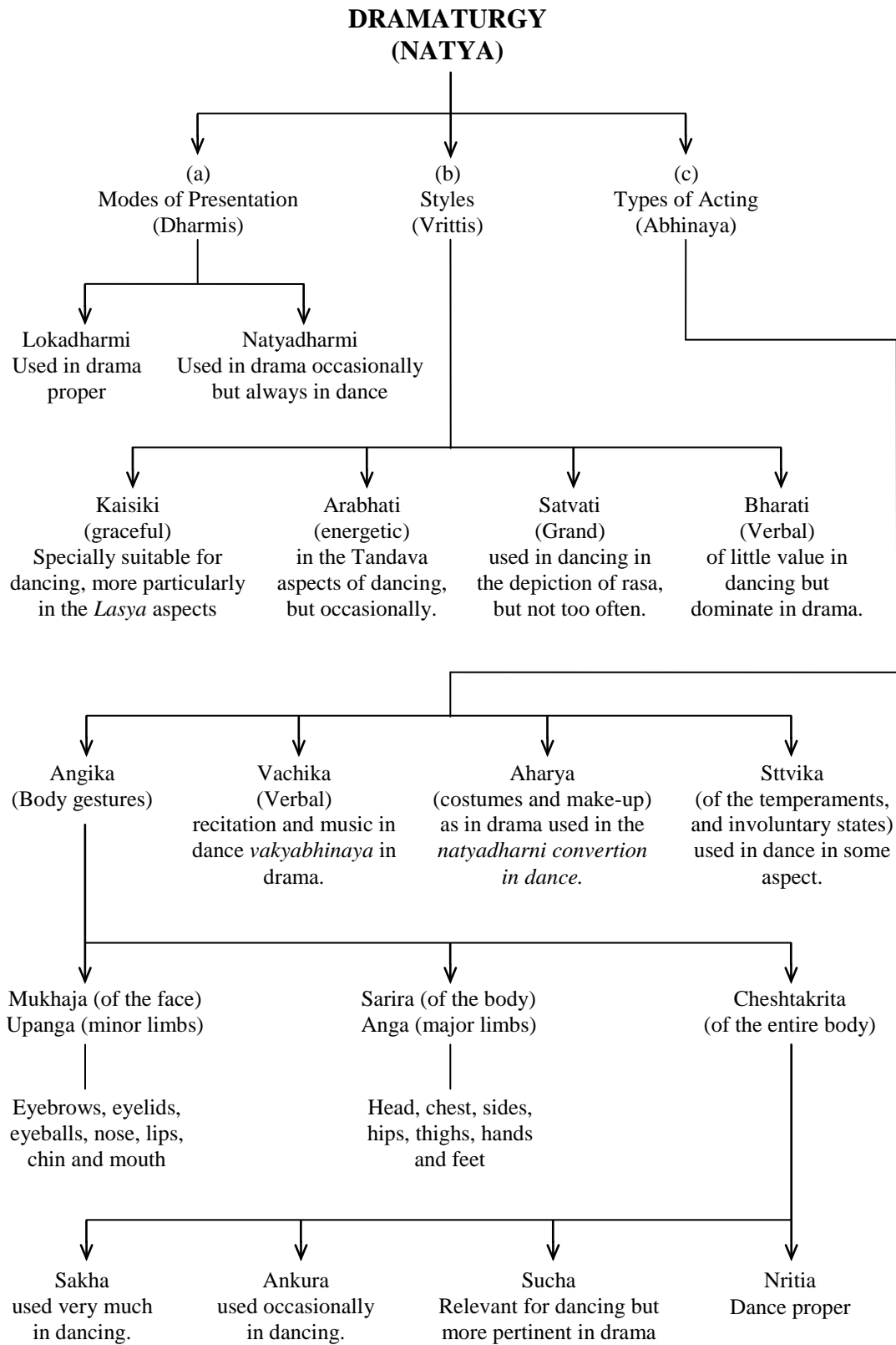
Indian Classical Dance technique of drama:

Kapila Vatsyayan’s book, “Indian Classical Dance technique of drama” is similar to her article on technique of dance.

“Three broad principles govern the structure of Indian drama and stage presentation. The first is the principle of the modes of presentation, namely, the modes (*dharmis*), stage way or stylized way (*natya*) and natural or the way of the world (*loka*). The second consists of the different types of styles (*vritis*), namely the graceful (*keiseki*), the grand (*satvati*), the energetic (*arabhati*) and the verbal (*bharati*). The third is the full play of the four types of acting

⁴⁶ Kapila Vatsyayam, *Classical Indian Dance in Literature and Arts*, Sangeet Natak Akademi, New Delhi, Second Edition, 1977, p. 24.

(abhinaya), namely the gestures (angika), vocal (vachika), costume, make up, stage props, etc. (aharya) and involuntary, of the temperament and emotional etc. (satvika) in the natyasastra, these principles have been discussed in the chapters on dramaturgy and histrionics and not particularly in the context of the dance or drama alone. It is the later texts, dealing with dance as an independent art, which consider these principles only in relation to dance. We find a full and independent treatment of dance from the point of view of the principles enumerated above for the first time only in Abhinaya Darpana. This is followed by the later writers of the treatises on dance proper. Sarangadeva and the writers of the Vishnudharmottara Purana and the Natyasastra Sangraha all follow this analysis. The different aspects of dramaturgy, as pertinent to dance, are shown in the following chart.



Techniques of basic representation (samanyabhinaya) irregular (bhaya) and regular or inner coherence (abhyantara) and special or mixed representation (chitrabhinaya) are in turn composed of different elements of the four types of abhinaya described above. Originally, it would appear dance technique evolved directly out of the diverse elements of the dharmis, the vrittis, and the abhinaya mentioned above. Later texts like the abhinaya darpana and sngitaratnakara, treat dance technique as distinct from the technique of drama, utilizing drama (natya) as one of its aspects”⁴⁷.

Again, this book too does not focus on dance pedagogy.

Dance Dialects of India:

In Dance Dialects of India, the author Ragini Devi says, “In India all forms of art has a sacred origin, and the inner experience of the soul finds its highest expression in music and dance. The Hindu attitude toward art as an expression of the inner beauty or divine in man brought it into close connection with religion”⁴⁸.

Through the contents and concepts of the previous works of dance particularly the thesis compilations, are highly enlightening towards a clear

⁴⁷ KapilaVatsyayan, Indian Classical Dance, Publication Division, Ministry of Information and Broadcasting, Govt. pf India, New Delhi, 1997,p10-12.

⁴⁸ Ragini Devi, Dance Dialects of India, Motilal Banarasi Dass Publishers Private Limited, Delhi, Third Edition, 2002, p. 25.

conceptualization of the present research, they have not covered the present topic of research.

The thesis of Moirangthem Macha Chaoreikanba entitled as “Kanglei Haraoba Jagoigi Honglakliba Masak” (Changing Aspects in the Dances of Kanglei Haraoba) has many valuable views on the evolution of Manipuri particularly the new dimension of the dance form of Kanglei Haraoba. Dr. Chaoreikanba, in the writing of his thesis, follows the division of Introduction, Description, Components, Costume, Repertoire and musical instruments and it is concluded with the vivid picture of emerging changes in the dance forms and then has the end part as conclusion.

He starts, the Chapter-I by defining of relevant concepts of Lai Haraoba and then moves on to Manipuri culture, to the relation between Lai Haraoba and Manipuri culture, and then to the relation between Dances and Lai Haraoba, the real interpretation of Lai Haraoba, description of Kanglei Haraoba and the underlying values etc.

In his Chapter-II, the author classifying it into four sub-classes like (a) Preparation for performing the relevant dances, fasting practice, arrangement for dancing and about the personality of the dancers; (b) Introductory part of the Kanglei Haraoba, Jagoi Laiphi Setpha (wearing dress), Ekouba (seeking god; attending the ceremony). Ekum Etaba (Presence of god) and Lai Kaba

(Willingly moving ahead by the God); (c) Daily routine of celebration which includes the relevant activities to be performed in the morning, in the afternoon in the evening, Laibou Thaba, and Khuttheks (Pleasing gods and its dance forms), Hoirou Haya Laoba (Crying joyfully with sound 'hoi'), Khayom Jagoi (Concentrating dance), Hakchang Saba (formation of human body); Nungnao Jagoi (Eternal dance); Yumsaron (Construction of House); Panthoibi Jagoi (the dance form of Goddess Panthoibi), Pamyalon Jagoi (Dance of Jhum Cultivation), Longkham Jagoi (Dance of fishing) and dance forms for ending part with the practices of Laiboula Phukpa (Congregated conclusion practice of Gods presence); (d) It is the concluding day of Lai Haraoba on which many important practices are conducted in different times as in the morning, evening and in the night . Dance forms are discussed along with the the different accompanying ritual practices such as Thang Thaba (Sword ceremony), Loutaron (Paddy Practice Dance), Poireiton Loutaron (Practices of Poireiton's agricultural activity), Soubem Lairema Loutaron (Paddy forming of Goddess Soubam). Nongmai Loutaron (Paddy practice of Nongpok) and Lai Nongkaba (Leaving of God).

In the 3rd Chapter the scholar describes the various dance forms occurring in the Lai Haraoba Festival. Chukpharon Jagoi, Laiok Jagoi, Thougai Jagoi (Jagoi Ashangbi), Chumsha Jagoi, Phungaron Jagoi, Kanglei Thokpa Laiching Jagoi, Hakchang Saba, Nungnao Jagoi, Yumsha Jagoiron Jagoi, Panthoibi

Jagoi, Dance forms from Pamyamba to Phisharol, Longkhonba Jagoi, Phibun Jagoi, Phibun Habi, Chongkhong Yetpa, Chongkhong Litpa, Lai Kaba and Thang Jagoi etc. are described in this chapter.

His fourth chapter is about the dress and costume and the music and its instrument, which are described by classifying the issues into four parts under (a), (b), (c) and (d). The sub-part (a) is again divided into three micro parts as (i), (ii) and (iii). In this fourth chapter, the scholar describes the necessary dresses to be used by (i) Lai Tainareba Meeoising (the immediate persons contacting the gods and goddesses like the Maiba (High Priest), Maibeas (the High Priestesses), Asheiba (the Music Composer and Singer) (ii) Dresses to be put on by one and all who take part during the festival. Different dresses of men and women are described here and (iii) particular on specific dresses of the Kanglei Haraoba.

In the Chapter 4 (B), the different forms and styles of music are depicted and described in accordance with the respective forms of dances.

In the Chapter 4 (C), the author vividly sketches the different musical instruments to be used in the musical part being performed against different dance forms.

The Chapter 5 of the thesis is all about the activities and duties of the High Priests and Priestesses.

The Chapter 6 which is the concluding part of the thesis.

This is followed by bibliography, case studies, list of referred manuscripts and the list of relevant photographs.

It may be noted that this book too has not focussed on the pedagogy of Manipuri dance.

Classical Manipuri Dance Neinaba:

In the Ph. D. thesis of L. Subadra Devi, entitled as “Classical Manipuri Dance Neinaba, the first chapter deals with the history of Manipur dance and its evolutionary process that had been undertaken from time to time. The first chapter reclassified into three parts:

- i) Origin of dance and its significance
- ii) Genes of dance from the perspective of Indian dance and
- iii) Origin of dance from the historical perspective of Manipur history.

The 2nd chapter deals with the festivals of Manipur and the roles of dance and music by emphasizing the historical period in which the Vaishnavite cult came into the land of Manipur in the 18th Century.

In the 3rd chapter the author describes the Pre and posts Vaishnite cultural manifestations in Manipur and their impact in the festivals and dance forms of the state.

In the 4th chapter, the author describes under the title ‘Manipur Jagoigi Masak (The state of Manipur Dance)’, the evolutionary process through which the Manipur dance had gradually emerged into the classical status. Here the author classifies the chapter into five sub-chapters:

- i) Historical Perspective,
- ii) Codes of Classical Status
- iii) Cultural part of literature
- iv) Steps of dance and Abhinaya and
- v) Dress Codes of Manipur Dance

And the thesis is concluded with the sixth chapter which is followed and supplemented by Appendix, photos and a list of referred books.

The thesis of **L. Subadra Devi** gave the researcher immense information and enlightened the researcher about clues in analyzing various parts of my thesis particularly the fourth chapter which tells about the Dance steps and Abhinaya.

The Manipuri Jagoi Ras and its Development:

The next book the researcher went through was the Ph.D thesis of **Yumlembam Gopi Devi** entitled as “The Manipuri Jagoi Ras and its Development” that had been submitted in 2013 to the Manipur University.

Including the introduction part, the thesis is divided into seven chapters. The first chapter studies about the time when the Vaishnavite cult came into Manipur, the 2nd chapter deals with Jagoi Ras, the 3rd Chapter deals with the Ras dances performed during the period of Raja ShriBhagyachandra such as i) MahaRas ii) Kunja Raj and BasantaRas . It was followed by the descriptive narration of the role of Raja Shri Bhagyachandra in the cultural history of Manipur.

The fourth chapter describes the kinds of Ras introduced during the dual king Chandrakirti and Maharaj Churachand. They were:

- (i) Nityaras and
- (ii) Deiya Ras.

The 5th chapter sketches how the Manipuri Ras dance appears on the stage. The chapter is the concluding chapter.

The thesis of **Smt. Yumlembam Gopi Devi** was also gave the researcher many new ideas and helped in broadening the researcher's understanding of Manipuri dance.

Manipuri culture and Pena:

The Ph.D thesis of Mangsatabam Makholmani entitled “Manipur culture and Pena” submitted to Manipur University in 2013:

The Whole thesis is made up of four chapters.

The first chapter is in the form of introduction which is further subdivided into six sections which are:

- (i) Topograph of Manipur
- (ii) Different aspects on giving titled in Manipur
- (iii) Manipur Language and Script
- (iv) Methodology of the Research.
- (v) Hypothesis of the research and objective
- (vi) Chapter describing in details about the research work.

The Second Chapter specially deals with Pena, a traditional Manipuri musical instrument and its kinds and it is elaborately described by dividing the section into 10 sub-sections of the chapter. They are:

- i) Pena arelkhutlai
- ii) Part of the Pena
- iii) Things required to construct the pena
- iv) Pena and its kinds
- v) Construction of the Pena
- vi) Relation between Pena and the Thangta
- vii) Sub-Groups of the types of Pena
 - a) Small rhythmic of Pena and

- b) Large rhythmic of Pena
- viii) Different languages of the Pena,
- ix) Dress codes of Pena player and
- x) Stories of the Pena music and musical instrument.

The 3rd chapter is “The role of Pena in the history of Manipur” and it is sub-divided in 23 sub-parts. They are

- i) Pena Phamsak and its constituent parts
- ii) The requirement of Pena Phamsak,
- iii) Pena Pala
- iv) Emiment Pena Players in the history of Manipur,
- v) Pena Loishang (Institute of the Pena),
- vi) Uses of the Pena
- vii) The relevant duties to Pena,
- viii) Place of Pena at the time of birth
- ix) Pena’s role in healing the perplexity ailment.
- x) Place of Pena in the Lai Haraoba
- xi) Songs related to the Pena,
- xii) Role of Pena in SekmaiHaraoba
- xiii) Pena and MoirangThangjingHaraoba
- xiv) Pena in the KakchingHaraoba
- xv) Stories of AngoubaPureirombaHaraoba

- xvi) Tirual practices and the place of Pena
- xvii) It is again sub divided into few parts
 - (a) Yakairol Esei-1
 - (b) Yakairol Esei-2
 - (c) Pena Naokhumlon Esei-1
 - (d) Pena Naokhumlon Esei-2
- xviii) Wake-up plays of Pena for the 16 songs
- xix) Role of Pena song at the time of birth
- xx) Pena at the time of death and
- xxi) Pena at NingthouMana phi.

The fourth Chapter is for langsarisam of Pena with other musical instruments which is described by dividing into 9 sub-parts. They are:

- i) The folk institutions
- ii) Bin and Banam's similarly with Pena ,
- iii) Kind of Pena used by the hill people and then similarity with the Meitei Pena which is again studied by dividing into four parts
 - 1) The Role of Kabui community,
 - 2) Loutum Like (Harvesting song)
 - 3) Tengeima, the Tangkhul's Pena and
 - 4) Pena-Adi-Khung.
- iv) What Khung is

- v) Making of KhoirouLikhat
- vi) Pena and Court Music
- vii) Pena to describe Ningthou-Phi (King's altere)
- viii) Pena Players who received King's Manaphi
- ix) LillaDarba venture of Maharaja Chandrkriti.

It may be noted that even this book does not deal with pedagogical aspects of Manipuri.

Sixty years of Jawaharlal Neharu Manipur Dance Academy the Diamond Jubilee Celebration of the institute from 1st April 2014:

In the Diamond Jubilee Celebration there are two sessions of a national seminar on 'Growth and Development of Manipuri Dance- A Perspective', chaired by Kapila Vatsyayan and Ratan Thiyam. Papers presented by Leela Venkatarmana, R.K. Singhajit Sana, Prity Patel, and Devjani Cchaliya had very important observations about dance pedagogy.

According to Leela Venkataramana,

"Traditional method is better than modern and sometimes modern method is better than traditional; we should not avoid either, both the teaching methods are successful in their own way. Sometimes teaching methods can be different from each other but understanding is same. Traditional method of teaching gave a great importance to disciplining the student and obedience to

guru, with a view to build the future. It was mostly oral tradition, knowledge was shared in the mind and heart. Those days guru never gave them anything in writing, but observation was the key to learning.”⁴⁹

According to Dr Singhajit Sana, “There are no differences in the style of teaching but the students have become more talented. They can learn a lesson in just one class which we took seven or eight days to learn. They are very much advanced too. They record the whole class in the phone and practice it at home and come the next day by learning it. In modern method, students are aware of how to learn through computer. In the modern method of teaching, students became too independent and as such they think they don’t need guidance from anybody.”⁵⁰ He says that the teaching method should be balanced.

According to Kapila Vatsyayan,

“In gurukula system of teaching before we start learning we did one guru puja (boriba), after student was accepted by the guru. The gurukula style of learning brought great clarity to the mind and lesson took root in the hearts”⁵¹.

According to Preety Patel, the Manipuri dancer “learning from a traditional guru is what we call gurusishyaparampara because we usually go to the guru’s home to be adopted as his/her student. To choose a guru and to

⁴⁹ Diamond Jubilee Celebration, dated 03/04/2014 by LeelaVenkataraman Critic

⁵⁰ Diamond Jubilee Celebration, dated 03/04/2014 by R.K. Singhajit Sana

⁵¹ Diamond Jubilee Celebration, dated 03/04/2014 by Kapila Vatsyayan

remain obedient to him/her is very important; most students failed to do so. The student, who always tries to maintain his/her respect and, tries to avoid any mistake. One to whom the guru offers all his wisdom and knowledge is the one we call the guru's real sisyhya (student). But one cannot obtain the guru's blessings very easily. It happens only when the student has spent 5 to 10 years with the guru and when the guru has recognized the ability of the student. It is only then that the guru offers his/her entire knowledge to the student. There is a saying among the meiteis that if you serve a guru you will get the benefit. Our association with or learning from our guru can be life long. But it is different in the case of academic institutions like school and college. It is because in a school or college one has to learn just for a limited year or time and according to a fixed syllabus"⁵².

The above review shows that the dance pedagogy has remained an unexplored area. The present research work has been taken up to fulfil that need. The results of the present research shall be presented in the next four chapters.

⁵² Diamond Jubilee Celebration, dated 03/04/2014 by Preety Patel Manipuri dancer

Chapter – III

A BACKGROUND TO THE STUDY OF MANIPURI PEDAGOGY

Repertoire of Manipuri Dance:

The repertoire of Manipuri dance is extensive. There are innumerable festivals, the Sankirtanas, the singing styles and a larger variety of participative community dances known to Manipur and still practised.

The repertoire of Manipuri dances can be classified into four broad categories. The first group would comprise the pre- Vaishnav dance forms or dance rituals. This would include the Lai- Haraoba and the presentation of singing and enactment of the stories of Khamba thoibi⁵³.

The second group would constitute the dance and the dance music sections of the various Jaat Raas in Manipur. The Holi pala the Khubak Eshei and other numbers today presented on stage are part and parcel of such seasonal festivities only.

The third group would constitute the different types of Sankirtana traditions. The Ariba pala and Anouba pala the Bangadesh kirtana and the Nata

⁵³ Classical Manipuri Jagoi by Manipuri Sahitya Parisad.

Sankirtana,⁵⁴ and others such as the Manohar sai and drumel come under this. Part and parcel of these Sankirtana was the group dancing, the various types of walking or group forms executed either through clapping or through the playing of small cymbals called manjira or large cymbals called kartaala.

A forth group may be considered for the ballad forms which have both a vocal as well as a miming aspect to them. Among these would be the presentation through solo duet rendering in the forms known as the wariliba, the haiba thiba, etc. A most important part of Manipuri repertoire is recognized by the generic term jagoi. At the artistic level, one may consider 'jagoi' as the main type of artistic dance. It is somewhat difficult to have a definitive meaning of the word jagoi which literally only means dance⁵⁵.

The traditional Gurus⁵⁶ of Manipur have divided jagoi into several sub categories such as the punglon jagoi, and Mottouba jagoi and just lila.

There is a further subdivision which is made by adding the adjectives nupa or nupi, Nupa standing for man and nupi standing for women.

Amongst the further divisions are the cholam, the dance of the ghosta lila (also called the sansenba jagoi) and the spear dance.

There are various types of choloms,⁵⁷ and the different varieties of the kartalis. The choloms are both lasya⁵⁸ and tandava⁵⁹. Those belonging to the

⁵⁴ Manipuri Raasa Amadi Atei Krishna Leelasing by Ph. Iboton Singh.

⁵⁵ Sastriya Nrityagi Mityengda Jagoi Raas by Dr. L.Subadra Devi.

⁵⁶ Classical Manipuri Jagoi by Manipuri Sahitya Parisad.

feminine group are the choloms of the small cymbals, namely, the manjira cholom and those of the tandava type are the kartaala cholams⁶⁰ with large cymbals. The dance of the pung, which is performed by men, a solo or by hundred men, may be said to be the highest achievement executed by a dance-performer. The range of sound which can be produced through the pung has only to be heard to be believed. Among percussion instruments, there is no other mridanga which can command the same range of communicative sound as pung.

There are other cholom dances too, such as dhol cholom and the manjira cholom. Amongst the kartali dances are the clapping items performed only by woman known as the nupi khubak eshei and only by men known as the nupa khubak eshei. These are group dances in which a number of interesting group formations can be seen and the dance is built on clapping of hands at cross rhythms to the basic rhythm played by the accompanying pung. All the cholam and the kartal cholom/dances are pure nritta. There is no abhinaya nor is there any song accompaniment. Originally performed in the context of the Rath Yatra, these numbers are now performed independently as part of stage repertoire.

