

[PART 1]

STATE AND PERSPECTIVE OF DEVELOPMENT IN DANCE TEACHING IN THE FIELD OF ADDITIONAL EDUCATION AND AMATEUR CREATIVITY

Myself is Dr. Varsha Bakre Patil (Dr. Varsha Arun Patil) I am the daughter of India. My nation India is the abode and sweet home for almost all kinds of art. Art and culture are the core of the nationality. There are diversities. There are different and various ways of living. There are different languages, different costumes, different foods. You will find all these things as you travel through the nation. There is pleasure to enjoy all these varieties. But there is national integrity and unity. We are proud of our mother land India.

Now let us see what is art? Art means the practical skill. Arts mean branches of learning. There are 64 Arts mentioned in the culture ways of India. They are divided as handicrafts and fine arts.

Fine arts are the arts to give comforts and entertains. They create entertainments they are as music, painting, drama, drawing, sculpture, dance playing on instruments etc.

The persons performing arts are divided under two groups. Professionals and amateurs.

To acquire the skill in any art learning, understanding and a lot of practice are needed. There should be easy and skill in putting the art before audience and to get appreciation.

Dance is the one of the fine arts not only to entertain but to explain different moves, feelings as well as all kinds of emotions and sentiments.

All the creatures and animals have sentiments and appreciations. They also show there feelings and moods through their movements of some parts of bodies. Sometimes with dance also moods feelings and sentiments are great in numbers. But they all are categorized under nine heads.

- | | |
|-------------|------------------------------|
| 1. Shrungar | Amorous |
| 2. Hasya | Laughter |
| 3. Karuna | Pathos |
| 4. Raudra | Dreadful/ awful |
| 5. Veera | Warlike heroism |
| 6. Shanta | Pacification |
| 7. Adabhuta | Sudden striking astonishment |
| 8. Bhayana | Horrification |
| 9. Vibhasya | Obscence |

Each every kind can be expressed and shown through body movements and facial gesture. Hence this is a very important topic for everyone to consider. Particularly for a dancer it is a worthy note to keep in mind. This is a body language. To know, understand and to follow this body language is a must for any dancer.

But of various kinds of dances found at kathak dance is a powerful mean to show it all with an easy, through movements of parts of body. Hence it is essential to know which are the important parts of body and how do they help the performer. The knowledge about the capacities of these various parts of body and body as whole add additional education and increase the ability to form different creativities.

Let us see how does this magic take place.

A head above portion upheld on the neck is very important. It is the crown. Almost all the sense organs are the parts of a head. They are two eyes, two ears, one nose with two nostrils, a mouth including teeth and tongue. They all are the best indicators of different sentiments. Sometimes they work together. Their separate movements also give us enough entertainments.

Observe the actions of the eyes. The eyes have main four parts to indicate different sentiments, moods and emotions. They have power to show all nine sentiments. Movements of each of them is to be noted. Their power of illustration is to be increased with observation and intellect. Lessons are to be taken by well versed teacher(Guru). The teacher explains the different movements and work by giving example and acts an action himself. Only verbal explanation of the work is not sufficient to guide. Actions are to be shown properly. The parts of eyes are eye-brow, eye-ball, eye-glass, eye-lash, eye-lid, eye-place and eye-sight. What the eyes can do for one's self and how are they effective can easily be explain by following idioms and phrases.

1. An eye for an eye.
2. To catch one's eye.
3. To have an eye to.
4. To keep an eye on.
5. To make eyes at.
6. To open a person's eyes.
7. To set eyes on.
8. To see eye to eye.
9. Eye witness.
10. Eye wash.

11.eagles eye.

Now come to the ears .They have power of hearing and listening here also different phrases will help us to note many things.

1. To be all ears.
2. To set person by the ears.
3. Prick up one's ears.
4. over head and ears in love.
5. A word in your ear.
6. Give ear to.
7. Give every man thy ear but few thy voice.