⁵⁷ Nartaram, JNMDA.

⁵⁸ Debicacy in dance or abhinaya Special Aspect of Natya Sarstra by Dr. P.S.R. Appa Rao. Telugu original Translation H.V.Sharma. p. 2.

⁵⁹ Vigour in Dance Special Aspect of Natya Sarstra by Dr. P.S.R. Appa Rao. Telugu original Translation H.V.Sharma. p. 2.

⁶⁰ Manipuri Dance Seminar by Manipur State Kala Academy.

Like the cholom⁶¹ and the kartalis, the thang haiba and the takhousaba or the sword and the spear dance, which belong to the tandava category, have now become part of the artistic repertoire. Originally, these were performed either in the context of ritual magical performances or as part of a sequence in the Lai haraoba⁶². When incorporated as an artistic number, these are called thang ta jagoi. These are vaguely reminiscent of the kalairis of kerala and are purely martial dances.

The nupi jagoi⁶³, the women's dance mentioned above is the graceful variety quite distinct from the tandava type of dancing which is divided into two main sub- divisions the first bhangi jagoi, and the second punglon jagoi⁶⁴ i.e. that which is performed only to the mnemonics of the pung, the Manipuri Mridangam. The bhangi jagoi⁶⁵ is marked by seriousness of purpose, a slow tempo and a very careful delivery of movements which are controlled and restrained. It comes under the category of what we have call the smitanga; the punglon jagoi is executed in a fast tempo or in old three tempos like the three kala tirmanam of Bharatanatyam. The mnemonics have a particular tempo metrical pattern and a repetition ending in triplets of three. All these should be considered both as male and female and as pure abstract dancing. It must

⁶¹ Nartaram (A Quartely Journal Of Indian Dance byJNMDA) p. 43-44.

⁶² Manipuri Jagoi before Bhaisnavite Cult by Dr.L.Subadra Devi

⁶³ Indian Classical Dance by Kapila Vatsyayan p.80

⁶⁴ Manipuri Raasa And other Krishna Leelas by Ph.Iboton Singh

⁶⁵ Indian Classical Dance by Kapila Vatsyayan p.80

however be remembered that none of those numbers are dissociated from the repertoire which we have mentioned in the context of the sankirtana.

Manipuri Raas Leela:

Maharaj Rajarshi Bhagyachandra for the conceived, designed and introduced Manipuri Raas Leela, ⁶⁶during his reign in between 1762-1794, as he adopted the sermons of Vaishnavite religion, the cult of Gouriya Vaishnav which spread all over the Kingdom of Manipur but it was successful mainly in its valley area.

There is a legend explaining the reason why Maharaj Bhagyachandra dedication to Lord Krishna who was affectionately entitled Govindaji in Manipuri tradition. It is as such:

Once, the Burmese under the game plan of Khelemba (Khelei Nungangba Telheiba), uncle of Bhagyachandra, attacked Manipur. ⁶⁷With rudely charging for an unauthorized act of ascending to the throne of Kangla in the absence of his elder brother Gouraasyam, Bhagyachandra was driven out of Palace". ⁶⁸While Bhagyachandra was taking shelter at Tekhao, Khelemba cunningly sent thirty men with a letter to the Ahom King, Swargadev Rajeshwar Singh mentioning in it that Bhagyachandra was an imposter and

⁶⁶ Manipuri Sanskritida Rajashri Bhagyashri Abdan (Part of Rajashri Bhagyachandra in Manipuri Culture) by R.K.Sanahal

⁶⁷ Samuphaba, a Manipuri Manuscript.

⁶⁸ Vijay Panchali, a book of Manipuri history.

should be executed. With confuse King Swargadev wanted to take up a test of reality upon Bhagyachandra. As part of the test, Bhagyachandra was asked to tame a wild elephant called 'Rajamohan' living inside a big enclosure with a public view. He was told that if he was able to succeed in the said test, he would be regarded as the real King of Manipur and also would be helped with army and wealth to regain his throne.⁶⁹ Bhagyachandra was thus put under an unpredictable state of his future.

Worrying about pitiful condition, Bhagyachandra spent the whole night fasting, meditating and praying the almighty Shri Govindaji for a blessing. Suddenly he fell into a dream in which the Lord Krishna came out and consoled him saying that he need not be worried anymore and told him that he would win the game. The Lord further told him that He would remain growing as a jack fruit tree in the Vasmukha Giri the place which was at that time known as the Kaina Hill. The God again instructed him to carve an image resembling to him with the said tree and advised him to worship the image after regaining to throne.

On the scheduled day of the test, the wild elephant 'Rajamhan' could be easily tamed and controlled by the King with a slight touch. With knees-down in front of him the wild elephant obeyed the king who soon rode on the back of the elephant in front of the advices. Sitting on the back of the elephant and

⁶⁹ Dr. M. Kriti Singh, Religious Developments in Manipur in the 18th & 19th Centuries, 20th Dec., 1980 Page – 144.

going round inside the court before the audience Bhagyachandra demonstrated his truthfulness of being the real king of Manipur. It was seen as a divine act and people praised him with respect and admiration and they all prayed to him and as Krishna's avatar.

At the time of "Govinda Nirupana"⁷⁰, it is mentioned that Bhagyachandra was reminded of carving Govindaji image after he regained the throne. Bhagyachandra resorted to carve out seven images from the jackfruit tree growing in the Kaina Hill and he did so. The images that skilfully carved out with the scalpels were named as Govinda, Bijoy Govinda, Anu Prabhu, Nityananda, Advaita, Gopinath and Madanamohon.

The carving of the image of Shri Govindaji⁷¹ was completed on Friday the 12th Hiyangei (October-November) in the auspicious hour of Mahendra of the year, 1698 Sakabda/1776 A.D. The name of the Cheithaba was Heisnam Khongam. This image of Shri Govindaji was crafted by Sapam Lakshman Singh who took eleven months in the making of it. He wholeheartedly crafted the image with the witness of King Bhagyachandra.

An important time may be as that on Tuesday, the 3rd day of Kalen (April-May) of the year, 1701 Sakabda/1779 A.D., the palatial building was shifted to the rejuvenated Canchipur capital. Conceiving the idea of making the Raas Leela played at Vrindaban by Radha-Krishna into a ritual-performance,

⁷⁰ Classical Manipuri Jagoi by Manipuri Sahitya Parisad.

⁷¹ Shastriya Nrityengda Jagoi Raas by Dr. L.Subadra Devi.

the king called a conference called the Brahma Sabha (a conference of scholars) comprising of the Pandits Guru Sidhanta Bachaspati, Bhaskar Sharma, Guru Swaroopananda, Guru Shriroopa Pramananda, GouRaashyam Sharma etc. and they discussed among themselves consulting the 10th canto of Shri Mad Bhagavata. After the discussion, Bhagyachandra entrusted Guru, Kabo Khumbongba to create a dance-form according to his likes and dislike on the existed folk forms. Thus, Maha Raass was designed as a dance form solely depending on the Bhagavata Bhava Raasa. It was really an impressive dance to the audience.

Strictly maintaining all norms the Maha Raas was played for full five days continuously at Langthabal Palace (Canchipur) from Friday, the 11th day of Hiyangei (October-November) of the year, 1779 A.D. at the Raas Mandal of the Palace with full participation of the public; An excerpt from “Cheitharol Kumbaba”. It is clearly mentioned in the Cheitharol Kumbaba, the royal chronicle of Manipur as “In the 1701, in accordance with the cosmical or actitioner Maibam Chakrapani; Monday the 5th May of Poinu (Nov-Dec) was San Kranti, the day of worshipping Sri Krishna, on the 11th day, Friday, worshipping of Gopindaji was inaugurated at Raasmandan of Canchipur (palace); Raasa was played for five days.” The King, the artiste, the noblemen and all others enjoyed with pleasantest moods.

During the performance of the Nata Sankirtana, that preceded the first Raas Leela, Bhagyachandra played on Pung while his uncle Ngoubam Shai was acting as the leader of the vocal group (Esheihanba) and Dhar Shai played the part of supportive singer (Duhar).⁷² they all performed their parts with full absorption and dedication as true devotees to Shri Krishna and Radha.

In the introductory part of this Raas, Princess Bimbabati (Shija Lai-Oibi) played the part of Radha, Ngangbam Ningol Harimati as lead Gopi (Makokchingbi) and Maharani Devhatti, Bhatti, Bhagyabati, Chandumukhi, Priyosakhi, Bhanumati and other royal ladies participated as Gopis.⁷³ And the play was heartily acclaimed by the audiences.

Rajashree Bhagyachandra Maharaj introduced another two forms of Raas during his reign, i.e. Kunja Raas and Basanta Raas. Both may be described as follows.

Kunja Raas: Rajashree Maharaj Bhagyachandra happened to be in a very unhappy mood thinking about the absence of any cultural activity on the Mera Wakhinba whereas Maha Raas was played on the full moon day of Kattika i.e. Mera Waphukpa. So, he called a meeting of Brahma Sabha. Scholars told him on the basis of Bishwanath Chakravarty's Shartha Sandarshini Tika that a raas was played on the full moon day of the month of Ashwin. He ordered to devise a Raas to be performed accordingly. The first

⁷² P. Iboton Singh, Manipuri Raas Amasung Atei Krishna Leelasing, 15th June 2005 Page – 23.

⁷³ E. Nalini Devi, Manipuri Raas Kunjaraj, 2003 Page – 5 to 6.

Kunja Raas was played on the full moon day of Ashwin or Mera (October-November) of Sakabda 1796 on the night of Mera Wakhinba at the Langthabal Palace.⁷⁴

Basanta Raas: This Raas was also introduced by Maharaj Bhagyachandra introduced Basanta Raas after due consultation with his Brahma Sabha. The full moon day of Cheitra was believed to be Shri Baladeva Raas Yatra. He, studying “The Geet Govinda”⁷⁵, came to know about “the Raas played in Basanta” by Shri Krishna. He also introduced this Raas taking the basic of using of Shringar Raasa in a Drishya Kavya in Sakabda 1738 on Tuesday, the full moon day of Sajibu (April-May) at Langthabal Palace.⁷⁶

In this first play of Basanta Raas, the first performers who played the part of Radha, Makokchingbi, Gopi in both Kunja Raas and Basanta Raas⁷⁷ were the same persons who took part in Maha Raas mentioned above.

Besides Maha Raas, Kunja Raasa and Basanta Raas which were introduced by Maharaj Bhagyachandra, there were also another two forms of Raas, namely, Nitya Raas and Diva Raas. They as described as follows:

Nitya Raas: Rajarshi Bhagyachandra introduced Nitya Raas with a different taste. It was constructed based on song about the Raasa, but not

⁷⁴ E. Nalini Devi, Manipuri Raas Kunjaraj, 2003 Page – 10.

¹³ H. Ibochouba Singh, The Pre-World War-II form of Raas Leela, Jan., 2009 Page – 55.

⁷⁵ Sastriya Nrityagi Mityenda Jagoi Raas by Dr. L. Subadra Devi.

⁷⁶ H. Ibochouba Singh, The Pre-World War-II form of Raas Leela, Jan., 2009

⁷⁷ Nartaram (A Quartely Journal Of Indian Dance byJNMDA).

through playing roles of Krishna, Radha, Makokchingbi etc as done in Raas. It was observed with the name 'Raas Leela' by Maharaj Churachand Singh in his time⁷⁸. With beating drums (punglon) as raga, the Sutra follows with Raga Alap, Brindavan Varnam, Krishna Abhisar, Radha Abhisar in order and it include Brindavan thokpa, and Gopis performed Bhangi Achouba.

During the reign of Sir Chandrakirti Maharaj, the Nitya Raas was performed in the form of Raasa only, but it was Sir Churachand Maharaj who gave the real soul to the Nitya Raas⁷⁹. He introduced the Raas of Drishya Kavya format on the 27th of the July 1904 A.D., the 15th day of the Ingen Wednesday, the age of Khorikhol Bole Singh, Sakabda 1823; in such a way that a grand mandop (recreation hall) was erected before the Hapta Bangla and the first Nitya Raas was played with Borsaheb Ongbi Sanatombi taking the part of the lead dancer.⁸⁰ The teachers who were the makers of this Raas were Sana Chandrahas, Thokchom Moriba, Huidrom Oja Jhulonmacha, Bamon Thouranisabi etc. Nilamani or Ibohal, son of Amusana played the part of Krishna, Sanajaobi, daughter of sanakhya Nityaipat as Radha and the part of Mokokchingbi or lead dancer was taken by Borsaheb Ongi Sanatombi. Raasdhari was Huidrom Oja Jhulon Macha, the part of sutradhari was played

⁷⁸ Manipurin Raasa& other Krishna Leelas ; by Phanjoubam Iboton Singh

⁷⁹ Nartaram by JNMDA

⁸⁰ H. Ibochaoba Singh, The Pre-World War-II form of Raas Leela, Jan., p 59 to 60.

by Amusana, the mother of the Krishna saba and other daughters of the king were playing the roles of Gopis.⁸¹

Diva Raas: As another kind of Raas, Diva Raas was introduced during the reign of Sri Churachand Maharaj. But it was not introduced by the king. It was Akham Oja Tomba who introduced it. People were surprised and talked about it as a problem when there was an announcement that a raas will be performed in broad daylight by Akham Oja Tomba. The king immediately asked the pandits for the reasons to play the raas during the day time. After discussion in Brahma Sabha, the Pandits gave their explanation that the Diva Raas performed secretly in Ambhuj Kunja and so it can be played in day time also, and after that the king gave his consent to play Diva Raas in day time. The king along with the gurus framed up the rules and regulations for the steps to be taken up in presenting the Raas and then left the responsibilities of designing the Diva Raas for public audience to Shri Akham Oja Tomba who was residing Sagolband, now located in Imphal West.

This new Raas was first presented to the Lord at the Mandop of Hidangmayum Agyaton of Sagolband Salam Leikai in 1940. This Mandop is also known as Saraaswati Mandop Achouba and after this presentation the Raas came to be known as 'Diva Raas'.⁸²

⁸¹ Ksh. (O) Thouranishabi Devi, Raas Makhyal Amasung Nunggee Masak, 2006 p 83 to 84.

⁸² H. Ibochaoba Singh, The Pre-World War-II form of Raas Leela, Jan., 2009, p. 63.

The teachers who had been taking pivotal roles towards fulfilment of this Raas were Nongmaithem Oja Chaigoi, Shamandhura Oja Chaoba/Ruba, and Maibam Oja Thambal etc. Hidangmayum Madhumangol Sharma played the part of Krishna, Nungsitombi Devi, the younger daughter of Salam Mutum/Babuyaima as Radha, Salam Ningol Thoibi Devi (elder sister of Radha) as Ananga Manjuri, and Hidangmayum Ningol Binotkumari/Dinakumari of Bamon Leikai Nahabam as Makokchingbi. The part of Sutradhari was played by Chandrajini of Keishampat Thokchom Leikai Ruhini Devi of Konok Thingel Thangmeiband and the Raasdhari was Akham Oja Tomba, Rajkumar Akesana etc.⁸³ Their active roles in presenting the Diva Rasa were wide acclaimed.

Maha Raas

Along with the various stories played with the MahaRaas, there are altogether 18 krams performed in the Raas Leela. They are:

- (i) Beginning of Raaga (Raga Houba): From Mridanga Raaga of Raasdhaari to Baishnav Bandana.
- (ii) Krishna Abhisar: From Krishna's departure to his arriving at the destination.

⁸³ Ksh. (O) Thouranishabi Devi, Raas Makhal Amasung Nunggee Masak, 2006 p 91 to 92.

- (iii) Radha Abhishar: From the appearing of Radha and the Gopis then their worshipping of Sri Krishna upto the remain of a lone Gopi with expressing sorrow state.
- (iv) Krishna Amadi Radhi-Gopi Awai Akhum Tounaba: it is of Questions and answers exchanging in between Sri Krishna and Gopis. It includes Sri Krishna's calling upon the Gopis upto the interactive episode in between Krishna and Radha in presence of the Gopis.
- (v) Prathana (Khurumba): Worshipping of Sri Krishna by the Gopis and their heartily serving of Lord Krishna.
- (vi) Gopi Lengthorakpa (Appearance of Gopi): It indicates the presence of all Gopis by coming out in a sequence to begin the Raas Leela.
- (vii) Jagoi Mapop: It covers Gopis' beginning the Raasa with a worship of Krishna and Radha, describing the uniquely beautiful postures of Krishna and Radha and describing the enchanting beauties of Brindavana.
- (viii) Bhangi Pareng Achouba: It deeply signifies the inner construction of the Tribhanga Murti of Sri Krishna in the minds of the Gopis and their devotedly worshipping of the Murti.

- (ix) Krishna Nartan & Radha Nartan: It is the expressing of the mighty power of Sri Krishna in the dance form and the beautiful dance of Shrimati Radhika attending to Lord Krishna.
- (x) Krishna Antardhan: It is the scene of hiding of Krishna to control the egos of the Gopis.
- (xi) Krishna Thiba: It shows searching for Sri Krishna by the Gopis and moving out beyond the boundary of Thandhali.
- (xii) Radha-Krishna Lengtharakpa (Appearance of Radha & Krishna): Here Sri Krishna appears out to see the Ahankar of Shrimati Radhika.
- (xiii) Gopisingna Radhaga Unnaba (Meeting of Radha and the Gopis): Knowing the selves' egocentric attitudes shown off by themselves, the Gopis sorrowfully worshipped Sri Krishna for forgiving of their sins; and if it is not done, their wish of committing suicide by jumping into the water of the Jamuna River.
- (xiv) Krishna Abhinglut: It is Krishna's blessing upon the Gopis and forgive the sins of Radha and the Gopis. It is soon followed by the appearance of Sri Krishna and His permitting the Gopis to play the Raas.

- (xv) Ex Gopi Ek Sagam: Here it is Sri Krishna's expressing His eternal presence by giving back the belongings of the Gopis who are now freed from sins and their whole heartedly dedicating to Him and then playing of Jalkeli.
- (xvi) Gopi Brindavana Pareng Bhangi: Here the Gopis dance to describing the beauties of Brindavana and play joyfully for getting back Lord Krishna.
- (xvii) Prathana: Prayers of the Gopis to the statues of Krishna-Radhika, hurling of flower to serving both and their performing Aasti.
- (xviii) Prahasaman: Here the play of Raas Leela completes and they all leave the Mandali. These well 18 krams (patterns) are contained in Maha Raas.

Costume of Raasa Leela in Manipur

The Manipur Raas dance are not only widely known for their graceful and delicate movements but also their resplendent costumes are equally beautiful as well as valuable

The design of the costume⁸⁴ had been originally conceived by Raja Bhagyachandra (1763-1798) who saw the divine scenes of the Raasa Lila in his dream. These costumes were created exclusively for the purpose of the Raas

⁸⁴ Sastriya Nrityengda Jagoi Raasa by Dr.L.Subadra Devi

Lila. For the past two hundred years, designers in Manipur have gradually enhanced the beauty of the costumes by applying impressive changes. They added designs of sequins and jare (metallic thread) along the borders of the kunin (skirt), making it stiffer⁸⁵.

The folds of the pashwal (upper skirt) have increased in number gradually as time progressed by. The designers have also augmented the number of head ornaments and necklaces used in the costumes for the Raasa Lila. Even the costumes of Krishna in due course have become considerably more decorative.

When the gopis who wear these beautiful garments, enact the Raasa lila and the cowherds perform the gopa Raasa dance in large groups, they create an aesthetically delicate atmosphere.

The Costumes of Radha and the Gopis:

Two basic types of Head dress are used as costumes and they are the Kaktumbi⁸⁶ and the Jhapa. The Kaktumbi is a conical black bun formed either directly from the hair or with the help of cardboard.

⁸⁵ The Pre-World War –II, form of Raas Leela by H.Ibouchouba

⁸⁶ The Pre-World War –II, form of Raas Leela by H.Ibouchouba.



Plate VIII : Vansanta Raasa Koktumbi

It is worn during the Maha Raasa, Kunja Raasa and Vasanta Raasa

Chubalei (stands of silver threads) hang from the tips of the bun. The samjithet consists of sequins stuck in diamond patterns at the centre of the conical black bun. The samji makhong, a silver border, is fixed around the base of the bun. Another part of this head dress is the koknam, a headband embroidered with silver sequins. It is worn just above the forehead. Completing the head dress is the maikhum a thin veil with a silver jari border dropped from the top of the bun which covers the face and hangs down to the waist at the back⁸⁷.

⁸⁷ Manipuri Raasa Leelas by Phanjoubam Iboton Singh

The Jhapa (an arrangement of head ornaments) is worn only during the nityaRaasa. The head ornaments, primarily made with brass and jari, make up the damini worn at the parting of the hair. The karna phul is an ornament covering the ears. The kurak is a silver jari hair ornament designed in the shape of a butterfly and worn on either side of the parted hair. Two ornaments called the samjinam and samjithet, made either of brass or silver jari are clipped to the bun. A thin scarf covers the bun from behind.

The costume for the upper portion of the body comprises of the resham phurit and the thabakyet⁸⁸. The resham phurit is a blouse made out of dark green velvet with borders of brass sequins or jari around the neckline and waist. The thabakyet is a white piece of cloth that is worn tightly under the shoulders from above the breast down to the waist, in all Raasa- leela except the nitya Raasa.

From the waist down, the attire becomes even more elaborate. The kumins of radha and chandrabali are made out of green satin, while those of other gopis are made from red satin. Both the green and red skirts have a broad border decorated with circular designs framed by embroidery. The upper portion of each skirt is decorated with scattered silver sequins and silver jari borders.

⁸⁸ Haobam Ibochouba ; The Pre-World War-II, form of Raas Leela

This portion is stiffened on the inside with canvas and cane. It is also partially covered by the pashwal, a short skirt worn over the kumin. This is made out of approximately five to ten metres of fine semi-transparent white cotton with ribbons of silver and a border of mirror work along the bottom fringe. The bottom fringe is stiffened and shaped with wire. The costume is further complemented by the khaon- a rectangular decorative piece made out of framed mirrors, gold and silver jari work and sequins⁸⁹.

It is worn on the right side, hanging from the waist and supported by a similarly decorated belt hanging from the left shoulder. In addition, there are two belt pieces; the khwangoi and the khwangnap. The first, a decorative belt made out of brass framed mirrors, gold and silver jari work and sequins, is tied at the waist over the pashwal. From this belt, in the front, hangs the khwangnap which is a matching decorative piece, thirty centimetres in length.

There are a number of other ornaments associated with this costume. For example, there is the tal, an oval armlet made out of beads, silver thread and sequins. Another type of armlet called the ananta which is made out of brass is also an example. The tanthak, a strip made out of silver beads and silver thread, is worn just above the tal or the ananta.

⁸⁹ Manipur State Kala Academy; Manipuri Dance Seminar.

There is also the tankha, a flower shaped decorative centre piece made out of silver thread and beads. It is connected by two strips also made out of silver beads and jari work. This piece is worn at the elbow. The ratanchud is a decorative piece worn on the back of the hand. The upper part of the ratanchud is connected to a ring worn on the middle finger. The sanakhuji, a brass bangle is another accessory worn along with the costume.

The earrings worn with this costume are also made out of brass and are known as kundalnine⁹⁰. Among the necklaces there are several different designs; the ngangoi, the sanarembi, the haiku, the marei, the kyanlikphang, the kindung and the heibi mapal.

The nupur, a v- shaped strip made up of beads, a silver thread and sequins, adorns the top of the foot and is affixed to a string tied around the second toe. The performer also wears ghungrus (anklets) made out of silver embroidery, jari work, beads and sequins. These two items are primarily used by radha.

⁹⁰ Manipuri Dance Seminar, MSKA Imophal

The costume of Krishna



Plate IX: Krishna and Radha

The head dress for Krishna⁹¹ is quite elaborate and is composed of numerous elements. The nakhum is a black velvet cap embellished with scattered sequins. The base has a decorative silver jari border. On top of the nakhum is a crown known as the mukut. It is made from a conical wooden piece and covered with gold paper. Petals designed out of silver wire and sequins and referred to as chirong decorate the middle section of the crown.

Affixed to the nakhum is the chuda, a fan like piece made out of peacock feathers. The chuda has a centre piece along with beads, gold and silver threads and sequins of silver. The performer also wears a koknam - a head band of silver sequins worn just above the forehead. And above this is the kajenglei which consists of eighty to a hundred brass strips.

These are attached to red flannel strips one centimetre in width and tied around a circular metal ring. Above the kajenglei is worn the cherei. The cherei

⁹¹ The Pre-World War-II, Form of Raas Leela by H.Ibouchouba

is composed of white paper fans joined to one another to form a chain that covers one of the two khwangnaps. This first khwangnap is thirty centimetres long and attached to the back end of the black cap.

The upper body portion of the Krishna costume is a blouse, with or without sleeves of dark green velvet. It has a border of sequins or jari generally placed along the neck, waist or sleeves and is called the resham phurit. The lower portion of the costume is considerably more complicated. First there is the pheijom, a yellow silk dhoti that measures four metres with a green border. On top of the dhoti is a hip ornament tied at the waist and is known as the dhara.

This piece is made out of strings of beads covered with coloured cloth and silver thread. It is fastened at the back. There are two khaons for this costume. One is worn on the right side, hanging down from the waist and supported by a similarly decorated belt hanging from the left shoulder. The other hangs in an identical fashion from the right shoulder just like it does on radha's costume. Krishna's outfit also uses the khwangoi, to which the second khwangnap is stitched and then tied at the waist over the phaijom and the two khaons.

Krishna's costume is also accentuated by the nupur, the ghungrus and the lei pareng. The arm ornaments for the Krishna costume are the same as

those of radha the tanthak, tankha, ratanchud, ananta, sanakhuji, khwanglikphang and heikru. In addition, he wears brass earrings known as the chomai. Over the blouse, the performer wears a pisindrai. This comprises of two circular brass pieces one worn on the chest, the other at the back supported by brass chains made up of flat metal pieces. The chains are fastened above and below each shoulder to the brass medallions worn on the front and back.

Body Parts of Sacred Marks (of Chandan Paste)

The sacred Chandan paste for the indispensable ritual to be imprinted on the body parts which are meant for the male ritual performer and are generally described as follows

Boddy Parts	Local Names	Ritual Rhymes
1. Forehead	Laibak	Ong Keshavai Namong
2. Naval	Khoidou	OngNarainai Namong
3. Chest (Above Heart)	Thabak	Ong Madavai Namong
4. Neck	Khourai	Ong Govindai Namong
5. Right Belly	Yetki Puknop	Ong Beshnuve Namong
6. Right Arm	Yetki Pambong	Ong Modhusudhanai Namong
7. Right Arm Root	Yetki Pambong Maru	Ong Trivikamai Namong
8. Lift Belly	Oigi Puknop	Ong Bammadai Namong

9. Left Arm Root	Oigi Pambom Maru	Ong Rishi Namong
10. Left Arm	Oigi Pambom	Ong Dhayai Namong
11. Back Neck	Tungi Lusham	Ong Bashudevi Namong
12. Back Waist	Tungi Khwang	Ong Damudarai Namong

for women ritual performer's only five body parts will be marked with chandan paste such as:

Body roles	Local Names
1. Forehead	Laibak
2. Right Arm	Yetki Pambom
3. Neck	Khour
4. Left Arm	Oigi Pambom
5. Back Neck	Lusham.

Nata Sheishak, the Music of Manipuri Dance

The music of Manipuri Dance was aptly developed in accordance with the forms of dance. It has been developed in its own style under the title "Nata Sheishak"⁹². It has its affinity to styles of the North Indian and South Indian (Carnatic) musics. A good number of vaishnavite texts on music based on ancient Indian treatises are found in the styles of music in Manipuri dance.

⁹² A Classical term in Sanskrit. Meaning the person who knows the four abhinayas and different types of Natya. Nata Sanskritana to the followers of Gaudiya Vaishnavism is a form of worship. It is considered as a Mahayajna (complete sacrifices). p. 55. Facets of Manipuri Culture, Dr. M.Thoiba Singh.

Mention may be made of the Krishna-Raasa-Sangita-Sangraha, Govinda-Sangita Lila Vilasa (*King Bhagyachandra has composed a book on dance. Which follows the Natyasastra and Srimad Bhagavata? Govinda Sangita Lila Vilas is an important text on the details and fundamentals of rasa dances of Manipur and supposed to have been authored by King Bhagyachandra himself. The technical data of Manipuri Dance and music corresponds to the different manuscripts available in Manipur, particularly Govinda, Sangita Lila Vilasa, Krishna-Raasa-Sangita-Sangraha and Mridanga Sangraha etc. A Magazine of Arts. Volume-41 page XII 1988*), Panchamasara Sanhita, Sangita Damodara (*Written by Subhankara is highly popular text on Indian Music dramaturgy*), “Goura Chandradoya”⁹³ and the Bhaktiratnakara of Narahari Cakravarti.

It is known that the Raasa Lila and the “Nata Pala”⁹⁴ dances follow a predetermined sequence starting with the raga Alap (delineation of the basic notes of the melody), Dhyana murti (sloka verse attributed to a particular raga - melody of fixed notes), Brindavan varnan (description of brindavan) and songs to suit the performances of the dance

Many ragas are found tactfully employed in the Raasa Lila and Natapala such as kedara, Mouri, Shanaka, Vasanta, Tudi Vasanta, Bhopali and Bilawal.

⁹³ Singing the glories of Shri Krishna Chaitanya to serve almost as a prologue to each sankirtana performance a tradition which is still continued in Manipuri Nata Sankirtana. December 1977 (Manipuri State the Sankirtana tradition in Manipur page 7, prof. E.Nilakanta Singh.

⁹⁴ Prachyang Prayen gunine nangita bisarda : I Rangang Samgita ye tu te nata : parikirtita : II page 112- Manipuri Jagoigi seminargi neinakhiba mashak 1971. nat- means Dance. Pala – means Group.

But, the stages of Raga Alap, Dhyana murti, and Brindavan varnan are sung in the same raga and are attached to a particular Raasa Lila. For example in the Vasanta Raasa, the gopis (as milkmaids) sing the Vasanta raga or the Tudi vasanta raga as special notes. Eventhough the traditional repertoire of Manipuri music is rich in compositions and sequences, the talented exponents may be composed as an entirely new song and set it to a new melody without altering the them.

It is also found that the particular characteristics of Manipuri singing stem from the Manipulation of the microtones of the musical notes. The songs are delivered from the padaavalis (lyrics by vaishnavite devotional poets) available in texts such as pada kalpataru, Padamrita samudra, Kshanadagita Chintamani, Raasa pavalli⁹⁵, Raasa manjari, Nayika Ratnamala, Raasa Humphumari and the Gita Govinda belonging to the Goudiya vaishnava sampradaya. These songs were skit fully composed by vaishnavite devotional poets such as Chandidas. Vidyapati, Govindadas, Jayadeva and many other eminent poets. They songs are written in different languages such as Brajabuli, old Bengali, Sanskrit, Maithili, Braj and Manipuri. Manipuri Gurus, who were well versed in Manipuri music, have contributed such adanced songs and music to the treasury of dance music.

⁹⁵ As indicated carier King Chandrakirti of Manipur arranged the collection of the various Raasa kavyas or padaavalis at the royal place and sent even scholars to such for off place like nabadwip. Varansi and other cultural centre of Bengal for the purpose of collection of the musical texts. P.8 by Prof. E.Nilakanta Singh , Manipur Sate Kala Akademi December,1977.

It can also be stated that Manipuri music is relatively derived from ancient Indian texts on music; it tends to place greater importance on the angas (elements) than the dhatus (sections of the song) in the prabandha (a musical composition). The prabandha is comprised one or more of the following five elements; Pada (poem), Paata (syllables), Svara (musical notes), Tanaka (auspicious words), Bidura (praise of the hero or heroine or name of the poet) and Taala (time measure). According to the combination of elements in it, the prabandha assumes the following jatis;

Two elements; Taravali jati

Three elements; Pavani jati

Four elements; Dipani jati

Five elements; Nandini jati

Six elements; Medini jati.

Taala

Taala or Talam is regarded as an important aspect in Manipuri dance and its music. A taala, or time cycle, is a rhythmic time measured in a bar of specific length, composed of specific time units and laya (Rhythm); the arrangement or order in sound is governed by stressed and unstressed notes. The music of Manipuri follows all the classifications and systematizations of taalas as mentioned in Vaishnavite texts such as the Gita Chandrodaya,

Mridanga Sangraha, Mridanga vyavastha Sangita and Bhaktiratnaakara. The ten praanas (elements) of the taala and their Manipuri equivalents may be placed as;

- (i) Kala- time, (Matam)
- (ii) Anga--constituent unit, (hakchang)
- (iii) Kriya - action, (thabak) Sashabdav (tantha) - audible and Nishabda - inaudible, (haidokpa)
- (iv) Jati rhythm variation
- (v) Graha starting point(tankok) = Sama -together (thaminaba), Ahit after the taala (tharaga louba), Anagata- louba(gaigatpada), before the taala, Vishama (whose starting is not fixed),
- (vi) Kala (kala) extension, (kala – The word kala refers to time. It is measured in various units such as minutes such as minutes, hours, days, weeks, months, years etc.)
- (vii) Laya or tempo – Druta – fast (athuba), Madhya - medium(mayay), Lambit - slow(atappa)
- (viii) Yati (loychat) - combination of tempos,
- (ix) Marga - Ways of presentation (lambi)
- (x) Prastaara - Rhythmic patterns (alankar - punglol).

Here the taalas that are currently in vogue in Manipuri dance offer a vast array of sounds from four to six to eight beats. They taalas are divided into three sub-groups; Suddha (pure), shalanga (the combination of two taalas in the basic time cycle) and Sankirna (the combination of more than two taalas in the basic time cycle). The last two taalas i.e., the shalaga and sankirna taalas, are known as Phertal in Manipur.

Though it is found that, some taalas have the same beats, their metric arrangements and stressed and unstressed patterns are completely different from one another. They are known by different names such as, the following taalas have seven beats. Tata tevda has divisions of 3,2,2; Tintal-macha has divisions of 2,2,3; Rajmel has divisions of 4, 3; Triputa-savari has divisions of 1half, 1half, 4; Dashakosh has divisions of 2, 1,2,2; and Yatra- rupak has divisions of 2 and 5.

Regarding the selection and the composition of an alankar punglol or any of its rhythmic varieties, which follow the spirit of their respective dances. One group of compositions created for a particular form of dance is not to be used for another form of dancing.

Sometimes, though the compositions the taalas are similar in nature, the styles of playing are completely different. This enhances the grace and beauty of the movements of the dance. The mridanga (pung) itself is so expressive that its capacity to evolve a suitable composition is amazingly limitless. It can

imitate any sound in nature, suggest any object or signify and even express Raasa (sentiment) and evoke the corresponding moods.

Musical Instruments commonly used in Manipuri Dance

Percussion	Dafata
Instruments	Dhola
	Dholaka
	Khanjari
	Khola
	Pung.
Metallic	Jhalari
Instruments	Kartaala
	Mandila
	Manggang
	Ramtaala
	Sembung.
Stringed instruments	Esraja
	Pena
	Tanpura.
Wind instruments	Bamsi
	Mibung

With this background about Manipuri Dance tradition particularly the Manipuri Raas, we can now proceed to the topic of research, namely the pedagogy of Manipuri Dance tradition.

Chapter – IV

MANIPURI DANCE PEDAGOGY

Now we shall discuss the results of the present research work on Manipuri dance, with particular reference to the Manipuri Raas.

Teaching of Raasa:

There are wide differences among the teaching methodologies of the three forms of Raasadances that are practised (1) in the Govindaji Temple⁹⁶, (2) in the local stages and (3) in the institutions.

While teaching the Raasa to be played in the Shri Govindaji Temple, only one month's training is given. As there are no roles of Krishna and Radha, only the roles of head Gopis (makokchengbi) and the Gopis are taught to the performers.

In the case of teaching the Raasa to be played in the palace, players of tender ages cannot participate. Who performs as Gopis should be above the age of twenty years without a strict prescription of age. Why the children of tender age are not allowed to take part in the Raasa on palaces is because in such Raasa dance, any person from any part of the land of Manipur is allowed to take part in the dance and as such there is always excess of applicants which

⁹⁶ Raas Dance teaching at Govindaji Temple , Manipur Date : Monday, November 19, 2012.

often exceeds 50/60, and when a large number of Gopis play together in the Raasa dance, the children might be accidentally thrown off the stage.



Plate X: Raas Dance Teaching at Govindaji Temple

When teaching the Gopis, one teacher plays the drum and another teacher teaches them dance. The head Gopi has her individual dancing part and so she as the Makok Chingbi of the Raasa is taught strictly until she becomes a complete performer. The mistakes of other participants are ignored as they mostly are not professional dancers. Thus, the dance guru gives main importance to teaching the head Gopi (Makok Chingbi). But as the Gopis are to play the Raas for such a long time as the whole night, known dancers are generally engaged to take part in the dance for enlivening the long performance. With the engaging of four or five trained dancers, who certainly perform well to attract the audience, the other Gopis follow them at their best capacity to perform. All the participants cannot be given individual attention in one month's training. At the same time, it should also be born in mind that performance of Raasa in the palace is not valued for the beauty of performance.

As such all the participants focus on devotion to the God. All the audience and the participants too view their participation as a prayer to Lord Krishna than as entertainment through watching a beautiful dance. As such, the dance gurus too pray to God for only His grace and ask Him to bless for the spiritual completeness of the Raasa and for any untoward incidents not to occur.

Teaching of the Raasa in the Villages:

Teaching Raasa in the villages is widely different from that in the palace or in the institutions. In the villages, roles of Radha and Krishna are played by young children of about 5 to 7 years old. And most roles of Gopis are played generally by girls not above 16 years old. But for the main part, a popular singer is usually engaged as she has to take lead part in the play. This lead musician takes and is given maximum responsibilities during the practice or the performance of Raasa. In the village level Raasa dance, individual performances of Radha, Krishna, head Gopi (Makokchingbi) and next to head Gopi (Mathangchingbi) - all these different roles are taught to the learners by the head mridangam player (Pungyeiba). But when he himself is engaged in performing the mridanga (pung), the Gopis who he hires as his teaching assistants teach the learners. When the researcher personally witnessed the mode of teaching Raasa dance in the villages, it was found that there was no part of hand movement in teaching. Only simple movements of hands such as simple right and left, up and down hand movements, simple steps were taught so

as to bring down the level of teaching to the reach of the children. Here it should be mentioned that the aged Manipuri dance gurus are extra-ordinarily skilled in teaching the young learners. They know how to teach the children of about only 5/6 years old which is not an easy task. Interestingly the audience in the village level Raasa performance do not care much for the badness or goodness of the performances of the players, as they are mostly devoted to God. Showing intense love for the children, they readily accept all kinds of performances by the children. One amazing aspect is that as the dance teachers also dedicatedly teach with a wholehearted devotion to Lord Krishna, they even pray to the children in the attire of Radha and Krishna on the day of Raasa viewing the children as the real gods and goddesses. It was done not only by the teachers, but also by the parents. Parents pray to their own children dressed up as gods and goddesses.

With regard to using the kram (pattern) in teaching Raasa to the Govinda role-player in the villages, it is slightly different from that of the institutions. Only the three types of kram (pattern) of Govinda are used differently but the remaining two are used in the same way as in the institutions. Here in the village level teaching, excepting in the case of the individual roles, all other forms of dance are taught together in the same ways. There are generally eight Gopis in the village level Raasa. For them too, except for the special roles of Gopis, others are not taught separately. During teaching not only special attention is not given to the individual performers but also

equal weightage is given to all the participating gopis for perfect dancing. All have to perform equal gestures at the same time with the same movement without looking at or paying attention to the audience. Any mistake in the performance is taken as negligence or an act of imperfectness. In short, in the institutional way of teaching Raasa dance, all the participants are taught till they attain perfection in technique, teaching in the village level does not strictly emphasise on the beauties of technique such as hand gestures, footsteps, facial beauty and body movement. They mostly get satisfied with the fact that only lovely children play the Raasa. They take it for granted that children are devoted to the god. So, the dance gurus only teach the children to fully take part in the Raas to its spiritual completion and to be able only to follow others.

Teaching Raasa in the Institutions:

It is already stated that there is a big difference among the teaching methods of Raasa at the village level, in the palace and at the institutions. In the institutions, Raasa is taught to those learners who had already acquired the knowledge of dance. Children are not chosen for the roles of Radha and Krishna. Only the mature and trained dancers are selected. It is not taken as an easy task to choose persons to play the roles of Radha, Krishna, head Gopi, and others as they have to play the fullest form of Raasa expressing all its inner and outward themes and movements. It is taken as seriously as casting in feature films. And also teaching of Raasa in the institutions is taken

as a challenging task. With respect to dance-technique, hand movements, facial expressions, foot-steps, body movements, eye movement techniques are all to be well performed. Teaching is aimed at achieving all these aspects to the fullest level of perfection.

Physical Exercises for preparing the body:

Dance teachers in India have made it a general practice to include 'Nritta' at the beginning of the dance performance as it is considered a warm-up physical exercise along with being a part of the whole performance. Any researcher who has witnessed, Oja Babu AKA Guru Babu at his residence is surely considered to have had an amazing experience. Before beginning each of his classes, Guru Babu always asked all of his students to understand what the position of hands, waist, wrists and legs should be before clearly showing them the twirling posture, intertwining of fingers, leg movements, etc. His mode of teaching exercises to the students may be described as follows:



Plate XI: Flexibility of wrists

(i) For flexibility of wrists: The person should stand straight and then stretch his hands along horizontal lines parallel to the earth and then fingers tighten to form a fist. This is to create a form in the upper part of the body. Now, the person should twist his wrists slowly towards the body. The same exercise is done repeatedly until it becomes habitual. This particular exercise helps find flexibility and elasticity in the wrists. Guru Babu is very skillful at teaching such exercises to his students.



Plate XII: Tenderness of fingers

(ii) For tenderness of fingers: This exercise is for both flexibility and tenderness of the fingers. Here the hands are in the same positions as they were for the first exercise. The fingers then key straight with the open palm and starting from the index finger the fingers move towards the body in sequence. And then starting again from the index finger, all the binding fingers move back in the original positions in sequence. Then the palm curls into an upside down position and the fingers would be as they were before. Starting with the index finger all the fingers move in and then out again and again until exercise almost becomes something born out of heredity. It is practiced by keeping the palm in both 'up' and 'down' positions. Emphasis is placed on the movements of the four fingers excluding the thumb and then the exercise is done by counting 1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; and it is repeatedly practiced.



Plate XIII : Exercise of the legs

(iii) Exercise for legs: In this exercise the students slowly touch the ground with the tips of their toes. This helps in maintaining this posture with ease when actually performing. To attain the strength required, the person has to keep his body straight, raise his or her first set of toes which can either be left or right or then raise the toes of the other leg until he or she achieves a position where the whole body is just balanced on one set of toes. This is done in the opposite direction too. It is repeated until such time that it becomes a part of their movement naturally. It is one of the most important steps and is performed carefully.



Plate XIV: Position of Hands

(iv) Position of Hands: As discussed earlier the position of hands is a very important part of any dance tradition. One has to be very serious about their hand positions is what is advised by all Manipuri teachers as they form an integral part of what the dance form is all about. To begin learning it, the students should stretch their hands outwards parallel to each other and then pulling them in towards their own side from the elbow. The angle of the armpit and the arm is also bent at 90° .



Plate XV: Position of Head

(v) Position of the Head: The dance teacher generally teaches the students about the importance of keeping the right head positions during dancing. The role of head and neck closely inter-related and is harmoniously positioned time and again according to the role that the person is playing in the performance. The head should be kept at its proper position, not letting it move upward or downward but should be at the position from which the eyes can look straight and form horizontal lines. When the artist begins dancing the head should always be put into the position of '8' at which posture it would be rhythmically carried on.



Plate XVI: Striking Surface with Toes

(vi) Striking Surface with Toes: When performing this exercise, hands are put at the sides of the waist while the body stands straight up. And then it would be followed by stepping of the toes of the right leg, soon followed by the toes of the left leg. Then the toes of the right leg, slightly raise up and front bringing the right side of the body in and the toes of the left foot are then be kicked out. When the flexor part (back of the sole) is kicked out, the waist is brought down and the head inclines to the right side. This exercise is repeatedly practiced until it becomes a habit to the dancer.



Plate XVII: Pushing of the Chest

(vii) Pushing of the Chest: Putting the hands on the waists while the right toes slightly touch the ground forms this posture. After this, the right chest is brought forth to the front; the flexor part of the left leg slightly rises up while the right toes are still touching the ground. In the same manner the flexor part of right leg raises up at the same time when the left toes are touching the ground and the chest is brought towards the left. The 8 posture i.e., number 8 on the horizontal plain is maintained by the chest during an actual dance.