All these things can be shown through movements in dance.

Now observe the nose. The main work nose is to take breathe in and out & but here again see the fun. Note the following things.

1. Nose dive(swift straight descent)
2. To turn up one's nose.
3. Under one's nose.
4. To poke one's nose in the affairs of other.
5. Nose gay(bunch of flowers).

Nose has two nostrils. Dance has ability to show all these things through movements and action.

Now take into consideration the mouth. The mouth has following main parts lips, teeth, tongue and jaws. They all have power to express various things. Movements of laughing, smiling, speaking are done with help of mouth, eating, chewing, drinking are also done through the mouth.

1. Wide opened mouth.
2. Shut your mouth.
3. Open your mouth.
4. Fingers on lips.
5. Down in the mouth.

6. Put words into a person's mouth.
7. Take the words out of person's mouth.
8. Laugh on the wrong side of one's mouth.
9. Put one's head in lion's mouth.
10. Have one's heart in one's mouth.
11. Take the bread out of someone's mouth.
12. To feed the mouth etc.

Laughter and smiles indicate the sentiments in a very typical way. There are different proverbs regarding the teeth also. All these can be expressed through actions.

Now the face. When talk about face we include all the sense organs namely mouth, nose, eyes, ears together. The whole face has great importance in dance activities. Face is a perfect indicator of all the moods, emotions, sentiments and what not. How the face reads so many things, is also expressed through many phrases and proverb. They all can be expressed with different actions and gestures on the face.

1. Face anything.
2. To look one in the face.
3. Face against.
4. In the face of.
5. Face to face.
6. To one's face.
7. To make face at.
8. To save one's face.
9. On the face of it.
10. To pull a long face etc.

Facetious person has to use his face appearances in various ways. Expressions on the face do more than a half work for a dancer.

Different movements of the head with the help of neck are also powerful means to express many a things about emotions and sentiments.

Now we approach to the work of hands. They help us very much. They assist the facial gestures to show a lot. Palms and fingers put before us prominent functions during performances. Their movements are called (mudras). They are to be learnt under the proper guidance of worthy guru.

Movements of waist are also considered. But their moderate used is appreciated.

The work of feet(foot work is important and remarkably to be studied by every type of dancer.

In kathak dance also movements legs and every part of leg keep special marks. Steps and moves are important up till now we have taken into consideration work of different parts.

In the same way the whole body also keeps its special glimpses in the process of learning and teaching. Hence the work of the body is known as body language. It helps us to express almost all types of sentiments mood and emotions. But mind well this body language is far different than the language which is used for deaf persons.

[PART 2]

Now we have come to stage to see and know more about nine sentiments. They have important role in the life of every creature. But man has power to express them with more impacts. Every moments of live is having some sort of feelings. Some time we have depressed mood, sometimes we have joyous mood, sometimes we are in lovely mood. As we observe different moods in our lives we see them in the nature and surroundings also.

It is the nature of man to express things the fillings, the observances, experiences to other also. To talk about these also with somebody is the part of his life. Even the compassion is medicine to lighten the burden of sorrow.

ABHINAYA AND NAVARASA

Hava – Bhava – Hela

Bhava:- Bhava means the feelings. When we see anything, a person, food etc. at that time we start to think about it. This situation is called “Bhava”. Because it is going on in our heart. There are many people in the world whose faces are talkative. A person is talkative and the other person’s face is talkative, here are two different things. Talkative person means who speaks more or fond of talking, talkative face means his eyes, lips and expressions are talkative. Whatever he wants to say before he says his face and whole body speaks through his expression. For example, When a girl sees her lover at that time in her heart sweet beats are produced. When kids get chocolate or ice-cream his face and whole body looks joyful. When a wife get surprises from her husband like sari, ornaments etc. at that moment the expressions on her face is full of joy. These all things are called “**Bhava**”.