These basic exercises are to be continued until the dance teacher is satisfied by the postures and positions created by the students. All the teachers of the Manipuri dance make sure their students heavily use these exercises to create the right postures when actually performing.

The researcher herself was able to experience and witness this mode of teaching from the renowned teacher Shri Thingbaijam Babu who worked as teacher of the J.N.M.D.A. at which he was conferred with Pradhan Guru's post in the Academy. The strict and dedicated service of Guru Babu and his taking the students under his wing, as his own sons and daughters all the while being modest and having a refined character is still remembered by one and all in the Academy, the state and the country.

Though the researcher hardly was able to experience the full level of education about the basic exercises in the schools, colleges and university classes of Manipuri dance, she was able to learn some of them when she went to learn dance at the house of the respective gurus. The author's teacher Shri Waikhom Lokendrajit, whom she lovingly called 'Kaka' (uncle), asked her when she went to learn dance from him for the first time, if she had any knowledge of the exercises taught at Manipuri dance institutions. The researcher at the very question was amazed and thought to herself why the teacher was asking her about her previous knowledge of any exercise when she actually came to learn dance. Guru Lokendra after receiving the researcher's first bowing to show respect, began teaching the same forms of exercise to be practised often at home or at any other available time. She can still remember some of the exercises that were taught to her, such as (i) Exercise of the upper body (ii) Exercise for the calf and (iii) Exercise for the thigh. These exercises

are taught along with teaching the whole body exercise where the legs are kept apart while the body stands straight up and the body turns to the left side, and then the person is sitting down while the right hand touches the big toe of the left leg and by bending the head down.

Oja Wangkhem Lokendrajit was a professional dance legend who happened to be a very good teacher who dedicated his whole life to the teaching and learning of the dance form. The researcher's one practical experience with Oja Lokendra was when a team of J.N.M.D.A went to Russia in 2009-10 as part of India's team to take part in a cultural programme. There was a duet dance form with one of her friends which was to be staged. During the practice, there had been a slight inaccuracy in one of the steps between the two performers. Just concerning that part, Oja Lokendrajit put the researcher and her friend in a repeated practice session for one complete hour until the inaccuracy changed into a completely accurate performance. He let the team to do compulsory exercises in a timely and effective manner. He convinced the team members that if one can do pre-performance exercises in right degrees, dances can effectively and impressively be staged. Thus, most dance teachers teach relatively easy exercises in the beginning before an actual dance performance is taken up.

The researcher further went to personally witness how Padamashree, Elam Indira Devi, an eminent Guru of the Jawaharlal Nehru Manipuri



Plate XVIII: Researcher with Padamashree, Elam Indira Devi and Students

Dance Academy (JNMDA), Imphal taught. At that time the researcher was truly amazed to see how this Guru was teaching many small boys and girls who were between ages 5 and 16 the exercises that the children could perform despite their age and bodily limitations.

To discuss some of these exercises, they may be classified as

- (i) Body posture that is invaluable and is a requirement for dancing
 - (ii) Side to side body movements,
 - (iii) Exercises for body flexibility and
 - (iv) Exercises for effective hand movements. The teacher elaborately described how to effectively conduct the above exercises as
- (i) For the inevitable body posture exercise, the Guru suggested that any person who wants to learn Manipuri dance needs to know the horse posture.



Plate XIX: Horse posture

It is taken from the posture of how a horse stands in the wild and it is also known as 'Kanghu Uchen'. This is the very posture in which there lies the practice of shrinking down the body. To perform this posture, the body is at first kept straight up; the left leg is kept near the sole of the right leg at the slightly deviated position. The distance between the big toes of the two legs is about only two inches. The left leg is kept straight and the right leg slightly bends down at the knee. The hands are stretched in the front by slightly bending and then touching the thumb and the little finger and stretching out all other fingers alongwith the visual areas of the eyes. The head slightly bends down and the left side and the eyes try to look at edges of the nose keeping a distance of about 3 to 4 ft. This is to be regarded as the first posture that is to be done.

- (ii) In the case of the side to side body movement, the body at first is kept straight up. Then, one hand hangs down straight that almost attaches the

body to the same side and the other hand is pulled up straight up towards the middle of the head. The body is bent down at maximum capacity at the left and right sides and the same is repeatedly practiced.

- (iii) For the flexibility of the body, the body at first is kept straight up and the hands tightly crossing and fastening to each other, is put slightly over the head. With this form, the body is kept down and then is bent on the right side. The hands are brought down along with the right hand's ankle going towards the left arm. Simultaneously the waist is kept down. When bringing down both the waist and the whole body, the face is kept lightly away towards right and looking down beyond the shoulder. Following this pattern, the waist is bent on the left side, eye looking beyond the left shoulder. In regards to bending the waist when the waist bends towards the right side, the chest is pushed swiftly towards the left and when bending towards the left side, the chest is pushed quickly towards the right side. Then the body posture returns to the first position of standing straight. This form of exercise following the sequence of body movement is repeatedly practical.
- (iv) In case of the exercise of the hand movements, the body is at first straight up, and then the left hand is slightly bent and touches the thumb and the little finger stretching again possibly at the right angle of the armpit. Then the left and the right hands move side by side and the same

is repeatedly done until a circular movement is automatically seen. This is the natural method of teaching exercises by Oja Lokendrajit and these are the very essential body exercises to be practiced before a dance performance. With proper teaching of the exercises, a dance performance can be perfectly kicked off. This is the reason many Gurus suggest that a student start his or her performance with a Nritya.

The dance teachers do keep explaining Nritya as an intricate and abstract dance, that is compulsory and consists of stylized movements and poses, which are devoid of dramatic content. And in regard to the Nritya part of Manipuri dance is the chali part. Chali is the first form of Manipuri dance and it is made up of various forms of tala, dance steps and body movements to form a garland of flowers. There are altogether twentyseven kinds of Chali in Manipuri dance.

Pedagogy at Jawaharlal Nehru Manipuri Dance Academy

The pedagogic perspective in the teaching learning practice of Manipuri dance is an interesting part of study. The Jawaharlal Nehru Manipuri Dance Academy (J.N.M.D.A.), a constituent unit of the Sangeet Natak Akademi, New Delhi, is the premier institution for teaching of Manipuri Dance and Music allied subjects like thang ta. Established in 1954, it offers comprehensive course on the above mentioned subjects. The institution has on its staff, teachers of eminence and a production unit with a large repertoire of critically acclaimed dance dramas. The management consists of the executive board of

the Sangeet Natak Akademi, New Delhi which is assisted by an advisory committee chaired by his Excellency, Governor of Manipur in matters at policy and maintenance of standards. It is developed with traditional practice associated with modern techniques.

Inregards of the objective of teaching the dance, the academy is imparting training to students the Manipuri dance, its music and allied arts. The J.N.M.D.A is a premier national institute located in Imphal for the promotion and preservation of Manipuri arts and culture. It is equipped with well formulated training courses for elementary and advanced levels in Manipuri Raas and Nat Sankirtan and it also incorporates training of tribal dances, lai haraoba and thang ta. The J.N.M.D.A also has a unit of trained performers who present performances all over India and in many countries abroad. Its dance drama performances have been wide accolades and appreciation.

The production unit Added dance dramas to its repertoire and the artistes of the Academy present programs of Manipuri Dance and music in various places.

As a routine class, lecture cum demonstration is also conducted as a regular feature of the Academy's activities. The Academy also organizes J.N.M.D.A Festival of Dance and Music at the National level and J.N.M.D.A Festival of young Dancers and Musicians at the State level. Eminent dancers and musicians from all over the country participate in the National Festivals.

It is true that the tradition of Guru Sishya relationship has been strictly maintained since the case times. This has been the basis of inculcating relationship between the gurus and their students maintaining in the J.N.M.D.A. The Academy has achieved considerable success in revitalizing and blending together a variety of dance and music traditions under a single roof. The end vision is a synthesis of upholding tradition, and at the same time adjusting to the needs of the modern times. In doing so, the emphasis laid is on a strict adherence to the values of the thousands of years old Manipuri Cultural Tradition. The Academy shoulders immense responsibility in upholding the traditional values of Manipuri people. The success lies in the appreciation of the people, and the lovers of art.

With its establishment on 1st April 1954, the Academy has completed 58 years of its existence on 1st April 2012. During the 58 years, the Academy has dedicated itself to the serving of the people of Manipur and the cultural lovers of the country in the field of Manipuri Dance and music. The Academy has had the privilege to extend its activities along the entire length and breadth of the country and over the seas in many parts of the world. It has had the honour of entertaining many distinguished people who visit the state from time to time. Right from Guru Amubi Singh, the great innovator of Manipuri dance, this institution has had the honour to have on its teaching staff and performing unit many outstanding gurus and dedicated artistes who have made their indelible

stamp on the life of this institution. It enjoys pridenes in having able to produce many brilliant students who have become today star-performers of Manipuri Dance in many institutions, inside and outside the state.

Heaving equipped with teaching the dance for 58 years the Academy has dedicated itself to achieve an integrated vision of Manipuri dance and music, aiming to promote, propagate, preserve the traditional Manipuri forms as laid down by the great masters. As the syllabus indicates that, teachings of the dance are conducted on the well known Raas Leela and Lai Haraoba movement, on the traditional culture of sword and spear dance, different aspects of the classical Sankirtana tradition like music and pung, besides folk and tribal music and dance.

The traditional norms of this institution, which the founding teachers carefully developed, should always be maintained carefully to make people aware of such a great tradition and to ensure right way to be followed in the future.

Jawaharlal Nehru Manipur Dance Academy Repertory

In regards of the repertory of the Academy it was, started in 1975 and is popular repertory of Manipuri Dance and music. It has produced various Dance Dramas based on varied themes. It has featured in all important festivals in India and abroad for the past several years. Veteran gurus and choreographers

have shaped this repertory to make it a unique group in the country. The repertory has produced 34 Dance Dramas till date.

- | | |
|--|-------------------------------|
| 1. Kabuikiei oiba/1976-77 | Dir: Guru RK. Priyogopalsana |
| 2. Mangsat/1976 | Guru RK Priyogopalsana |
| 3. Nongdol Leima/1977-78 | Guru Th.Tarunkumar singh |
| 4. Rajashi Bhagyachandra/1977-78 | Guru RK Priyogopalsana |
| 5. Thoibi/1978-79 | Guru Shri Th. Chaotombi Singh |
| 6. Sarik Makhol/1978-79 | Guru Th. Tarunkumar Singh |
| 7. Nongpok Panthoibi/1979-80 | Guru RK Priyogopalsana |
| 8. Puinao Puida/1979-80 | Guru Th. Chaotombi Singh |
| 9. Geet Govinda/1980-81 | Smt. S. Tondon Devi |
| 10. Sanarembi/1982-83 | Shri Th. Chaotombi Singh |
| 11. Shree Chaiteina Mahaprabhu/1983-84 | Guru RK. Priyogopal Singh |
| 12. Keibul Lamjao/1984-85 | Shri Th. Chaotombi singh |
| 13. Ramayan/1985-86 | Guru Th.Babu Singh |
| 14. Shree Gouranga/1987-88 | Shri Th. Chaotombi Singh |
| 15. Babhrubahan/1988-89 | Shri Th. ChaotombiSingh |
| 16. Ningtam Lalhou/1989-90 | Shri Th. Chaotombi |
| 17. LoktakIshei/1991-92 | Guru Th. Babu Singh |
| 18. Henjunaha/1992-93 | Guru Shri Th. Chaotombi Singh |
| 19. Khamba Thoibi1993-94 | Shri Th. Chaotombi Singh |

20. Moirang Sha1993-94	Shri W. Lokendrajit Singh
21. Madan Vasma/1993-94	Shri Th. Chaotombi Singh
22. Bashak Leela/1995-96	Guru Th. Babu Singh
23. Kaina 1995-96	Shri Th. Chaotombi Singh
24. Lei Langba/1996-97	Shri Th. Chaotombi Singh
25. Wainu Pareng/1997-98	Shri W. Lokendrajit Singh
26. Phool Yuddha/2000-2001	Guru S. Thanil Singh
27. Megbadoot/2001-2002	Shri Th. Chaotombi Sigh
28. Radha Sati / 2002-2003	Guru Ksh. Thouranishabi Devi
29. Kbamnu / 2004-2005	Shri Th. Chaotombi Singh
30. Abhisarika / 2006 2007	Shri Th. Chaotombi Singh
31. Hijan Hirao / 2006 2007	Shri W. Lokendrajit Singh
32. Abngkar Bhangam	Shri Th. Chaotombi Singh
33. Megbanad Tuba / 2009 – 20010	Shri W. Lokendrajit Singh
34. Bidai Abbishap / 2010-2011	Smt. Amusana Devi

Now it is clearly known that Manipuri Dance had been developed under two forms, one as a traditional form in which dance is taught in the Dance teachers' houses and two dances that are taught recently in the intuitions like the Jawaharlal Nehru Manipur Dance Academy (J.N.M.D.A.) which was described above. From the study, it has further been found that the following are necessary elements such as the relation between the teacher and the student,

the quality of being a right dance student, and the procedure to be fulfilled which to become a student of dance etc.

Observations on Manipuri Dance Pedagogy

When the researcher personally witnessed the teachings of two dance classes, she came to know that different teaching methods are used by different dance teachers while teaching dance to the learner in accordance with different parts of the dance. Teaching modes in these two dance classes are highly complicated and one cannot be said to be better than the other in regards to teaching the sophisticated movements of legs, hands, necks and thigh poses. The sitting position in Aramandi is a very important part. In case of Manipuri dance, two dance techniques are used in respect with female and male dancers. It is classified as the Lasya and the Tandab which are quite different to each other. The female dancer cannot lift up the feet high and the male dancer lifts the feet high. To pick up a few techniques in the Manipuri dance, the following roles are taken up for more details of its teaching, learning practices.

(i) Movement of the Feet:



Plate XX: Movement of the Feet

When teaching kicking out the legs, the heel of one foot is kept in the middle of another foot with the heel tucking to the ground and then the dancer kicks out to the front. For striking on the ground the toes of one foot is kept in the middle of another foot and lifting its heel and moving it down again. The toes are kept on the floor while picking up the heels. In the case of teaching a deviated form of the feet, the heel of one leg crosses at the toes lining with another foot and the deviating leg is brought out aside on its own side. The degree of its deviation is about 70° to the toes on the line of another foot.

(ii) Crossing of the legs (in the front): In teaching this form, the little toe of one foot is put being on the line across the little toes of another foot and the moving foot is brought back to its position.

- (iii) Crossing of the legs (in the back): In teaching this method, one toe is brought across the heel line of another foot keeping a clouded distance between the two feet.
- (iv) Stepping in front of the toes:



Plate XXI: Stepping in front of the toes

When the toes of the left leg are brought in the front of the right foot lifting the former's heel up and keeping its toes on the ground, it is known as stepping in front of the toes.



Plate XXII: Female dancer's steps

It is generally taught to the female dancer not to lift up the foot not above the ankle of another foot during stepping of the dance performance.

(v) Male dancer's steps:



Plate XXIII: Male dancer's steps:

In teaching male dancers the same steps, particularly in cases of Tandava, the feet cannot be lifted up from the height of the knee during dance performance.

- (vi) Closed stepping: Here it is taught to follow the type of closed stepping towards the front by the toes of the two feet on the ground.
- (vii) Slippery stepping: It is the mode of stepping in which one leg is moved apart, and the foot follows in the same direction by stepping on the surface of the ground.

- (viii) Cotton Spinning step: In teaching this form of step the students are asked to take the right leg off of the ground and while its toes touch the ground the left foot is brought up at the same time.
- (ix) Wheelpot stepping: Here the body is kept in half sitting with the two hands propping on the ground slightly bending down and then putting the body weight on the toes of the left foot and encircling on it by the slightly stretching right legs along with the body in the anti-clockwise direction.
- (x) Whirlwind Stepping: Here it is taught that at the same time when the right foot steps off, the left foot slips towards the right foot. Then the right foot is brought with its heel putting it across the toes line of the left foot and the left foot deviates along the clockwise direction at the angle of 360^0 . This lifting up the two heels at the same time until the toes are kept on the same line is whirlwind stepping.
- (xi) Prostrating Step: In teaching this step the heels of the two feet lift up and when the heel of the right foot is brought down, the heel of the left foot is soon put across the toe lines of the right foot. Then the right foot moves along the anti-clockwise direction at about 360^0 to the left foot; which is to be followed by body and then lifting both the heels and the toes of the two feet putting them on the same line and the body is kept accordingly.

(xii) Thigh pressing step: It is the most important step in the Manipuri dance.

Here, when the thigh portion is brought down with a bent at the knees, both the knees move forward to the front keeping around 90° at the bending point in the backs of the knees.

Thus it is to be noted that foot steps are taken as valuable an array of training techniques that pertain to the teaching-learning practices of Manipuri dance. If these foot steps are properly learnt or trained, any part of the dance can be effectively performed.

The researcher has personally discussed the following with dance gurus for fully understanding how the foot-steps in the Manipuri dance are taught to the learners.

The researcher has interviewed some prominent Manipuri dance teachers and observed their practical classes in regards of hand movements of Manipuri dance and to describe in brief, they may be described as:

(i) Basic hand position: When the right foot moves across to the back of the left foot and the waist is pressed down, both hands is put in the front parallel to each other at the line of eye level keeping a distance of one and half foot.

- (ii) Shri Krishna Rupa: In teaching this hand gesture the two hands is kept as they are holding the flute with a slight bent of the head on the left side. The eyes point towards the tip of the right fingers. The right foot crosses against the left foot in the front closed to each other. This type of hand gesture may be taken as hamsaye in accordance with Abhinayadarpan.
- (iii) Champra Okpi hand movement: Here the left hand is put at the left side in hamsaye position. And at the waistline the fingers of the right hand starting from the little finger follow the movement of hamsaya hand gesture. This type of hand movement is applied to both left and right hand gesture.
- (iv) Srimati Radha Rupa hand gesture: Here both the hands keeping the hamsaya hand gesture at the waistline with the upside-down positions of the two palms. Body is bent on the left side and eyes point towards the tops of the right fingers.
- (v) Holding of the Chamar (farming broom): Here the students are taught at first to strike on the ground by the right foot with pressing down of the waist. The right hand is kept apart at about one and half feet from the body along with doing the same at the shoulder level.

- (vi) Swaying of the Chamar: To perform this, the students are taught to stay in a cross legged position while the right hand is put in front of the chest on the right side keeping a distance of one khudup (1½ ft.).
- (vii) Flower picking gesture: It is the movement of the hands performed from the point at about 3 to 4 inches high from the ground level up to the level of the face. It is played with the left side of the heels but the heels are kept down when dancing with sitting posture. The hands keep a distance of 1½ ft. From the body.
- (viii) Clapping poses: It is the kind of dancing with crossing of the left leg at the back against the other and performed on both sides of the body. The hands are kept at a distance of one and half feet away from the body at the level of the waist.
- (ix) Bowing gesture: Here the right leg is put across the left leg in the cloud front while bending the head. Both hands are kept at the level of the chest at the distance of around 0.5 ft. in the front.
- (x) Chura gesture: In this movement, at about the time when the right leg tends to cross against the left leg, both the hands at the higher level from the head perform the gesture.

- (xi) These are the basic but compulsory things to be properly taught to the students of Manipuri dance. And the following dance teaching related books have been studied in earning valuable materials of the hands and legs movements in the Manipuri dance.

Here again the 'Chali' steps of Manipuri dance are taken up and how these steps are taught to the students are to be sketched. In Manipuri dance, Chali steps are basic steps which can also be taken as only Nritya. There are altogether 27 Chali steps which are elaborately described in the chali book written by Guru Maisnam Amubi Singh.

- (i) 1st Chali Mridungum:

Khitta:

The left heel is brought forth to the big toe of the right foot while slightly lifting the right heel. The fingers of both the hands are kept towards the ground with palms down and keeping the two thumbs away from the little fingers at about 450^0 and then lifting both the wrists. The head is bent slightly on the left and the eyes point towards the tops of the right fingers.

Dhenta:

The right leg kicksoff in the front; the waist is pressed down at the maximum level. The two thumbs of both the hands hold the index finger. The head is put as it was in the earlier position.

Dhinten:

The right foot that had been kicked off now strikes on the ground. The pressed waist posture is brought up. The fingers starting from the little fingers with palms upside is serially moving up. The head position is slightly changed from the earlier position.

Ta:

The left leg slightly loosens up. The fingers move starting from the index finger away from the body. The head is kept in the position where the eyes are pointing towards the tips of the left fingers.

These aforementioned movements are only meant for right side dance gestures and the same gestures are applied to the left part of the body when performing left side dance gestures.

Classification of Mridungum Choir

Teaching Methodology:

When 'Yen-then' is said, the two hands are stretch to the front along with the chest line with the palms opposing each other. Both legs stand heel up and with a slight bent of the head on the right side, eyes point towards the tips of the left fingers.

Dhin Khara Khara Tang:

The toes of the right foot, is brought forward; the right hand is brought down from its previous position to the knee with palms open upward but the left hand is still kept in its previous position. With the head slightly bent on the right side, eyes point towards the tips of the right hand.

Khara Khara Tang Khit:

The left foot is put forward and the right hand is put up along the chest line and the left hand is kept down on the body side. The waist is pressed down and the head is bent on the left with eyes pointing towards the tip of the right hand.

Ta Ghina Gra Dhun:

The chest moves forward, while the right hand is put in a slightly slanting position along the shoulder line and the left hand is brought about on the chestline with the head bending to the left.

Ta Ten Ta:

Here, the left leg is put forward and the right leg turns to the same body side with the body's side part turning away simultaneously. The left hand is slowly brought down along the body line which is followed by the right hand's coming to the chestline.

Teaching of chali no. 2**Tat Tal:**

Just in front of the left foot, the heel of the right foot is placed. The left hand is placed along the chestline while touching the thumb and the little finger and opening the palm in the front with fingers making upward postures. The right wrist along with the chest portion is brought slightly forward towards the waistline and above and in the front of the knees. The waistline is then brought down to the maximum level with the head bending along the right and eyes pointing towards the tips of the right fingers.

Tal ta:

The legs are kept at their positions as they are. The right thumb stands on its own and brought upward along the body side upto the level of the chest. The left hand position is not changed though. The head is brought to the front

from the left to the right along with the raising of the right hand and is kept slightly bent.

Khit ta:

The right leg is brought back from its forward position to the place of the left leg on the same line. The right hand is kept upto the shoulder level. The left hand position is not changed with both heels up, the body stands only on the toes with the raising of the whole body. The head is bent on the left with eyes pointing towards the tips of the left hand.

Dhen-Ta:

The heel of the right foot touches the ground but the left heel is kept in its previous position as it is. Pressing slightly the thigh portion, the waist is brought up slowly on the right. The right hand is put on the chest line but the left hand is in the similar position as stated above. Then the palm of the left hand from its previous outwards opening posture slowly turns towards the body side. The thumb is still kept at the second ridge of the little finger. The head along with the body is bent more to the left side.

Thus, the right side dance formation is conducted and it is followed by the left side dance forms. But the Mridungum intervenes in between the two forms of dances. It means that Mridangum is performed at the end of each dance form.

Chali No. 3**Teaching Methodology:****Dhin-ten:**

The right foot is brought forward slightly in front of the left foot leaving behind the left foot with the heel slightly up. The right hand rises on the shoulder line with the slowly moving knee along the same direction as if showing the tendency to move sideways. The left hand is put at the waist line with the thumb touching the little finger and keeping the palm down with fingers slightly stretched out. The head is bent along with the body in the right with eyes pointing towards the tips of the right fingers.

Khara Khara:

The left leg moves across the right leg at the back. The waist is pressed down slightly. The body while lightly raising the buttocks slightly bends on the right side. The right hand moves along the body side. The left hand position is not changed. The head follows the direction of the right hand.

Ta Dhin:

The right foot from its previous position of crossing on the right side of the body is released out, the thigh moves upward leaving the left leg with heel

up. The wrist of the right hand is brought down from its previous position to the body line. The head follows the direction of the right hand.

Dhenta:

The left foot strikes on the ground and the thigh is kept down at the maximum level. The left hand rises up along the chestline while opening palms and fingers upwards. The right hand is kept along the waistline with a slight opening of the arm-pit and while touching the first ridge of the little finger by the thumb and palms facing down to the ground. The head is still kept bending on the right with eyes looking along the tips of the left hand fingers. As the dance ends, the Mridungum follows it. The dance forms being accompanied by the Mridanga playing is same with the previous ones played in the intervening periods of dances.

Chali No. 4

Teaching Methodology:

Ta ta dhin dhen:

Both heels of the two feet is in a repeated kicking mode of stepping maintaining about 30^0 to each other along the anti-clockwise direction and thus the heels move in the pattern that the right foot moves in parallel to the left foot. The whole body moves along with the movement of the legs on the anti

clock-wise direction. When friskily stepping down by the heels, the thighs are also slightly pressed down to move along. The position of the head and the hands is in the same positions maintained in the 3rd step of the Chali No. 1.

Ta dhin dhen ta:

The two legs follow the same movements performed in the above rhythm with the body turning towards the left. The positions of the hands and the head are the same as that of the 1st step of Chali No. 1.

Dhen ta ghina dhen:

The right foot has a step along the right side with the heel carrying up while trying to raise them from the lowly surface of the ground. The left foot follows the right leg with its heel up. And when both the heels are brought down to the ground the thigh too is kept down at its maximum level. The position of the hands and the head is the same with that of the 3rd step of Chali No. 3.

Ta Khil tenna tenna:

The right foot now, goes along in a low level with the thigh pressing in front of the left leg on the deviated direction. The hand gesture follows the gestures of the 1st step of Chali No. 1. The head comes from its left position to the right bending with eyes looking at the tips of the left hand fingers.

The intervening drumming (of the Mridangum) performed at the end of Chali No. 4 is different from the previous forms. It is as follows:

Teaching Methodology:

Ta ti dhin dhen ti:

With these drumming sounds, the right foot steps off on the right side while raising the crossed hands in the front with palms facing down. The head at first bends on the right side and is bent on the left side and when the legs come to cross each other. The eyes follow the direction of the head.

Khara Khara ta ten:

Khit ta ten ta tang – At this drum sound the right foot is stepped up at first and then the left foot steps forward along with pressing the thigh down. Thus the chest moves up along the rightside while the left leg in the front is notturning on the leftside. At this time, the left hand is put on the chestline and the right hand is placed forward above the knee. And then again placing the right hand on the chestline, the left hand is brought down to the body line.

Ta gima gra dhi:

Ta tema tema –In consonance with this drum sound, the drummer whirls bending in front.

Kinds of Bowing

Altogether five kinds of bowing (Trance form) are generally followed while teaching the Manipuri Dance and they are described along with their uses are as follows:

Names of Trance (Bowling)	Uses
1. Panchanga Pranam (touching the ground with all five body parts)	While bowing by female, bowing by male to female, at ritual site in the sankritana, and at the entrance of Temple.
2. Ashtanga Pranam (bowing to the surface with eight body parts)	While bowing to the head of the Mandop to brachaman and Baishnau, to the Arranger (Arangfam) and at ritual site
3. Dandabad Pranam (bowing by stretching the whole body on the ground)	At puja sites in the Sankritana, and to the gods.
4. Mansi Pranam (bowing by strictly remembering the image of the lord)	At the Sankritana site, before beginning of Raas and distance bowing by remembering lord and the teacher.
5. Bachmik Pranam (bowing with voice representing the inner mind)	Following the Raga in Sankritana, Guru Bandana, Sobha Bandana and Ishor (Lord) Bandana.

Relation between the Teacher and the Student

From the conventional practices we can find evidence supporting the theory that when a learner wants to undergo dance education, he/she has to go to either the teacher's house or to the institution along with one or both of the parents or guardians to show the willingness of learning dance on the part of both the learner and parents and guardians. After having permission of the

concerned teacher, by choosing a favourable day as advised by the local astrologer, a consecration programme locally known as “Oja (Guru) Boriba” (worshipping the teacher) is performed and from that day onwards the teacher takes the student as if he/she is his/her own children and the student regards the teacher as his/her own parents. Leaving behind the difference in caste, creed, economic status, the teaching-learning practice goes on with the sole objective of attaining the near to perfect education in dance. How sanctimonious the relationship between the teacher and the student is, is shown by the traditional mindset that the student should take the teacher as the Krishna, the Radha or the Chaitanya Mahaprabhu and he/she always bows to the teacher by touching both his/her knees to the ground and also by touching the ground with the forehead at times of first meeting or departure from the teacher. There is a strict rule of bowing to the teachers that the student cannot bow down to the teacher while the latter takes bath, prays to the Tulsi plant, is marking his/her body with chandan, working with appliances or while having sleep. It is also taught that the student cannot step upon the image of the teacher and cannot address the teacher with full names. It means complete devotion and respect of the student to his/her teacher, which is extraordinarily demonstrated with the peace of body and mind of both the teacher and the student.

Qualities to be possessed by a Learner

Some of the various necessary qualities to be possessed by the learners in dance are specified by the following facts on the part of the characters of the learners.

- One : To strictly believe in Lord Shri Krishna with strong determination, hard work, tolerance and prembhakti.
- Two : To respect the teacher with strict discipline.
- Three : To maintain right physical as well as mental statute while maintaining the right posture towards the teacher as opposed to a deformed posture.
- Four : To possess an extra-skill of dancing along with high mental capability.
- Five : To practise habits of showing love to the other, dedication while being a man of word.
- Six : To maintain good vocal sound and strict follower of tals and rhythms.
- Seven : To maintain calmness, peace and tranquillity in all social affairs and situations.

It is amazingly beautiful to look at or to think that the above practices in regard to Chandan Paste marking and different types of Trenching (bowing) are

strictly maintained by both the teacher and the student in the dance profession according to their time and needs.

Thus, we can see that though the village level teaching (in the Govindaji Temple and in the local stages) teaching of technique does not have significance, a rigorous technique teaching evolved in Manipuri Raas teaching over a period. In all levels of teaching importance for tradition and spiritual nature of the dance form continues. Now we shall proceed to take up the other form chosen for the present study namely Bharatanatyam.

Chapter – V

A BRIEF HISTORY OF BHARATANATYAM DANCE AND IT'S PEDAGOGY

History from ancient to modern

Bharatanatyam is one of the well known dance forms of India recognized as an Indian Classical Dance having its unique History and identity of its own among the contemporary Indian dances. Its origins are generally traced back to a period of 2000 years old.

Though the name “Bharata”, in it may create an impression of its connection to the Bharata, the author of Natyashastra, in fact, the dance form is not derived from the book. The word Bharata in its name can be justified in two ways: Baradam /Baratam is the word for classical dance in Tamil, probably borrowed from the Sanskrit word Bharata meaning a dancer. Or, the word could indicate that the dance form follows Natyashastra in its classical aspects. Its antiquity is supported by evidences such as sculptures, niches, paintings and other supportive attestations in the history. The purpose of any art such as creating beauty, giving pleasure and effective communication etc. are all abundant in Bharatanatyam.

Historical studies of Bharatanatyam are today guided by two perspectives: one is its Tamil origin and the second is the Sanskrit foundation. From the first opinion it is said that Bharatanatyam is the oldest Indian Classical Dance which has its historical roots in Tamil culture which is older than many other cultures of India.

It is also well recognized that the present form of Bharatanatyam is a product of 20th century reconstruction of the Chatir /Sadir, the dance-art of temple dancers, itself nevertheless continuity from the ancient dance form of the Tamil culture.

It is also being theorized that Bharatanatyam is the dance which represents both the Classical dance forms Shanti Kuttu⁹⁷ and Vinoda Kuttu⁹⁸ which are forms of recreation or entertainment respectively.

But nowadays new arguments are being advanced that the contents of the works of Shilappadikaram⁹⁹ and the Manimekhalai¹⁰⁰ are not only ambiguously indicating the dual aspects of recreation and entertainment but highly developed technique of indigenous dance was already available in the Tamil land.

⁹⁷ Indian Classical Dance by Kapila Vatsyayam p.21

⁹⁸ Indian Classical Dance by Kapila Vatsyayam p.21

⁹⁹ Indian Classical Dance by Kapila Vatsyayam p.8

¹⁰⁰ Indian Classical Dance by Kapila Vatsyayam p.8

From the second perspective, it is also established that Sanskritisation took place in the Tamil dance tradition long time ago. Tamil literary works in the early period of history support this view. It is supported by the mention of Dakshinatyā¹⁰¹ and Ekaharya Lasyanga style in the Natyashastra and the forms of abhinaya presently found in this dance as some localized version of the technique described in the Natyashastra.

It is justifiably opined that, Bharatanatyam, by the post-tenth century as part of the Sanskritic influence on south Indian lands, and the patronage of kings to such Sanskritic aspects, the Sanskritic features of the dance got firmly established. Amongst the kings and royal heads, the kings of the Chola and the Pallava were taking keen interest in the performance of this dance by way of employing regular dancers in the royal court with high honours and felicitations to the artists. Princes and princesses began to learn the dance form and began to perform. That is the reason why Raja Raja Chola enhanced temple dancers to high status he was given the title of Nritta Vinoda¹⁰². The fourth part of Natyashastra, dealing with the Karanas being depicted in the sculptures of the Brihadesvara temple, clearly supports the view that dance in a Sanskritized form was greatly patronized by the kings and the people. The 14th century was also an important period because many new dance movements were introduced

¹⁰¹ by Kapila Vatsyayam p. 21 Indian Classical Dance

¹⁰² The Chola and pallava kings were great patrons of the arts. Chola and pallava had maintained music and dance. It was not unknowingly or unwittingly that one of the chola kings gave himself the title of Nritta Vinoda.

and many innovative dancers were recognised by the public. The Sarangapani¹⁰³ temple of Kumbakonam and the Nataraja temple of Chidambaram and so on were the places where evidences for such new developments are documented in sculptures breaking away from the previous trend of the repetitive performances of the old technique. Beginning from the 14th century up to the seventeenth century, the literary works of Bharatanatyam were well developed with the systematic introduction of new movements with the direct participation by musicians, poets and artists in these innovations leading to the formation of a huge new repertoire of the dance which actually got settled in the time around the eighteenth century. The teachers of dance and music like Chinnayya, Vadivelu, Sivanandam and Ponnaya were regularly felicitated at the court of Raja Serfoji in this period. The same tradition of dancing in the temples or in the royal court got sustained up to the early part of the twentieth century.

But in the later period, during the British rule, the temple dancing of the Devadasis was banned by an act of Madras Presidency by giving various reasons and so the period 1910-1930 is considered as the degenerating period for this danceform as well as for the status of Devadasi dancing women.

Soon after the eclipse of the Indian dance under the British regime, people began to put out the opinion on the reconstruction of the revival of

¹⁰³ Indian Classical Dance by Kapila Vatsyayan p. 12

dance. As a result, people all around the state rekindled their romance with dance and began presenting it in the most remote villages. They used to perform Bharatanatyam as part of the Bhagavata¹⁰⁴ Mela tradition. Following individual efforts of its revivalism E. Krishna Iyer and many activists came together to recreate the dance and take it to a higher level as far as the status of the dance form was concerned. Among them mention may be made of Rukmini Devi who made some tremendous changes to Bharatanatyam. Being a student of the grand master Meenakshi Sundaran and Malapura Gouri Amma, she was readily acclaimed for her brilliant performance in the dance in 1936 and the news soon spread around like wild fire. Rukmini Devi, gathering the lost documents and inventing new forms tried her best to revive the dance in modern ways and she was supported by the majority of people who also opposed the foreign rule under her guidance. Following Rukmini, Balasaraswati a Devadasi Dancer began her public show in Varanashi in, 1935, freeing it from the traditional practice formerly confined only to the palaces. From the above two incidents it is evident that there emerged two finger-fork traditions in the Bharatanatyam dance form - One being from people like Balasaraswati making the dance public rather than limiting it to palatial performances and the Second being from performers like Rukmini who being from a Brahmin family struggled hard to bring Bharatanatyam into the academic and cultural fold where it was more classicalized. It is interesting to note that both ways of performing the dance-

¹⁰⁴ In the villages Bharatanatyam continued as part of the presentation of Bhagavata Mela tradition.

form were equally accepted by the people at large recognizing the inherent qualities in both and thereby positioning Bharatanatyam at a higher status.

We can say that the art had almost died by the 20th century but there was a shadow of the performances of the bygone era. Now, “¹⁰⁵ nauthch” in the North and “Sadir” in the South are now considered to be almost a degenerated form. But we are happy to take pride in the glorious art and culture and help create a revival and restore popularity to the various dance forms we have in our country.

In "Some Selected Speeches and Writings of Rukmini Devi Arundale (Vol-I)", published by Kalakshetra Foundation, Rukmini Devi begins her writing on Art with regard to Bharatanatyam." The most qualified understanding of Art comes from initiation. Art can never be put down on paper. You cannot measure beauty, especially in any dance. A very important feature in any dance is, the use of the body and secondly the transcending the body. Because of this, of all the arts, dance is in a way the most difficult, because it is expressed through the body, and that body has to transcend into a feeling that the dance is beyond the body. She asserted the same by saying that Bharatanatyam being a real Art is endowed with most or the entire requirement for sustaining as an Art. She says that Bharata Natyam is undoubtedly the complete Art. B.R. Kishore in his 'Dance of India' mentions that Bharata

¹⁰⁵ This means to present. The word Sadir owes its origin to the Marathi word.

Natyam is one of the India's richest art traditions and has an enormous cultural heritage. It has withstood the acid test of time of all these centuries and still remains as fresh, fascinating and enthralling as it has ever been in its emotional content, devotional flavour, sculptural stances, scintillating music and sukumaara and madhura angahaaras and meticulous attention to the most minute of details". Regarding pedagogic importance, Ragini Devi in her 'Dance Dialects of India' strongly proclaims that "The systematic method of teaching the vocabulary of movement, steps, and gestures of the Bharatanatya is based upon a long inherited tradition handed down by hereditary dance masters of temples and royal courts in south India."

The Repertoire of Bharata Natyam

The repertoire of Bharata Natyam was brought to its present form, more than one hundred years ago by four eminent dance masters and musicians of Tanjore, the four brothers, Ponniah and Sivanandam, dance masters of Sri Brihadiswara temple and the royal court at Tanjore; and Chinniah and Vadivelu, court musicians and composers. The sequence of dance items was so arranged that the various styles of dance composition could be presented in a single evening's performance as entertainment, according to the taste of the last kings of Tanjore.

Allarippu: Most of the pioneering dance teachers have the opinion that, the in vocational dance, Alarippu is a ritual dance prelude accompanied by

rhythm syllables intoned by the Nattuvannaar and accompanied by the drum, in slow, medium, and fast tempo. Beginning with the gliding movement of the neck, beautiful embellishments of neck, eyes and breast, are rendered with a gracious smile. Some of the most beautiful postures and cadences of the arms and hands are reserved for this dance and its divine adoration. Alarippu was traditionally taught after learning the Adavus. A religious ceremony called Servai was fixed on an auspicious day for the initial instruction of this dance. This ceremony has been discarded, and Alarippu is now taught along with the practice of Adavu.

Jatiswaram: Eminent dancers and teachers like Rukmini Devi, Radha Burnier, Kamala Devi Chattapdyay and A. Janardhanan like others convincingly propounded that in the second item of the sequence, Jatiswaram, patterns of melody are given visible form in the varied patterns of dance-movements. The melody is sung in scale notes (sa-re-ga-ma) etc. supported by musical instruments. The dance begins with the rhythmic flexion of the neck in slow, double, triple or quadruple timing. The first movements of the dance are a sculpturesque bend of the torso on each side manifesting a backward curve; the same movement repeated forward, and the whole sequence rendered again in double time ending in a rhythmic final(teermaanam) forming the whole unit. Brilliant dance patterns that build up to a vivacious crescendo are linked together by beautiful transitional movements danced to the first theme of the

music. The stately gait to each side- the slow retreating movements consisting of a step and a pose- and the rhythmic progression forward or backward with rapid foot work are characteristic movements of Jatiswaram- a beautiful synthesis of melody and rhythm in the dance form.

Sabda (A Gesture Song): With regard to this teachers like Krishna vim Lakshman and Leela Samsom taught the learners that Sabda is a song of praise addressed to a deity or a king. The poetic theme may be devotional, erotic, or a narrative episode from the lives of the gods, rendered in expository gestures, facial expression, and graceful postures and gaits. The first verse (pallavi) is sung with rhythm syllables (sabdas) and danced as a prelude, refrain, and final.

Varnam (Perfection of dance and mime): C.V Chandra Shekar and Rukmini Devi theorized as part of their teaching Bharatanatya that Varnam is the most elaborate composition of the dance-form which calls forth the versatility of the danseuse in pure dance and mime. The music, of a high order, completely reveals the melodic beauty of the musical mode (Raaga). Beginning with a rhythmic dance- sequence rendered in slow, medium, and fast tempo, Varnam is evenly balanced between expository dance and pure dance and the combination of both in the final musical theme (charanam). A brilliant sequence of pure dance is rendered at the end of each verse.

The mostfascinating element of Varnam is the exposition of the transient moods of love (sanchari bhava) in mimetic dance. The dancer thus creates a gesture poem of her own to enlarge the poetic theme of the song. The Varnam reaches a climax in exquisite dance patterns of great variety danced to the melody sung with scale notes, and repeated with words interpreted with gestures and dance combined. The complete exposition of Varnam takes one and a half hours. By limiting repetition of verses, Varnam is now danced in half the time.

Gesture song: Regarding gesture song, scholars like Dhananjaya Adyo K Lakshman and Leela Samsom agreed that in the group of gesture songs that follow Varnam, the dancers take the role of a devotee or a divine heroine. The love Songs, Padam or Javali, depict the poetic moods and sentiments of love in gestures and facial expression. The theme of the song may be tender recollections evoked by a dream of the beloved; the distress of separation; or a love quarrel between Siva and Parvati; or the erotic moods of Radha and Krishna. Songs that describe the exploits of the gods, or devotional songs (kriti) composed by great saints, evoke moods of devotion and adoration.

Thillaanaa: Many of the prominent Bharatanatyam dancers-turned-teachers had the common opinion that the Thillaanaa is a joyous fantasy of pure dance, the most graceful and lyrical of all styles of Bharata Natya. The ‘word’ of the song consists of simple rhythm syllables continuously repeated by the

singer. The dance is an elaboration of the basic rhythm syllables in beautiful plastic cadences and footwork. Exquisite flexions of neck, breast, and waist, elusive play of bewitching glances, and create a vivid contrast between sculptural postures and slow or rapid movement, providing a brilliant summary of dance artistry in the final item of the dance recital.

Physical Exercises for preparing the body:

Now coming to the case of the Bharatanatyam, the teaching and learning practices are uniquely beautiful and there are many types of techniques of teaching slightly different from the teaching methodologies of other Indian dances. When met with dance guru Rajesh the researcher was pleased to know he is extraordinarily skilled in teaching the lower classes. Along with Manipuri dance and other dance classes, this Guru also tactfully teaches the students the essential exercises before taking up dance classes.



Plate XXIV: Aramandi



Plate XXV: Murunandi



Plate XXVI: Kutanam Jam

Taking up a few models that he teaches as exercises, the students are taught to jump in two forms. At first, he lets the students know, that they should begin to jump slowly at about fifty times and in the later part, he asks the students jump high with the elbows striking the body and producing sounds. After this type of exercise, he takes up an exercise called as ‘Kutanam Jam’ in two forms of jumping. In the first kind of Kutanam Jam, the students sit in the Aramandi posture and then jump up by the toes of the legs only. And in the second part the students sit in the Murunandi form and then jump up on the toes fully. Murumandi means that the knees of the two legs are kept open and aside from each other and sit fully on the ground not by the buttock but on the toes. These two kinds of exercises are to be practiced and therefore jumped by the students by not less than 50 times every day.



Plate XXVII: Kathakali Exercise

After this the guru takes up a kind of exercise called ‘Kathakali Exercise’ which is to be performed by sitting at the posture of ‘Aramandi’ (half sitting) and moving the upper part of the body from the waist and the two hands in a round form where they are put at the same time at the sides of the waist. Besides this, the teacher teaches the students various other forms of exercises like twisting the wrists, movement of the arms, stand and sit exercise, but when doing such exercises the knees are kept open. But there is one kind of Aramandi exercise with the knees closing in. In this knee closing exercise, the body is squatted on the ground with crossed legs putting the feet close to the middle part facing each other and then the neck is bent down to reach the ground. It is a hard exercise but all the students after being properly taught and practice can do this easily and comfortably.

The researcher again visited the dancing class of popular guru Mahan Sir who compulsory takes up exercises just before teaching dance to the students.



Plate XXVIII: Raise up on the toes

He at first lets the students stand straight and let the whole body rise up slowly on the toes. The feet are brought down again and up again. After this when the feet raise up on the toes, the hands too raise up over the head and the hands join and the body rises up on the toes. This exercise is meant to stretch all parts of the body to ensure flexibility of the previously tightened parts of the body.



Plate XXIX: Body is bent on the side hand two

In the second exercise the teacher teaches the children to keep the hands apart by 1 ½ inch and the toes of the two feet is directly beside each other, the left hand is put on the waist and the right hand stretches to the side. Then the body is bent on the left side and its bending is followed by the hand too. The same form is done by bending in the right side.