Hava:- we have seen above examples what is “Bhava”? In examples, its expressions are expressed not only from heart but also from face that is called “**Hava**”. For example, when girl looks her lover she gives light sweet smile, her eyes shines. These all things are in Hava.

Hela:- When expressions are expressed from the whole body it is called “Hela”. The meaning of whole body means in dance language like Anga, Upanga and Pratyanga.

Anga:- The part of the body mainly arms (hands), legs, neck, bossam, battaks, waist.

Pratyanga:- Shoulder, back, Stomach, chest, wrist, elbows, knees.

Upanga:- Eyes, pupil, eyebrows, shadow, lips, cheeks, chin, teeth, tongue, nose, fingers (hands and legs), heel, toes.

Four types of Bhava:-

1. **Sthai Bhava:-** The Bhava which always stable in our heart. In this bhava similar and opposite Bhava are not hidden by each other is called sthai Bhava.
 - a. Rati (love)
 - b. Hasya (mirth)
 - c. Soka (sorrow)
 - d. Krodha (anger)
 - e. Utsaha (energy)
 - f. Bhaya (terror)
 - g. Jugupasa (disgust)
 - h. Vismaya (astonishment)
 - i. Sham (silent)

2. Vibhava:-

a. Alamban:- The Bhava which is produced by the actors - actress and other characters is known as Alamban Vibhava

b. Uddipan Vibhava:- Atmosphere, Moon , Stars, wind , lake, river,ocean, seashore, greenery , flower,mountain etc.

3. Anubhava:- There are nine sthai Bhavas how they show in different ways just like look sweat, shivering, wonder, and still(not to move) etc. These are all things show in this way which are proper sign.

4. Sanchari Bhava:- We throw a small piece of stone at that time several bubbles and concentric waves produced there and after some time they mixed in it like Sanchari Bhavas. Artist gives some expressions, he doesn't extremely shows them on his face and whole body, because when it comes to its extreme it is converted into Vyabhichari Bhava. The meaning of Sanchari Bhava for example, Blood circulation in all over body of a person just like in Sthai Bhava, So many Bhavas circulates all over the body the way of circulation is called Sanchari Bhava.

Abhinaya

Angikam Bhuvanm Yasya

Wachikam Sarva Wangamayam |

Aharya Chandrataraditam

Numaha Satvikam Shivam ||

The whole body of Shiva is Galaxy. His speech is all literature, his ornaments are the moon and the stars and Satvik Bhava means Shiva, there is no division or parts between them. So, I pray to Shiva .

Abhinaya means in Sanskrit Abhi Nee Naya means take away. When an artist remove his own originality and enter himself in that particular part(character) and deliver the dialogue , movement and acting of that person who is the part of theme (drama/dance) that is called Abhinaya.

There are four types of Abhinaya

1. Angika Abhinaya
2. Vachika Abhinaya
3. Aharya Abhinaya
4. Satvika Abhinaya

1. **Angika Abhinaya:-** We have already seen about anga , upanga , pratyanga. When the whole body of person is in act is called Angika Abhinaya. It means body language.
2. **Vachika Abhinaya:-** The actor who delivers the dialogue his scale of voice, consonance(sweet conversation) and melody(melodious). The cleanliness of the speech , the pronunciation, the communication and the language, whatever he wants to speech or to speak. These all things are including in Vachika Abhinaya.
3. **Aharya Abhinaya:-** Whatever the actors wear ornaments, drepary,costumes,cosmetic sets, light on the stage,LCD projectors etc. These are all in Aharya Abhinaya.
4. **Satvika Abhinaya:-** The Lord Shiva is the Satvika Abhinaya. These are eight types of Satvika Abhinaya

- a. Stambh(Wonder)
- b. Romanch(enthusiastic)
- c. Swarbhanga(qualitative)
- d. Wapathu(vibration of swara)
- e. Vaivarnya(the lightness of the face)

- f. Ashru(tears)
- g. Pralaya(without movement activeless, Don't act)
- h. Swed(Sweat)

5. **Vyabhichari Bhava:-** When the Bhava comes to its extreme position it is converted into Vyabhichari Bhava (Doubts,Jelousy,Hate).