**Plate XXX: The body bends on the front with the palms touching the
ground**

The third form of exercises the teacher teaches is that the students stand by closing legs, the hands is put on the heads aligning each other. Then the hands are stretched, still keeping them very tight. The body bends on the front with the tightening and the stretching hands and palms touch the ground. It is done repeatedly to reduce the raise that occurs in the chest and the body.

The researcher has visited many dance classes of many dance gurus such as Guru Vasundhara, Guru Suryanarayan Murthy and she has observed many kinds of dance classes being taught that require necessary forms of exercises to be performed by the students.

Pedagogical units of Bharata Natyam Music

During the teaching-learning practices with regard to Music, Bharatanatyam is known for using three types of musical language. These are the Swaras, Solkattus, and Sahityam. Swaras, are the seven notes of the musical scale, which are sung out in Raaga. The Solkattus are sounds like Tat, dhi, thom, nam, etc of the mridangam, the percussion instrument. These two are generally used in Nritta or pure dance sequences.

And the Sahitya, which is the song itself and which the dancer interprets with her abhinaya¹⁰⁶.

¹⁰⁶ Indian Classical Dance, Tradition in Transition, p.6,7

The dance pedagogues further describe that Carnatic music is the foundation on which the intricate structure of Bharata Natyam is built and the dance and music are so intimately linked that musical pieces written for the dance-form have become part of repertoire of the of performance classical music and the dance has been interpreted as traditional classical pieces. This happens so regularly that these are now more or less identified as dance-music. All the different kinds of musical compositions are not used in dance in their original forms, but each form is adapted for dance. The kriti, for example, which is the classical rendition of the Raaga in its four stages, is not normally set to dance, but of course, some kritis have been adapted.¹⁰⁷ Bharata Natyam uses the same terminology, practically for its dance items as Carnatic music. These are Varnam, Jatiswaram, Padam, Javali, Thillaanaa, etc.

Thus, the Indian traditions of music are based on Shrutis, Swaras and Raagas.

Shrutis¹⁰⁸ are the micro-intervals of an octave. Indian theorists have the opinion that by having sixty-six such intervals of pitches of sound. But out of these sixty six pitches, only twenty-two such intervals are used in music, as these alone can convey distinct expressions to our minds – the rest remain mere pitches of sounds. The sentiments that are interpreted by each Shruti have been clearly classified and named. Most teachers explain that from this shrutis are

¹⁰⁷ The Technique of Bharatanatyam = Krishna Sahai.

¹⁰⁸ The story of Dance, Bharatanatyam by Krishna Sahai p.197

derived as the ‘shuddha swaras’ and the seven perfect notes of those swaras have a definite personality and convey a specific emotion.

The seven notes of the scale are said to have derived from the cries of certain animals and birds and together they form the ‘person’ of the Octave : Sa / Shadja, the cry of the peacock, is the soul, ‘Ri / Rishabha, derived from the Chataka bird, is the head, Ga / Gandhara, the bleat of the goat, are the arms, Ma / Madhyam, the cry of the heron, is the chest, Pa / Panchama, the song of the cuckoo, is the throat, Dha / Dhaivata, the Croak of the frog in the rainy season is the lips and Ni / Nishada, the trumpet of the elephant, are the feet.

The notes which are called Saptha Swaras are as follows:

	Swaras name	Solfa letter	Pronounced as
1.	Shadjam	S	Sa
2.	Rishabham	R	Ri
3.	Gandharam	G	Ga
4.	Madyamam	M	Ma
5.	Panchamam	P	Pa
6.	Dhaivatham	D	Da
7.	Nishadam	N	Ni

It is found that in ancient Tamil Music the Saptha swaras are called as Sa – Kural, Ri – Uzhai, Ga – Kaikilai, Ma – Thuttham, Pa – Ili, Da – Vilari, Ni – Tharam.

But, in the European music it follows as: Sa – Doh, Ri – Ray, Ga – Me, Ma – Fa, Pa – Soh, Da – Lah, Ni – Si, or te.

From all the above seven swaras, the first and the fifth swaras (Sa-Pa) are fine notes. They are also called Prakrithi swaras. Remaining five swaras. (Ri – Ga – Ma – Da – Ni) consist of two varieties ‘lower’ and ‘higher’ in other words Komal and Theevra. They are known as Vikrithi – swaras.

Raaga¹⁰⁹ – Raaga is taught to the learners as combination of appropriate swaras in the Aarohana and Avarohana.

Aarohana – The ascending order of the Swaras.

Avarohana – The Descending order of the Swaras.

The common symbols used in Carnatic Music are:

- (i) One Aksharakaala.
- (ii) two Aksharas kaala
- (iii) the splitting of the laghu and dhrutham.
- (iv) the ending of the Thaala Aavartham.

¹⁰⁹ The Story of Dance; Bharatantyam , p.197

If this symbol comes near the Swaras, it indicates splitting the group of Swaras. If the same symbol appears along with the Sahityas it indicates continuation.

With regard to the formation of Raaga, the Swaras are combined to form a Raaga and a Raaga is not an entire melody, in the way of musical composition. It is meant to be a group of notes with an emotional significance, which are then played according to a particular format. The Raagas which consist of an ascending (Arohanam) and a descending scale (Avarohanam), are made up of sets of notes, normally between five and seven, and they share the main emotions of the Raaga. For example, a very sad Raaga will leave out the fifth note, Pa, because this stands for sunshine and joy; or Ma has no place in a passionate Raaga because it expresses peace and serenity. It will be worth to note that the purpose of a Raaga is to arouse a particular emotion or passion in man and in nature the main characteristic of a Raaga is the power to evoke an emotion and this is created by the correct combination of the basic notes that make up the scale¹¹⁰.

All together, there are 72 / seventy-two melakartas or parent scales in carnatic music, from which different Raagas have been created. These Raagas are further grouped according to the particular emotions they produce and are linked to different periods of the day and to the different seasons of Nature.

¹¹⁰ The Techniques of Bharatantyam-Krishna Sahai.

Different Raagas are encoded for monsoon, summer and winter or even afternoon and early morning upon hearing which one may have the blues or they could evoke a feeling of happiness and other such emotions.

In the case of music too, four of Carnatic music's most famous composers developed this form of music to new, unparalleled heights. Composers such as Thyagaraja, Shyama Shastri, Muthuswami Dikshitar and Kshetrajna, They may justifiably be recognized as the ones who have given not only remarkable compositions, but also for their own individual way of redefining the style and content of Carnatic music. As is the case with Thyagaraja's compositions, they are mostly bhaktirasa-centric, which are evocative and emotional in nature. Dikshitar inclined on Karunarasa, Shyama Shastri on Shanta rasa and Kshetrajna on Sringara rasa. They composed their greatest numbers by consulting with eminent dance pedagogues.

Then with regard to teaching the Rhythm to be responded by a dancer, categories of rhythm called Jatis in the Carnatic system of music¹¹¹ are taught. Altogether there are 5 (five) basic Jatis meaning five groups of beats. They are:

- (i) Tisra, having three beats with the bol being ta ki ta.
- (ii) Chaturasra, having four beats or maatras, and with the bol 'ta ka dhi mi'

¹¹¹The Story of Dance, Bharatanatyam, Krishna Sahai.

(iii) Misra, which is made of seven beats and with, the bol 'ta ka dhi mi ta ki ta'

(iv) Khanda, made of five beats with the bol 'ta ka ta ki ta'

(v) Sankeerna, having nine beats and with the bol 'ta kita dhi mi ta ka ta ki ta'

It is then followed by the teaching on Jatis that these Jatis are to be arranged in a particular format, which are known as Taala. Though the Taalas are numerous in number the most popularly used ones are the seven basic Taalas. They are:

Dhruva Taala – 1011¹¹²

Matya Taala – 101

Rupaka Taala – 01

Thampa Taala – 1u0

Tripata Taala – 100

Ata Taala – 100

Ata Taala – 1100

¹¹² Ibid p.201

Eka Taala – 1

¹¹³Each Taala with their respective notations is the way the rhythm is arranged, and the relative emphasis on the beats in the rhythmic sequence.

The following are taught as the signature angas (elements) in Taala.

- The signature 1 is termed as laghu – Having a beat and three finger counts, commencing from the small finger, with a duration of four Akshara Kaalas.
- The sign O is dhrutam – Having one beat and a waving of the hand with duration of two Akshara Kaalas.
- The symbol U is Anudhrutham, Having one beat with a duration of one akshara kaala.
- The sign 8 is Guru, Having duration of eight Akshara Kaalas.
- The sign 8 is Plutham, Having duration of Twelve Kaalas.

These five Jatis and seven Taalas form a combination of Thirty-five rhythmic compositions. One complete cycle of a Taala in a particular Jati is known as an aavartanam.

¹¹³ Bharatanatyam (Indian Classical Dance Art) p.38

It is further explained that - Carnatic music is more rigidly bound in the rhythmic cycles than the other forms of classical music in India. The preoccupation with the time cycle and the emphasis on rhythm makes it wonderfully suited to be dance- music.

Musical instruments of Bharatanatyam:

Students are taught the following:

Musical instruments	– Vattiyankal / Vadyangal
Calankal/Kajje	– Bells stitched on to leather worn around the ankles of the dancer,
Katam/Ghatam	– An earthen pot, rhythm instruments,
Mirutankam/Mridangam	– Percussion instrument for main rhythm accompaniment,
Morsinku/Morsing	– Rhythm instrument played by mouth,
Nattuva Taalam	– Cymbals,
Pullankulal/Pullaankuzhal/Flute	– Wind instrument.
Tempura	– For pitch,
Vinal	– Stringed instrument played with finger,
Violin	– Stringed instrument played on by bow strings.

The Nattuvannaar- Choreographer- Conductor

The Nattuvannaar is the chief musician and conductor of the dance. He sings the melody, recites the syllables or rhythm patterns and simultaneously plays the complex rhythms on the cymbals in consonance with the drum. The bamboo flute, the voice, the veena or violin, carry the melody.

Perfection of style is the aim of the dancer. Just as the western musician plays the score of a great composer without alteration, the Indian dance performer performs the dance composed by the Nattuvannaar.

Pedagogical units of Technique of Bharatanatyam

The teaching technique of Bharatanatyam is a very complex one. Teachers tell their students that every step possesses its meaning and value.

The technique of Bharatanatyam is taught under two broad heads namely Nritta and Abhinaya.

The Nritta aspect is taught and should be understood as a technique of human movement. In the Natyasastra terminology, one may say that it utilizes the major limbs (angas) and minor limbs (upaangas) for properly attaining the dance technique¹¹⁴. It is well known that in the Indian dance form the human body has been regarded as a mass which can be equally divided along a central

¹¹⁴ A Dictionary of Bharatanatyam, p-51

median. All kinds of movement are determined by the nature of deflections from this median. It is to be noted that only when the weight is equally divided that the completely balanced position (samabhanga) is attained. The body postures with more than two deflections on opposite sides of the central median lead to a thrice deflected (tribhanga)¹¹⁵ position. In Bharatanatyam it remains a fact that the dance form conceives of movement in space mostly along either straight lines or in triangles; the head forms being the first unit and lateral movements of the head are common, the torso is seen as another unit and is hardly ever broken up into the upper or the lower torso, the lower limbs are seen either as straight lines or two sides of an imaginary triangle in space. The upper limbs either follow the lower limbs or weave circular patterns along space which is covered by the lower limbs. It is the latter aspect, along with the use of the torso as a single unit that gives Bharatanatyam its characteristic feature or its identity.

The dance teachers take maximum care to teach the learners the unique postures of Bharatanatyam. A chain of slow movements creates perfect dancers. Rukmini Devi, through the Academy of Art, sought to teach the students both the intellectual study of Arts and practical skills under experienced teachers¹¹⁶.

¹¹⁵ Three fold bends of the body

¹¹⁶ Rukmini Devi; A Life by Leela Samson.

The learners are taught to begin with Samapaada¹¹⁷ a position which is the first or basic position, with the feet facing front, the body of the dancer is either relaxed not unduly tight. This is followed by turning of the feet sideways which is known as the kaalai tiruppudal in Tamil.

When it comes to the ardhamandali¹¹⁸ position, the feet are kept sideways and the knees are also bent sideways. The ardhamandali is generally called as the ukkaaramandi by using the Tamil word 'ukkaar' which means 'sitting'. The whole body movement pattern is built from the first movement in which the feet are turned sideways, the knees are then bent and the arms are either extended out or put firmly on the waist to make a geometrical design and then the dancer is to achieve a series of triangles.

Most pedagogues describe 'Adabu' as the basic step in Bharata Natyam which is a combination of three essential elements: (i) A Sama Sthanaka/pose, (ii) A Chari or step or foot work; and (iii) A Nritha hasta or hand movement.

The rhythmic sequence of Adavus is described as a Jati. A Combination of pre-determined Adavus is a Korvai and a series of Korvais is a Theermaanam, the Theermaanam is a complete and elaborate Nritha piece normally associated with a Varnam or Thillaanaa.

¹¹⁷ Bharatnayam; the feet held close together with nails meeting

¹¹⁸ Found depicted in stone carvings on the passage walls in the gopurams of the Nataraja Temple as Chidambaram- vs Krishna Rao

There are three basic stances of Bharatanatyam.

- (1) **Sama Sthaanakas** - which is the naturally standing position of the body, where the body is kept erect, spine straight and both arms outstretched at shoulder level or with elbows bent and the hands at the waist, both feet together.
- (2) **Ardhamandali/Aramandi**¹¹⁹ - It is the half sitting position, which is the main stance used by a dancer in the pure dance sequences. It is described as a triangular breakup of the body along the joints, at different levels, heels face each other, the toes are pointing outwards, the feet form a straight line, and the knees are bent, facing outward just in a half-sitting position. The torso is then held straight, both arms spread out at the shoulder levels, there is certain tightness in the stance, a pose of perfect balance, where the centre of gravity is along the median line, and the emphasis is at the base of this spine. Up and down movements of the feet to perform a dance step should not interfere with the balance of the torso, which remains straight and
- (3) **Murumandi/ full sitting posture**¹²⁰ – While learning this posture it is to be strictly kept in the mind of the students that the spine should be straight, the arms stretched out, the knees are turned out and the

¹¹⁹ The story of Dance; Bharatanatyam, by Krishna Sahair p.156

¹²⁰ Ibid, p.157

body rests on the toes, the weight is again evenly distributed, but maintaining the required perfect balance. This emphasis is on balance and the centre of gravity in the base of the spinal column dictates the movements of this dance, the movements here are strong and deliberate.

These possible movements are then set into basic dance steps, known as Adavu, derived from, the Tamil ‘adaivu’.

It is also carefully taught that ‘Adavus’ are always to be started from a static position and then to explore the different types of movement of the feet like, movements in place, to different leg extensions, and then to steps that cover space. Scholars have the common concept that ‘**Tatta Adavu**’¹²¹ is a group of seven or eight steps, the dancer is in the ardh-mandali stance, hands at waist, and strikes foot on the ground, right and then left alternatively, according to the beat. This is the basic step which settles the balance of the body, as nothing but the foot moves, first upwards, till it touches the body and then downwards in a forceful movement, the foot should hit the ground with a definite sound, Tatt, the bol or the spoken syllable, is Tai Ya tai, Tai Ya tai.

Nattu Adavu¹²² Nattu Adavuis a group of twelve steps, Nattu meaning “to stretch”. In the ardhmandali stance the foot is moved outward and

¹²¹ Ibid p.157 of last paragraph

¹²² The Technique of Bharatanatyam, Leela Samson fig -46

sideways, or out in front, with the heel touching the ground, toes pointing up and the leg stretched out, after a stamp of the stationary foot, the other foot is taken behind and the stationary foot again strikes the ground, the hand movements differ from step to step the bol is Teiyum Tatta Taiyum Ta.

In case of **Kudittu Mettu**¹²³ students are taught a set of six steps with the dancer giving a slight jump, lands on her toes, then strikes the heels together, this foot-movement is combined with different arm-movements, and torso-movements. In the Aramandi stance, the bol is Tai Ya Tai hi.

The visiri=Fan¹²⁴ can be explained as a set of six Adavu, the basic step consisting of four movements, a strike of the right foot, a small jumping step to the side with the same foot, the left foot coming up behind the right foot, the right foot coming next to the left foot, in the original position of the Aramandi. These are the combination of different hand-movements. The bol is Ta Tai tai ta, dhit Tai tai ta.

The Tatti Mettu Adavu¹²⁵ is taught to the learners as a group of four steps, often used in the pure dance sequences, the feet strike the ground one after the other, first right then left, then the dancer gives a small jump and strikes the right foot on the grounds, this sequence is then repeated beginning with left foot, in a four beat cycle of Tat tai ta ha.

¹²³ The story of Dance ; Bharatanatyam, p.159

¹²⁴ Indian Classical Dance Tradition in transition, p.32

¹²⁵ Ibid p.32

The Murukku Adavu¹²⁶ is noted as introducing the twist of the torso and the full sitting or Murumandi position. The bol is Tat Tai Tam, Dhit Tai Tam.

The Sarikkal Adavu is meant to be a set of six steps and is executed in the Sama sthanaka or standing posture and is essentially a slipping movement of the feet ending in a small jump on the heels before the soles hit the ground. The bol is Tai Ya Tai Hi.

Mandi Adavu¹²⁷ is illustrated as a set of steps that are more vigorous that entail movements from the Murumandi to the Aramandi, with jumps and stretches of the body, the knees touch the ground, the bol is based on the different five different gatis or groups of beats in Carnatic music, the bols are also according to the musical beat.

By **Ettu Adavu**¹²⁸ is meant a group of steps where the dancer kicks out her leg, this is a set of five steps, the bol is again based on Jati in which it is done.

In the case of **Tandutal Adavu** the steps are only leaps that are performed. It is not a leap in the style of ballet, but more of a jump, either sideways or in front.

¹²⁶ Fig 41 C.V.Chandrasekhar, Krishna Sahais, The Story of Dance; Bharatanataym p.150

¹²⁷ Ibid fig 49/50

¹²⁸ Indian Classical Dance, Tradition in transition, p.33

By **TheermaanAdavu**¹²⁹ teachers mean a set of steps where the dancer normally moves a little forward, the right heel is first placed in the front, the left foot stamps the ground and then the right foot is brought back in the Aramandi stance. It is done in all five Jatis and is often used in a sequence of the entire five Jatis danced together. Tat is also often the final step in a sequence of movements, when it is repeated thrice as an ornamental ending to a Korvai. The bol is Tadhingina thom, or Tai Dhit Dhit Tai, adjusted to all five Jatis.

Jatis¹³⁰, **Tatti Mettu**¹³¹ are foot movements performed to the basic beats, or Jatis, of the musical cycle. The right foot stamps the ground in the first beat, then the heel is raised and hits the ground in the second beat, then the toes of the left foot hits the ground, followed by the heel of the left foot. This step is often used for a sideways movement or for movement towards the front and is normally used with Abhinaya, especially in a Varnam at the end of the abhinaya sequence¹³².

Sutral Adavus are again taught as the steps for pirouettes, again within the confine of the clear parameters laid down by the technique and the Taala. Here, it is to be noted that each of these basic steps must conform to the purity of the stance and all the movements made by the dancer have to conform to the technique.

¹²⁹ Ibid p.33

¹³⁰ Indian Classical Dance Bhartanatyam p.27

¹³¹ The Dictionary of Bharatanatyam - Krishna Rao p.38

¹³² Leela Vankataraman, Avinaoh Pasricha, Indian Classical Dance, Tradition in Transition. P.33

And to ensure the purity of the dance movements, the important aspects to be well aware are as follows:

1. The posture assumed at the beginning and end of an Adavu.
2. The movement of the neck, Greevaabheda.
3. The movement of the Eyes – Dristibheda.
4. The position of the Head – Shirobheda.
5. The position and movement of the hands – Hastarechaka.
6. The position of the body and leg – Mandala.
7. The movement of the feet – Charis and Karanas.
8. The position of the feet – Sthanakas.

Families of teaching traditions:

The groupings of Adavus differ from family to family in the Bharatanatyam sampradaya. However, the system of the advavu as a basic unit is followed uniformly and only its categorization may differ.

A number of these Adavus can be knit together to form a sustained dance sequence. These dance patterns are known as the Theermaanams.¹³³

¹³³ The Dictionary of Bharatanatyam, p. 62

In the Nritta portion the dancer first performs these patterns only to the beat of the drum and then, executes them to the melodic line being sung. Some of these patterns will be analyzed in the discussion of the range. An Adavu is a karana, a Theermaan a combination of Adavus or an angahaara culminating normally in a triplet.

Examples of how steps are taught in steps:

The Bharatanatyam dance teachers do always like being a little strict while teaching the dance and all of its complicated components.

Example of Aramandi: The basic stance.

As already mentioned, Aramandi is the salient feature of Bharatanatyam. It is a half sitting posture which forms the basic stance of Bharatanatyam.

The dance teachers often mention the points to be observed while teaching Aramandi.

- (i) Back should always be kept exact; slouching should be avoided and stomach should not protrude at all.
- (ii) Feet should rest on the floor at an angle of 180° , with roughly a two – inch gap between the heels.
- (iii) Knees should be bent and should always be pointed to the sides and should never protrude to the front.

- (iv) In the strict Aramandi stance, the length from the forehead to the navel should be equal to the distance between the two knees. It is roughly half of the dancer's height. While in the sitting position, lying on the heels should be avoided. A "quadrilateral" is formed in Aramandi posture.
- (v) Hands when not used are to be kept on the waist while the wrists rest on the waist with the fingers held together and pointing slightly down.

Example of Namaskaaram/salutation.

The class or concert always starts and concludes with the Namaskaram showing deep respect to the teachers.

The step by step teaching of this step:

1st Position.

The feet are kept together in Sama position. The learners asked to hold the hand at the chest level and to hold Kathakamuka, and to keep a distance of one span.

2nd Position

The students are asked to slightly dip the body and to lift the right leg and strike in the ground and to standing from the right Katakamukha to the front.

3rd Position.

Here they are taught to slightly dip the body and to lift the left leg and strike it on the ground and it finishes when they resume the 1st position and eyes are taught to move from the left Katakamukha to the front.

4th Position.

Here it is taught to bring both the hands to the shoulder holding sikhara inverted with elbows slightly pointing down.

5th Position.

Here the students are asked to turn the feet pointing to the sides and are asked to gradually sit along with raising the heels. At the same time the hands are brought down from the sikhara to form a semi-circle and are followed by the right hand's movement.

6th Position.

It is to sit in Murumandi on raised heels and the joint knees point to the sides. And the hands are brought down in parallel to each other.

7th Position.

Here the learners are asked to slightly look up by changing the Hasta to chatura and facing down.

8th Position.

Here hands touch the floor. Hasta chaturam and then bend forward slightly.

9th Position.

The hands are taken near the eyes with chaturam facing inward.

10th Position.

It is to bring the hands to the chest level and hold the Anjali. The eyes Look up and are gradually brought down to look to the front.

11th Position.

Here the students are taught to get up gradually with eyes looking to the front and then coming back to Sama position keeping the feet together.

Example of teaching Tattadavu:

The first ground of Adavu is known as Tattu Adavu. The word “Tattu” means “to strike.” Adopting the basic stance (Aramandi) the feet are struck flat on the floor in time with various rhythmic syllables. The entire foot touches the ground and the weight of the body is equally distributed. There are 8 variations

in Tattadavu. The rhythmic syllables are “Taiya-Tau”. Each of these Adavus are practiced in three speeds. In the first speed, only one syllable is recited for each finger count, i.e. “Taiya” is recited for the 1st finger count. “Tai” is recited for the 2nd finger count and thus it continues. In the second speed two syllables are recited for each finger count, i.e. “Taiya Tai” and are thus continued.

In the third speed four syllables are recited for each finger count, i.e., “Taiya Tai Taiya Tai” and are thus continued.

Generally during practice, first speed is executed for one Aavartanam (complete cycle of a Taala), by second speed for two Aavartanams and 3rd speed for four Aavartanams. Firstseven TattAdavus are set to Aadi Taalam (8 beats)(The symbol for Aadi Taalam is 100 i.e. Laghu (a beat and counting three from little finger), Drutam (a beat and a turn) and Drutam (a beat and wave/turn)). The 8th TattAdavu is set to Rupaka Taalam (6 beats).

In steps:

- (i) Aramandi stance is maintained throughout.
- (ii) While striking or lifting the foot, Aramandi is not disturbed.
- (iii) Weight of the body is evenly distributed on both the feet. Do not shift the weight while striking from one side to the other. (Do not push the hips)

- (iv) While striking, the foot is lifted till the heel touches the seat and then brought down hard on the floor.
- (v) Note that the type of lifting and striking of the foot are possible only in slower speeds i.e., First and second. This method of striking helps in executing the third speed with ease.
- (vi) Hands are kept on the waist with fingers kept stretched together facing down at an angle.

1st TattAdavu. The syllable. Taiya Tai.

1st Taiya – right strike right leg

2nd Tai – strike left

Strike one beat with each leg.

Position of the foot is shown on its way from the lifted position, before striking. This is applicable for all the Adavus.

2nd TattAdavu

Syllable – Taiya Tai – Taiya Tai

1st Taiya – strike right leg

Tai – strike right leg,

2nd Taiya – strike left

Tai – strike left.

Strike two beats with each leg.

3rd TattAdavu (Aadi Taalam 8 beats)

Syllable Tai Tai Tam – Tai Tai Tam.

1st Tai – strike right Tai – strike right, Tam- strike right,

2nd Tai – strike left, Tai – strike left, Tam – strike left.

4th TattAdavu (Aadi Taalam 8 beats)

Syllable – Taiya Taiya Taiya Tai

1st Taiya – Strike Right

Taiya – Strike Right

Taiya – Strike Right

Tai – Strike Right

2nd Taiya – Strike Left

Taiya – Strike Left

Taiya – Strike Left

Tai – Strike Left

Speed will be 1st speed

2nd speed

3rd speed

5th TattAdavu (Aadi Taalam 8 beats)

The Syllables are: Taiya Taiya Tai Tai Tam

1st Taiya – Strike right

Taiya – Strike right

Tai – Strike right

Tai – Strike right

Tam – Strike right

2nd Taiya – Strike light

Taiya – Strike light

Tai – Strike light

Tai – Strike light

Tam – Strike light

1st speed, 2nd speed and 3rd speed.

In between the 1st speed and the 3rd beat, the syllables are rendered in the 2nd speed. i.e. Tai Tai. The rendering tempo of Tai Tai increases correspondingly in 2nd and 3rd speeds.

In the first speed, while the first two beats are struck, the third and the fourth beats “Tai Tai” are struck in 2nd speed. And the speed will increase correspondingly in the second and third speeds.

6th TattAdavu.

The syllables are: Tai Tai Tam – Tai Tai Tam

1st Tai strike right, Tai – strike right, Taim –strike right

Tai – strike right, Tai – strike right, Tam – strike right

2nd Tai – strike left, Tai – strike left

Tam – strike left

Tai strike left, Tai strike left

Tam – strike left.

This Adavu is the same as the 3rd TattAdavu. But here the right side is repeated twice to execute six beats and then the left side is repeated twice. The syllables are also sometimes similar to the 3rd TattAdavu.

As the speed increases, the pause decreases.

7th TattAdavu. Aadi Taalam (8 beats)

The syllables are Tai Tai Tat Tat Tai Tai Tam

1st Tai – strike right

2nd Tai – strike left

Tai – strike right

Tai – strike left

Tat – strike right

Tat – strike left

Tat – strike left

Tat – strike right

Tai – strike right

Tai – strike left

Tai – strike right

Tai – strike left

Tam – strike right

Tam – strike left

— — Pause

— — Pause

1st speed and 2nd speed: As the speed increase, the pause decreases.

8th TattAdavu. Rupaka Taalam 6 beats.

The symbol of Rupaka Taalam is 01. Drutam (a beat and a wave), Laghu (a beat and country three counts from little finger. Total beat $2 + 4 = 6$)

The syllables are

Tai Tai Tai Tai Dhit Dhit Tai.

1st Tai – strike right

2nd Tai – strike left

Tai – strike left

Tai – strike right

Tai – strike right

Tat – strike left

Tai – strike left

Tat – strike right

Dhit – strike right

Dhit – strike left

Dhit – strike left

Dhit – strike right

Tai – strike right

Tai – strike left

This Adavu is 8th TattAdavu, as it only has seven beats. The beats are struck on right and left foot. In the first speed, while the first 5 beats are rendered in the 1st speed, for the 5th beat two beats “Dhit Dhit” are rendered in the 2nd speed. And the speed will increase correspondingly in the second and third speeds.

Teaching meanings:

The dance teacher explains, for example that Namaskaram signifies a spiritual approach to the dance; the dancer requests for forgiveness to the Mother Earth for stamping on her surface; also it seeks purification of the dance arena/stage, invoking vibrations of spirituality from the supreme.

Prof. Parul Shah former Dean M.S. University Baroda, during his lecture organized by the Manipur University Dance Department in October 2013, interacted with the researcher and mentioned the significance of teaching such meanings of movements in the teaching tradition of Bharatanatyam.

Thus it may be noted that Bharatanatyam as it stands today has a long history of not only the dance form but also its teaching. It always had a rigorous shastric literature, parampara of gurus and their dance pedagogy in its background. It should also be noted that it is the pedagogues of the form who gave the tradition its modern form with the name Bharatanatyam and evolved a rigorous new pedagogy for the new form relying on the foundations of tradition. The comparison

of the two forms and their pedagogies discussed in the previous and the present chapter shall be taken up in the next chapter which is the last and concluding chapter.

Chapter – VI

CONCLUSION

Pedagogies of Manipuri and Bharatanatyam-comparison

Historically the Bharatanatyam originated with the dual background of Tamil culture and Sanskritization. Similarly Manipuri Dance has reached the classical status starting from the vibrant folk forms influenced by the theme of Vaishnavite cult. Manipuri Ras is the vivid example of this blend.

Both the Bharatanatyam and Manipuri dance (Manipuri Ras), though they had been brought up from different directions, for example, the Tamils had been the descendants of the Aryan civilization and in the meantime the Manipuris had been the progenies of the Mongoloid stock.

The Tamils are inhabiting in the south Asian region and Manipuris are dwelling in the south-east Asian region. As part of socio-political history, both races today belong to the same country which is India (or Indian sub-continent).

In the country itself Manipuris are located in the north-easternmost region which is connected to the mainland with only about 25 kms of terrestrial part and Tamil Nadu on the other hand are located in the southern or south-eastern part of the country. Amazingly both the races had been maintaining their unique identities for thousands of years and thereby maintaining their

distinctive civilizations. Interestingly the two forms evolved into their present forms in nearly the same period which lasted not less than 2000 years.

While both the dances had their traditional norms, they have been influenced by other traditions since the beginning or since their inception. While both of them do revolve around the affairs of Hindu religion and relevant Gods and Goddesses, there have been many issues and concerns regarding the preserving of the forms and their courses of development. Both the dances have their distinctive performance-sequences and do have difference in the duration of performance. Bharatanatyam is performed for about 3 hours but the Manipuri Ras for a whole night.

When both of them are begun with promptly established basic steps like Adavus having not less than 64 basic steps and Chali steps in Manipuri Ras, having not less than 26 steps excluding five steps of the Bhangi part.

In the parts of their performance-sequence, in the Bharatanatyam, according to Nritta Sastra, the dance is started with bowing to the audience for taking consent of commencing the performance with respect of here includes Jatisorun part with rhythmic tune and letherise in Manipuri Ras the dancers begins with bowing to the audience which is known as Khurumba which is readily followed by Raga Achouba, the play of Pung (Mridanga) but with sahityam. In the Bharatanatyam, the Jatisoum part is soon followed by Sabdam

for a song with mime which acts as bridging part, pure dance, between the nritta compositions i.e. alarippu and jativarm of its beginning part on one hand and the main part of the dance i.e. Varnam.

The sabdam of the Bharatanatyam can mean the contents of DivyaRas of Manipuri dance which is followed by the main part of the BhangiPareng almost equal to Varnam of the Bharatanatyam, Tirmanam, Abhinaya, Termanam, the BhangiPareng is composed by Mairveusam, Tanchap, MenkupTanchap, Tanchap, and Chali. These main parts are soon followed by Abhinaya Padam in Bharatanatyam and by MandopJagoi in Manipuri Ras.

Then the Tillana part of Bharatanatyam, which is a musical composition of mnemonics sung in raga with a particular tala (a metrical cycle) and it has refined characteristics of giving amusement to the audience by way of showing off the maximum talents of the dancers. This part is represented in Manipuri Ras by Puspanjali part which aims by showing amazing talents, to entertain the audience in the maximum capacity to dancing.

The Bharatanatyam ends with a solemn sloka and Manipuri Ras ends with Arati both of which are for invoking the gods.

Comparison of Pedagogy

In both the forms, pedagogic activity played important role in educating children under the patronage of feudal rulers. While the kings of Chola and the Pallava had been patronising the Bharatanatyam in its early periods, kings of Manipur such as Rajashri Bhagyachandra, Chandrakirti Maharaja and Sir Churachand Maharaj were taking initiative and playing supportive role in the development of Manipuri Ras.

The roles taken by the pedagogues in shouldering the responsibility for the upliftment and the development of the two dance forms is also quite similar.

Both have the common feature of being part of temple-worship.

Being nurtured by two different streams is another common feature. In Bharatanatyam, there is conglomeration of Vinoda Kutta¹³⁴ (traditional concept for recreation) and Shanti Kutta¹³⁵ (classical motives). It was a by-product of post-tenth century Sanskritization of Tamil culture. Similarly, with regard to Manipuri Ras's status as an Indian Classical dance, it can be said that it evolved in such way that Sanskritization began taking place in the post-tenth century and as part of it Vaishnavite cult¹³⁶ was adopted by king Garibniwaj (Pamheiba) and his successors, the theme of Krishna-Radha-Gopies affairs was

¹³⁴ Indian Classical Dance by Kapila Vatsyayan p.21

¹³⁵ Indian Classical Dance by Kapila Vatsyayan p.21

¹³⁶ Manipur initiated into Vaishnavism, Indian Classical Dance by Kapila Vatsyayan p.69

fit into the rich folk dances and the dance-form has, through ages, reached the classical status.

Another similarity is the pedagogues were given special status in the palaces and even the prince and the princesses had taken roles of teaching dance to his the learners.



Plate XXXI: Teaching Dance respective house as in convenient places

The pedagogues in both dance-forms began teaching the dances mostly in their respective houses or in some convenient place but nowadays they are taking dual roles of teaching in both the houses and the institutions in both forms. In both forms, even in the modern institutional system, while strictly maintaining teaching learning practices of modern system through notified rules and regulations, traditional conventions are also being maintained intact. A very good example is bowing to the Gurus at first meeting of the day and at the time of parting away for the day.



Plate XXXII : Bowing to the Gurus at first meeting of the day

Another similarity is taking the relationship between the teacher and the taught as that of parents and their beloved children; and also strictly obeying the do's and don'ts being mentioned in the Shastra.

The teachers in both dance forms had been the main architects of introducing new dance forms. The new concepts with all the relevant movements etc. are thoroughly practised repeatedly by the learners so that the new form gets well settled in the tradition.

The pedagogues in the two dance forms had strict religious faiths inspite of their modern activity of introducing new dance concepts so as to meet the tastes of the new audience. The innovations were strictly in obedience to the mythology. Spirituality continued to be the mainstream in both. The belief that even Gods and Goddesses performed dances in fulfilling their tasks and in expressing their intentions continues in both the forms. Not only Lord Krishna, Lord Shiva, Goddesses like Ganga, Radha and Lakshmi turn into dancers in both the forms.

There are underlying ideas in every dance form with regard to the creation of the universe and the earth on which all the living beings including human being dwell. The pedagogues have been transmitting these inner ideas of their respective dance forms to their learners due to dance being a sacred practice in both the forms.

In fact, there are no other professional roles in these two forms to introduce new forms than the dance pedagogues who keep themselves busy only towards development of the respective dance-forms.

It is these pedagogues who, while making their learners skilful performers, create potential in them to turn into pedagogues who can innovate new concepts like themselves and contribute to the evolution of the respective dance forms.

Similar roles of pedagogues in shaping the two forms:

All the various views and comments on the mode of development of the two dance forms collected for the present research also have some commonalities. All the Manipuri scholars studied for this purpose agree with the observation that Manipuri Ras, which has now reached up to the status of Indian classical dance, was synchronization of Manipuri folk forms blended with the central theme of Radha and Krishna. All the Bharatanatyam scholars consulted agree that the Bharatanatyam evolved from the Tamil traditional

dances which otherwise practised under the names such as Sadir¹³⁷, Dasiattam etc.

Scholars noted that like the Devadasi performed these temple dances the Manipuri priestesses known as the 'Maibeas'¹³⁸ performed various traditional dance forms in front of the deities by observing 'Lai Haraoba', a festival of pleasing the Gods and Goddesses, which itself is composed of many folk dances bearing the meanings of various historical beliefs of Manipuris such as creation of the earth, the living being including human being and daily activities of male and female in the Manipuri society.

According to one of the researchers, who studied the origins of Manipuri Ras, the Langthabal Palace at which the statue of Shri Govindaji was inaugurated, on 12 of Hiyangei (October - November), 1698, at 1 p.m., is an important place for the birth of Ras. The fig tree grown as the sacred tree at the ritual site of Kaina Hill¹³⁹ was collected with a ceremony and cut into logs. The first log was rejected was different from the one which had been seen as meant for the statue in the dream of Rajashree Bhagyachandra; the second log was carefully carved with a detailed consultation and it was taken as the statue of Govindaji,¹⁴⁰ the third log was used to make Nityananda,¹⁴¹ statue of Gpinath¹⁴²

¹³⁷ Maratha word which means to present; Indian Classical Dance by KapilaVatsyayan. P.23

¹³⁸ Priestess in Lai-haraobaBhagi in Manipuri Ras Dance by Surchand Sharma. P.2

¹³⁹ The Pre-World War II from RasLeela by H.Ibochaoba p.15

¹⁴⁰ The Pre-World War II from RasLeela by H.Ibochaoba p.24

¹⁴¹ The Pre-World War II from RasLeela by H.Ibochaoba p.25

was carved from the fourth log; the fifth was used to carve the statue of Anuprabhu, and the sixth log was used for making the statue of Abdeitya. The main artisans who carved out the said statues were Sapam Lakham Singh, Angom Gopiram Pachahanba with other other followers. Shri Govindaji statue was shifted from the Palace on Tuesday, the 11th of the Hiyangei (October - November), 1779 to another worshipping site at the Govindaji Temple at Sagolband, Imphal and since that time today's popular festival 'Heikruhidongba'



Plate XXXIII : Heikru (Amla)

¹⁴² The Pre-World War II from RasLeela by H.Ibochaoba p.24



Plate XXXIV : Heikruhidongba



Plate XXXV : Heikruhidongba (God)

has been ceaselessly observed every year. The pantheon of statues was further increased to include the the statues of ‘Shri Krishna’, ‘Shri Rama’, Shri Jaganatha Valvadra’ and ‘Subadra’ by collecting the mango tree from the Heibok Hill and the artisan was ChungkhamLalabi Singh.

Now coming to the important area of development of Manipuri Ras, the main pedagogues of different professions such as Pung (Mridanga), and Eesei Jagoi (Rhyme dance), etc. who made the dream of king Bhagyachandra true

were (1) Jagat kishor Shri Shri Govinda, (2) Bhaka Raj Rishi Bhagyachandra, (3) Ngangbam Premananda; (4) KhumbongojaGangadasSidartha; (5) Thakur oja Shri Bhagyachandra pati Tarkatirtha; (6) Thokchom ojaS idananda (7) Yendrembam Oja Shri Madhap Ram (8) Ngangbam oja Devaram (9) Taibang Jamba and (10) OjaShri Das

They often assembled and composed the sequence of Manipuri Ras and the dancer cum teacher Shri Kabo Khumbangba with the advices of the king and following the contents of Shri Bhagavata, took the main role to design the four components of the Ras dance like Tintal, Rajmen, Tanchap and Menkup. Taking various movements from the folk dancing mainly performed in the traditional Lai Haraoba festival, the classical forms of Ras were developed and from that time onwards, different kinds of Ras dance such as Maharas, Kunjaras and Basanta Ras, Divya Ras, Gosta Leela, Goura Leela were systematically developed with different innate meanings.

Similar to the genesis of Manipuri dance (Manipuri Ras) which was slowly developed from the traditional folk forms which later on contributed to the development of Manipuri Ras'own tradition upto the modern period, Bharatanatyam of today was germinated from the seed of Sadir whose preceptors and practitioners were belonging to the devadasi community of Tamil Nadu. Since the campaign to abolish the age old devadasi cult began in

1920's, the organisations like Music Academy of Madras and persons like E. Krishna Iyer were struggling to evolve the Sadir into Bharatanatyam. In spite of different scholars having different opinions about such an approach, it should be agreed that the Music Academy of Madras sincerely devoted itself to filter out the areas that intermingled in the roots of the art of the Bharatanatyam in a way that could lead to prejudice and controversy. Striving hard to rejuvenate the dance forms of Sadir and Dasiattam etc. experts gradually brought the dance forms to develop a refined style of Sangita (music). Under the auspices of the Academy, T. Balasaraswati was able to conduct a school of classical Bharata Natya and other helping hands joined these humble efforts.

The Madras Legislative Council resolved to prepare preventive legislation and legislated the H.R. and C.E. Act in 1929 to disenfranchise devadasis from the temple tradition. Dr. S. Muthulakshmi Reddy, a devadasi family member sought to prohibit devadasi dedicatory ceremony in the Hindu temple. This, in reality meant a total ban on devadasi cult. Being aware of the complexity of the situation, active members of the Academy carefully studied the ways and means to reform and restructure the so called 'traditional malpractices' of Sadir and they openly came out on the 15th March, 1931 to stage two dancers of the time known as Kalyani Daughters and it was able to attract audience but of small numbers. Later on the Academy took another bold step to stage the dance of Srimati Gowri (Mylapore) on the 3rd January 1932. This was really a turning point in the early history of the Bharatanatyam dance

in Tamil Nadu. The event brought up two significant issues into discussion, one: controversy over the new developments in the dance and the other was the majority feeling in favour of the preservation of the art form in the state. When the concerned persons were having brainstorming discussion on the above issues, in the Academy's Annual conference (1932), eminent social scientist E. Krishna Iyer strongly propounded to resolve in favour of the development of the Bharatanatyam putting the factual situation of the time that though many reformers were against the public performances of "Nautch", many intended to reform the 'devadasis' in such a way that they are given an alternative profession which might harbour their talents. The proposed resolution was supported by 16 eminent persons and among them mention may be made of Harikesanallar Muthia Bhagavatar, critic, C.R. SrinivasIyengar, V. Varaha Narasinha Chatur, Dr. S. Krishnaswamy Iyengar, Mrs M.R. Ramaswami, M.S. Ramaswami Iyer, Dewan Bahadur N. Pattabhirama Rao, CN Muthuranga Mudahar, P.G. Sundarsa Sastriar, Dr. Tellaisthanan Srinivaranghava. The resolution which was unanimously passed was encompassing points like

- (1) necessity to encourage the fast declining art of Bharat Natyam, the ancient art of exceptional quality;
- (2) Requesting the Music Academy, Madras to document correct ideas about the art of Bharat Nyatam for public awareness and appreciation

- (3) To work with women's organisations for taking up immediate steps to give proper training in the art by instituting a course and
- (4) To encourage public performances of the art to earn respectability for the danceform in a public gathering.

The sixth annual conference of the Academy held in 1932 for eleven days starting from the 22nd December of the year was an epoch making conference because the conference adopted a resolution moved by V. Raghavan, among others, that the Academy shall represent to the Hindu Religions Endowments Board to further adopt the practices of Tevaram, Vaishnava Prabhadhans, Bharatanatyam, nagaswaram and other such traditional music and dance art forms for the daily offerings to the God in all temples.

With such strong indications of encouragement, there came out the first nonprofessional dancer called Balachandra, a Brahmin spinster, who danced on stage in December, 1938 who was soon followed by dancers like Lakshmi Sastri and Kalanidhi.