Nava Rasa

(Nine sentiments)

While leading life man has experience of various emotions. If he doesn't get emotions fulfilled he tries his best to acquire then fulfilled. From the childhood he has knowledge about different taste like sweet, salty, acidic, extract of medicinal herbs , pungent , sour , astringent and bitter. He has this knowledge through his tongue. The work hearing good or bad is done through his ears. He understand the difference between bad smell and fragrance with his nose. His body give him the knowledge about touch. The

cyring baby become quiet and calm in the womb of the mother. The pacifying touch, touch of lover giving an idea about extraordinary joy is obtain through the touch of the skin. And the work of observing good or bad is done with the eyes.

Man like amusement and entertainments. As well as he likes to amuse and entertain. In the art of dancing(Nrutya) the appreciation of dancing is done through eyes and appreciation and of singing , playing on musical instruments, and melody is achieved through ears. He enjoys and delights.

Dance without actions and emotions is really non sentimental dance. Only that artist , who becomes with his art , creates sentiments in the heart of witty appreciators. He become successful. Hence it is said

Yato Hasto Tato Drushti Tato Manah

Yato Manah Tato Bhava Yato Bhava Tato Rasah

The sight should move where the hand moves. Where the sight move the mind moves there where the mind moves the emotions and sentiments are observed. And there we find the appreciation of sentiments. Sentiments are nourished there only.

Geetam vadyam tatha nrutyam trayam sangeetam myuchaty

Vocal , instrumental and dance together collectively from music. Artist may he be singer, dancer, actor or painter tries to please the audience through his art and becomes famous.Sentiments (Ras) is the soul and spirit of music without sentiments music is lifeless. The whole world is useless without sentiments. Therefore it is essential for every artist to study about the scope of sentiments (Rasas).

Navrasas:- Shrungar, Hasya, Karun , Raudra, Veer , Bhayanakh, Bibhatsa, Adbhuto, Shant navarasaha

Nine sentiments:-amorous, laughter, heart melting, pathosawe inspring dreadful, heroism, obsence horrid miraculous surprise and pacifying peace are the nine sentiments .

1. Shrungarras(amorous):- Shrungar means amorous dalliance. The main theme is love and attraction between male and female. When this love and attraction takes place amorously the stage his known as Shrungar sentiments. The meaning of Razi should not be taken only as amorous attraction but it should be taken as love. How do the small children student study these pt, observing the beautiful frock of a little girl, he would express, how beautiful and sweet you look! Your frock is very fine, isn't? The tender movements the face while eating softy ice-cream.

The Shrungar-ras (amorous sentiments) has two side –

- i. Unification
- ii. Separation (Parting)

A. Sanyog Shrungar (Unification) lovers express there love by courting (looking towards each other, gosping, touch)

B. Vivoga Shrunger(parting) lovers can't meet each other even though they have great attraction for each other.

- a. Ras Shrungar
- b. Sthai Bhava (insterms)- rati
- c. Alamban vibhav –hero/heroine
- d. Uddipan Bhava-stars ,the moon ,cold wind, river ,sea shover
- e. Anu-bhava :- Side glance (ilanguage) palpitation in chest, laughter, horripitation, sensation, sweet, mutfering.

Use of these sentiments for Lasya nrutya.

2. Hasya Ras(Laughter sentiment):- When having heard some humorous stories or having seen some humorous incidences the instinct shows laughter the it is hasya ras(laughter sentiment).There are six kinds of laughter.

- i. Smita(Smile) – Smile mildly without showing teeth.
- ii. Hasit – Keeping eyes, cheek expanded (as if smiling) show few teeth.
- iii. Vihasit – Keeping face eyes loquacious smile in sweet time.
- iv. Upahasit – Smile made by moving shoulders and head downward and looking through edges of eyes while expanding nustrils.
- v. Uphasit – Laugh with tears in eyes and shaking of shoulders and head.

vi. Atihasit – Laugh loudly, and the laughter made having rolled on ground holding stomach.