In brief, it should be said that the Academy indeed endeavoured against many hardships of the dancers of the first decade in the history of Bharatanatyam. Most of the dancers played keen pedagogical roles till the ends

of their lives in teaching as well as propagating the vibrant facets of the Bharatanatyam. Some of them were:

Dancers of the First Decade

1931	15-03-31		Kalyani Daughters
1932	03-01-32		Miss Gowri (Mylapore)
1933	01-01-32		KalyaniDauhghters
	26-08-33	5.30.p.m	Balasaraswati
	28-12-33	5.30.p.m	Varalakshmi&Saranayaki
1934	01-02-34	5.30.p.m	Balasaraswati
	31-12-34	9.15 p.m	Varalakshmi&Bhanumathi
1935	01-01-35	9.15 p.m	Sabharanjitham&Nagaratnam
	31-12-35	6.00 p.m	Sabharanjitham&Nagaratnam
1936	27-12-36	6.00 p.m	Varalakshmi&Bhanumathi
	29-12-36	6.00 p.m	Sabharanjitham
1937	27-12-37	5.30 p.m	Muthuratnambal
1938	28-12-38	5.30 p.m	Balachandra
1939	01-01-39	5.30 p.m	Balasaraswati
	26-12-39	3.10 p.m	Miss Lakshmi Sastri
	27-12-39	5.15 p.m	Balasaraswati
	29-12-39	5.15 p.m	Gopinath&Thangamani

	30-12-39	3.10 p.m	Miss Kalanidhi
1940	25-12-40	4.30 p.m	KumbakonamBhanumathi
	27-12-40	5.00 p.m	Gopinath&Thangamani
	31-12-40	5.00 p.m	Gopinath & Thangamani

In the emergence of the famous classical dance known today with the name Bharatanatyam which was founded on the basis of renovation of traditional forms of Sadi, E. Krishna Iyer (1897-1968) played the historical role of the saviour of the dance form that was in distress.

The famous pedagogue of solo A.P. NatesaIyer who was popularly known in the field of dance with a popular title “Abhinayam” NatesaIyer, offered E.K. Iyer to give training. It remained as a touchingly memorable incident for all those involved in the tradition of Bharatanatyam that that when the training was over E.K. Iyer was asked to restore the art and its dignity by NatesaIyer asgurudakshina (the preceptor’s fee). E.K. Ayer fulfilled the wishes of his guru beyond the guru’s own expectations by dedicating his life for the development of the dance-form in his state and country. Among many of his prominent performances, his performances of the kite dance and the plate and pot dance which was later on renamed as Cosmic Dance were proven as a successful infusion of the spiritual elements into traditional Sadi.

It is interesting to know that E.K. Iyer as Secretary of the Academy invited Rukmini Devi, another saviour of the Bharatanatyam to witness a dance recital of Menakshisundaram’s disciples on the January, 1935 and after seeing

the dance performance, the famous dancer and creator of dance Rukmini herself decided to learn the dance.

It was E.K. Iyer who brought into light the famous pedagogue Muthukumara Pillai who was once in distress mood for some time and who was later overjoyed by the activity of rescuing the dance in his state.

Famous dancers turned pedagogues like Saroja, Kamala, Srimati and Meenambai were his products.

He as a dance pedagogue for some time in Kalashekra inspired even Rukmini Devi with thought-provoking insights of the Bharatanatyam. Rukmini Devi was indeed an extra-ordinary person who came out at a right time as incarnation of a divine quality, when the BharataNatyam was in a state of decay, learnt a lot of dance from a number of gurus and became the first class dancer as well as the first class pedagogue who, as an everlasting contribution to the world of dance, established Kalakshetra which has been continuously reflecting amazingly beautiful rays of dance to humanity.

Now the issues that arise are how the pedagogues do take up the teaching learning practices all the aforementioned sequence of the two dance forms, how do these pedagogues lead themselves through what kind of lifestyles, how do they maintain their mindset towards their respective dances and what are the future prospects of these dance-forms according to the ongoing modes of their present systems.

No doubt, there are a lot of similarities in the characteristics of the pedagogues when they are having their professional teaching and it is because of the commonality in the underlying meanings and objectives of dances in the context of the development of humanity. They mostly live a simple lifestyle but with high human values including love of Gods, love for fellow humans and fellow living beings. They mostly prefer to have a vegetarian life, with regular offering of prayer to the almighty God. They do regular home work so as to ensure better learning by their students. They strictly follow the traditions evolved as Guru Parampara and Guru Shishya Maryada all of which were practised in the times of Ramayana and the Mahabharata and they strictly preserve Sringara Kam (Prem) which is actually meant to be love of God bestowed by the Vaishnavite Gurus. One guru says, “The teacher is the messenger between the soul and body”. Rukmini Devi opines “, we have to be spiritual individuals or have to be Yogis to be teachers, because we have to remove ourselves from the picture. The one person who should not exist in a class-room is the teacher and when he is actually there, he must not be there so to speak. So abolition of oneself is the foundation of right teaching”. She further says, “During the period of life it is most important to provide the learner with all things in the environment which the five senses should absorb. At that time, art and beauty are the most vital things for harmonious growth because they are laying the foundation of the culture of the human being. We talk about culture; we work for the art and want people to be cultured.” Srimati Thokchom

Ningol Brindashabi Devi a renowned pedagogue in Manipuri dance writes, “High or low or destitute what may be, Hindu or Musalman, the almighty God is putting all the people to equal status and equally blessed to lead towards peaceful co-existence,, through dance pedagogues as such sketching the life history a pedagogues of repute in dance is not an easy task ... amidst all this there is always a message for peace in the world of dance”. All these clearly mean that in the teaching-learning practice of dance, even though there has been minute difference in teaching the techniques of dance according to different pedagogues, the central theme of the particular stages has been that there should not be made any deviation from the great values at any cost. Regarding the concern of mindset, the dance pedagogues do always possess quality of peace for which right food and habit, right thinking, right teaching and right conceptual clarity are essential elements. For the possible future of dance, it is the fact that the present status of dance is mostly due to the contributions of dance pedagogues whose lives have been relentlessly devoted to the cause of upliftment of their land’s respective dances and the same tradition is to be strictly maintained so as to obtain secured and bright future of dance, the mirror of the society.

When the researcher looked up for the different teaching methodologies of these two dance forms, they are found to be nearly two different worlds of teaching-learning practice though there are found similarities in the

underlying cultures and aesthetics. In regards of outward modes of teaching, the two dances are poles apart in the sense that there is indeed wide difference in respect of the two pedagogical perspectives. The differences are found in most aspects such as body gesture, eyes movements, standing postures and rhythmic or frisky steps, etc. While teaching Manipuri dance, the learners are strictly taught to follow calm movements as the plants and trees rhythmically dance in the peacefully blowing of the breeze. And in most forms of Manipuri dance, the dancers are asked to perform by taking 'S' form or '8' form; and both the hands and legs are steadily moving by limiting free movements. As the hands and legs are not following free or frisky movement, the eyes too are not used widely or openly. That is the reason why in most cases of performing Manipuri dance, the dancers' eyes seemed keeping downwards. These characteristics of Manipuri dance forms have been clearly explained to the researcher by Smt. Naorem Harimati, an eminent Manipuri dance teacher. This dance teacher told that the face curtain being used by Manipuri dancers had its own important meaning. She has elaborately explained that using of such mask or face curtain called 'Maikhumbi' in Manipuri, is indicating fully devoting to Radha-Krishna without straying away to anything else. In the cases of body movements too, there is strict continuity in the sequence of movements in spite of having even repeated forms during the performance of the dance. The Manipuri dance teachers explain a lot at their respective capacities to explain the different meaning being expressed by different movements. They attentively teach the

students to wholeheartedly concentrate their body and mind as if stern devotees to Radha and Shri Krishna. They caution the learners that they will have ill effects if the hand forms and gestures are not properly performed. The learners are strictly taught to carefully dress up for not hampering dance performances with untidy and unfit dress and costumes. The students are also, as a rule, advised to lead simple lifestyles with simple diet and habit. But, in the case of teaching of Bharatanatyam, almost all the dance movements strictly obey mathematical measurements, even though there is some relaxation in some movements. For example while teaching the Bharatanatyam, the students are taught to maintain movements of 360° and movements of 45° which are not seen at all in teaching the Manipuri dance. Contrary to Manipuri dance where hands cannot stretch out and up from the level of shoulders, the Bharatanatyam dancers are taught as to have more freedom of hand movement. Not only this, with regard to body posture, one cannot see any similarity in sitting positions of the two dance forms.

The researcher has tried to unearth the differences between the two dance forms based on her own training in both the forms. She has clearly found that most Manipuri dance teachers whether their teaching is at their home or at the institutions like the Manipuri Dance Academy, they are teaching the folk and the classical forms purely based on the composite history of Manipuri dance. And in the case of the Bharatanatyam, the teaching is based on the temple dances flourished in the state of Tamil Nadu and the forms of Karnatic

music is the major form of their music. It is but natural that the two dance forms representing two different parts of the country, one the periphery state of Manipur and another the southern state of Tamil Nadu reflect the social and cultural aspects of their respective birth places.

In the case of the Bharatanatyam, most madras/hand gestures are based on the Abhinaya Darpan of Natya Sastra. And in the case of the Manipuri Dance, the hand gestures are taken from the Lai Haraoba Jagoi (dance) which is comprised of 364 dance steps (jagoi sathek). The forms of Mandala, Sthanaka, and Chari etc. that are importantly taught to the students of the Bharatanatyam are not found during the teaching of Manipuri Dance. But, of course, there is similarity in case of teaching 'Samam' in both the dances.

It is really interesting to see that the two different forms having maximum difference in most aspects of teaching-learning practices are adorned with classical status and it has become the vivid example of the fact that the Indian classical dance is richly abound in beautiful forms of varied dance techniques.

The teachers are found teaching their students that the looking downward positions of eyes of the Manipuri dancers without deviating to any others sides signify deep concentration of mind and body of the dancers towards Lord Krishna and Radha. This meaning was explained by PukhrambamKolabati during an interview by the researcher. But for cases of

eyes positions in the Bharatanayam, their placings are based on the Abhinaya Darpan of the Natya Sastra and it is popularly explained that the eyes follow the movements of the hands and the body of the dancers so as to make the audience satisfactorily enjoy the dance.

As a matter of fact, the Manipuri Dance and the Bharatanatyam, though having different views and features in accordance with different places where they were taught to the students and asked to show off performance, are to be judged and perceived from the perspectives of the two established institutions i.e., the Jawaharlal Nehru Manipuri Dance Academy, Imphal, and the Kalakshetra Foundation Channai.

During the researcher's extensive research work, many prominent dance gurus of both the Bharatanatyam and the Manipuri Dance were personally visited and studied by her and interviewed before, during and after their teaching the students.

On account of having widespread experience in the different worlds of beautiful dance forms and techniques of the Manipuri and the Bharatanatyam, the researcher observed through her participant observation the conventions of the learners like bowing to the Gurus before learning dance classes, and while meeting at any place, ever taking permission of doing things from the gurus, sweeping and wiping the class rooms irrespective of open class or indoor class, obeying Guru's instructions, taking gurus as gods, looking for asserting to

Guru's works and acting according to the nature of the gurus. Apart from teaching dance class in the classrooms of the institutions, teaching of dance is also practiced at any convenient place at any opportune time such as open courtyard, on the verandah of the Guru's house, or under the shade of banyan tree or other big trees.

Mention may be made of the names of the Kalakshetra Dance gurus whom the researcher personally interviewed and apart from studying their teaching in the classes. They are:

(i) Guru Ambika, (ii) Guru ShantaDhananjaya, (iii) Guru C.V. Chandrasekhar, (iv) Guru JolsanaMenon, (v) Guru ShallyVijayan, (vi) Guru Narendran, (vii) Guru Haripadonan (viii) Guru Mohar, (ix) Guru VasundharaThomao, (x) Guru Sanardhan and the Manipuri Dance gurus whom the researcher attentively and personally met were (i) Guru Thanil, (ii) Guru A. Lakshmi Devi, (iii) Guru W. Lokendrajit, (iv) Guru ImaLeibaklatpi, (v) Guru ImaMadhabi, (vi) OjaGambhini, (vii) Guru Kalabali, (viii) Guru Angalu, (ix) Guru Ranjit, (x) Guru Kumar, (xi) Guru Game, (xii) Guru Herachandra, (xiii) Guru Subachandra, (xiv) Guru Harimati, (xv) Guru Ganashyam and (xvi) Guru Thoiba.

To conclude, let me borrow the words of Dr M S Siva Raju in his PhD work on the Prahlada yakshaganam of Melattur and Kuchipudi. He calls the two traditions, twins with a different brought up. Let me call Manipuri and

Bharatanatyam, on the same line as two Indian classical dance traditions grown into twins with distant and separate births.

Researcher does not consider the present work, in no way, as the final word on the topic. Research is an unending process but new pieces of knowledge are reaped from time to time depending on new contexts and purposes. Further research on the same topic may throw new light on the issue. For example, the historical contribution of the two dance forms to Indian cultural heritage to unearth how two such divergent societies could lead to similar dance traditions with a special focus on sociological aspects can make a new research topic.

Researcher considers her efforts successful if this work can create interest in pedagogical aspects of Indian classical dance as a key to its understanding.

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Appendix 1

INSTITUTIONAL TEACHING COURSES AND SYLLABI OF THE TWO FORMS

Irrespective of additions and deletions by the concerned teachers or gurus according to the previous knowledge of the students, the general courses that are taken up in the JNMDA and the Kalakshetra may summarily be placed as follows;

For the Jawaharlal Nehru Manipur Dance Academy (JNMDA)

First year theory course/papers

Foundation Course 1st year (Pracctical)

Lai haraoba, Ras, Tribal (Kabui), Mao (tribal), Tang-Ta

1. Lai haraoba : Thougal Jagoi, Lai-Ok-Jagoi
2. Ras : Chal; Pareng, Turi Ragini – Gourapada, Rajmel eshei, Tanchap mapi, Helkup.
3. Tribal (Kabui) : Ban-Bangmei-gai-thoumei, Maning mei Shama Tanmei.
4. Tribal (mao) : Lotado
5. Thang-Ta : Thanggi salami makha ama tambiba, khujeng leibi, khujengleibigi khutionda thang haiba chainaba tambiba, khongpham chatpa tambiba, khongpham ahum chatpada khujeng leibigi khutionda thangaiba and thangbi 8th tambiba, Ta-heinaba khonglon Tambiba.

Foundation Course 2nd year (Pracctical)

Subject , Lai haraoba, Ras, Tribal (kabui), Tribal(mao), Thang – ta.

1. Lai : hackchang sagatpa, Anoirol, Laiching Jagoi.

2. Ras : Bhangi Pareng Achouba, Mouri Ragini with gourapada, rajmel ishei, tanchap mapi, melkup, nam sankirtan arti, Krishna abhisar.
3. Tribal (kabui) : Tam-cham lam, Gampi Kadimeilam, khagbon kadimeilam, yhen-kadimeilam.
4. Tribal (Mao) : Ememei odo.
5. Thang – Ta : Thanggi phidup mari amasung khongpham 3(ahum), khonglonga konana khuthil-khuthai, thangbi tara yanaba and ngakpa, Ta-patheng khou (mating).

Foundation Course 3rd year (Practical)

Subject : Lai haraoba, Ras, Tribal (kabui), Tribal(mao), Thang – ta.

1. Lai –haraoba : Thongal Jagoi (composition), Pamyalon.
2. Ras : Kunja Ras from the beginning to end with ishei, bonavali ragini along with gourapada, rajmel ishei, Tanchap, Melkup mapi, Melkup with ishei goshta bhangi with eshei.

Foundation Course 2nd and 3rd year theory paper (Manipuri Medium)

1. Introduction to background and purpose in Technique of Ras dance.
2. Introduction to background and purpose in technique of lai-haraoba.
3. Introduction to Sankirtana, Gosta Leela, Kunja Ras and Dances of the hills and valley of Manipur.
4. Introduction to the History of Indian Dances.

Thang- Ta

1. Thalshi : Khashi ngakpa
2. Chaba Yaba Yadaba Chinjak khanghanba
3. Oja Mashk –takpa
4. Shachat – Lamchatta pugataba Khutshu khtlai
5. Shaphi – Lanphi Shijinaba

6. Arambai Makhhal
7. Thang Salani Chatpagi Maongmalou.

Diploma Course 1st year 2nd year and 3rd year theory papers (Manipuri Medium)

- a) Notation of items done in Ras and Music, stories of Ras dance and difference among various rasas.
- b) Detailed study of Lai-haraoba ritual.
- c) Interoduction to bhakti Ras and Nayak nayik bheda.
- d) Contumes in Ras, Lai Haraoba and folk dances of Manipur.
- e) Main classical dances of India an introduction.
- f) Krishna poetryin India an outline.
- g) Introduction to folk dances of the hills and valley of Manipuri folk and Tribal dances of India an introduction.
- h) 64 kinds of madhur rasa an introduction.
- i) The cultural History of Manipur an outline.
- j) An outline of Indian Cultural History.
- k) Leading gurus of Manipuri Jagoi and their contribution.
- l) Leading contemporary gurus of dance in Manipur.
- m) Meitei Leigaklonda shapha lamphagi mani.
- n) Sarao lallaw, kwak tanbada pana naina laoba marol amosung panagi phijet.

- o) Thangi langlon, Thangi hourakpham – wari, Salaigi thang-to, kwak tanbagi marol, Numit, Chayol taret shagalaba thenggou.

Diploma Course 1st year Practical

(i) Lai –Haraoba

(2) Ras

(3) Kabui

(4) Mao and

(5) Thang-ta

Lai –Haraoba : Revision of the Foundation Course of Lai-haraoba and Nungaojagoi.

Ras : Nitya Ras with eishei, Gostha bhangi, Bhangi pareng achouba amsung chali.

Kabui : Makhom lam, Ga-lam, Kit-lam, Bang-lam, Ponsa-lam

Mao : Koda odo.

Thang-ta : Thangi Mangashuba phidup, Phungga nungdum Shaba Khongpham, Cheirol Tarataruk khonglon- khutlon konnana

tambiba, Thang leiteng amasung leikhong koiba, Sarit-sarat
makhal mina phubada ngakthoknaba hotnaba, Ta-khoushaba
(maram nungshetpa khousha)

Diploma Course 2nd year Practical

(i) Lai –Haraoba

(2) Ras

(3) Kabui

(4) Mao and

(5) Thang-ta

Lai –Haraoba : Phisarol, Yumsarol, Panthoibi Jagoi.

Ras : Vasanta Ras with eishei, bhangi khurumba pareng, amasung
goshta brindavan pareng.

Kabui : Gan- hoilam, Nanu – lam, Changpou- mei-lam, Takem-Tarem-
lam.

Mao : Asha ralii ode.

Thang-ta : Khonglon khutlon konana chei marol thangbi taranipal yannaba amasung ngakpa tambiba, Sarit, Sharat, Ta-khousharon(Maram achouba).

Diploma Course 3rd year Practical

- | | |
|-------------------------|--------------------|
| (i) Lai –Haraoba | (2) Ras |
| (3) Kabui | (4) Mao and |
| (5) Thang-ta | |

Lai –Haraoba : Thang – haiba Jagoi, Longkhonba, Lairel Mathek Jagoi, Phibul Jagoi, To have a field work on Lai-haraoba. (only Lai-haraoba subject)

Ras : Maharas with eishei, bhangi gopi Vridavan pareng, Krishna vandana

Kabui : Ga-lam, kit- lam, Ponsa-lam.

Mao : Opfo. Ope odo

Thang-ta : Khonglon khutlon konana chei marol thangbi kunmari yannaba
amasung ngakpa tambiba, Shari sharat Tambiba, Kabui khousha,
Ta-khoushaba, Tagi shalami.

P.G Course Lai-Haraoba / Dance

Year	Topic	Language
1 st year	Kanglei Haraoba	Manipuri
2 nd year	1. Chakpa haraoba 2. Koutrup haraoba 3. Andro haraoba 4. Phayeng haraoba 5. Laimaram haraoba 6. Sekmai haraoba 7. Thonjao haraoba	Manipuri
3 rd year	1. Moirang haraoba 2. Kakching haraoba 3. Dissertation	Manipuri

P.G Course Ras / Dance

Year	Topic	Language
1 st year	1. Vasanta Ras 2. Nitya Ras	Manipuri
2 nd year	1. Kunja Ras 2. Maha Ras 3. Diva Ras	Manipuri
3 rd year	1. Udakhal Leela 2. Goura Leela 3. Gosta Leela	Manipuri

Diploma Course From Kalakshetra

Year	Topic	Language
1 st year	Bharanatyam Practical , Theory, Music, Angasuddam, Layam. Grace, Abhinayam Musical Sense.	Tamil, English, Telegu Sanskrit
2 nd year	Bharanatyam, Angasuddam, Layam. Grace, Abhinayam Musical Sense. Music/Subsidiary Theory, Parctical	Tamil, English, Telegu Sanskrit
3 rd year	Bharatanatyam Theory , Practical Subsidiary /Music	Tamil, English, Telegu Sanskrit
4 th year	Bharatanatyam Theory , Practical Subsidiary /Music	Tamil, English, Telegu Sanskrit

Post Diploma Course From Kalakshetra

Year	Topic	Language
1 st year	Bharanatyam, Abhinayam , Music. Theory, English.	Tamil, English, Telegu and Sanskrit
2 nd year	Bharanatyam, Abhinayam , Music. Theory, English , Project /Dissertation and Dance Form	Tamil, English, Telegu and Sanskrit

INTERVIEWED PERSONS



Researcher Interviewed with C.V.Chandrasekhar Kalakshetra



Researcher Interviewed with A. Janardhanan Kalakshetra



Researcher Interviewed with Sarada Hoffman Kalakshetra



Researcher Interviewed with Kalanidhi Narayan Kalakshetra



Researcher Interviewed with Chitra Visweswaran Kalakshetra



Researcher Interviewed with Shanta Dhananjayan Kalakshetra



Researcher Interviewed with Ambica teacher Kalakshetra



Researcher Interviewed with Padma Subramaniam Kalakshetra



Researcher Interviewed with Parul Shah



Researcher Interviewed with Haripadman Kalakshetra



Researcher Interviewed with Jolsana menon Kalakshetra



Researcher Interviewed with P.T. Narendran Kalakshetra



Researcher Interviewed with Shalli Vijayan Kalakshetra



Researcher Interviewed with Shruti Rabindra Bharti University



Researcher Interviewed with Kh. Manigi J.N.M.D.A.Imphal



Researcher Interviewed with I.Nalini J.N.M.D.A.Imphal



Researcher Interviewed with E. Indira. Devi J.N.M.D.A Imphal



Researcher Interviewed with J.N.M.D.A Imphal



Researcher Interviewed with J.N.M.D.A Imphal



Researcher Interviewed with J.N.M.D.A Imphal



Researcher Interviewed with J.N.M.D.A Imphal



Researcher Interviewed with J.N.M.D.A Imphal



Researcher Interviewed with J.N.M.D.A Imphal



Researcher Interviewed with J.N.M.D.A Imphal



Researcher Interviewed with Kalapati



Practice session at Kalakshetra



Teaching Carnatic music at Kalashetra



Teaching Bharatanatyam Class Kalashetra



Teaching Music Class of Kalashetra



Teaching Tala system of Bhatanatyam



Practical class in Bharatanatyam



Bharatanatyam Class Prof. Parul from M.S.University of Baroda