In the world it is easy to make someone cry but it is very difficult to make them smile or laugh.

Rarely we find the person always smiling and make other to smile.

- a. Ras(sentiment) Hasya, Laughter
- b. Sthai Bhava ,instinct Laugh
- c. Alamban vibhav perverted ,speech, fun, mischievous ,pranks ,fashion
- d. Uddipan vibhav ,ridiculous, talk, walk
- e. Anubhav ,tremor (shaking of lips,eyes,cheeks)
- f. Vyabhichari Bhava, idleness, sleep ,dream , lamentation

3. Karun Ras(pathos sentiment):- Where the pathos (heart melting) sentiment instinct is seen there lies the Karun Ras with destruction of desirable and favorable things lamentation takes place. Even with unfortunate situation lamentation takes place.

- a. Ras sentiment Karun (Lamentation pathos)
- b. Sthaibhav (instinct) lamentation
- c. Alamban Vibhav(effect) deathloss
- d. Uddipan vibhav death of beloved person sorrowful condition
- e. Anubhav erylament breathing out sorrowfully lie on ground
- f. Sanchari Bhava feeling of loneliness tears tremor(shaking)death

4. Raudra Ras(dreadful awe inspiring sentiment):- Where rath and anger is inspire strongly there causes the Raudra Ras . God had taken dreadful forms to diminish demolish and destroy demons. In daily life sometimes the officers have to take dreadful form with the person who make error after error .

- a. Ras (sentiment) Raudra dreadful awe
- b. Sthaibhav (instinct) anger
- c. Alambhan Vibhav demons deceitful man dessolute person.
- d. Uddipan Vibhav harsh words rath , scorn disgust disdain
- e. Anubhav bite lips become angry excitement vigor
- f. Sancharibhav proud activeness temptation ferociousness cruelty.

Use of Raudra Ras – For Tandav nrutya

Bhava – Gestures

5. Veer Ras(heroism sentiment):- Complete deed of enthusiasm and bravery is called Veer Ras (heroic deed) . In daily life examples are found like below moving finger proudly over mustaches to tight to collar , while sting. The gesture observe on face are of veer ras songs sung for warriors ,battles ,valuars, heroic death .While observing pictures of warriors like shivaji we are

inspired with veer ras our chests are expanded. We get the feeling of heroism(veer ras) There are four kind of sentiments of heroism.

- i. Dharmaveer(religious hero)
- ii. Dan veer(a great and worthy patron)
- iii. Yudha veer(warrior)
- iv. Daya veer(a great forgiver).

- a. Ras sentiment veer ras (heroism)
- b. Sthaibhav enthusiasms
- c. Alamban vibhav prosperity grandeur splendor strength courage
- d. Uddipan vibhav making fun of enemies procession greatness success
- e. Anubhav expansion of chest body enthusiasms self belief in eyes .

6. Bibhitcha (obscene) :-Where there is disgust there is obscene while observing all things, going through service lines this kind of sentiment (ras) is created.

- i. Ras bibhatsha
- ii. Sthaibhav jugbsta
- iii. Alamban vibhav bad smell extract of animals
- iv. Uddipan vibhav observe dirty things ,hear about bad things
- v. Anubhav shaking scorn nose to face
- vi. Sanchari bhav temptation extremely diseases death.

7. Bhayanak Ras(sentiment of horrification):- To be afraid of great fear is bhayanak ras. There is feeling of loneliness. When a child is alone inside the house it gets terribly of raid of the situation.

- i. Ras bhayanak
- ii. Sthai bahav fear
- iii. Alamban vibhav horrible sight thick forest deserted place.
- iv Uddipan vibhav going church yard observe animals and creature listen to horrible stories , see terrified movies.
- v. Anubhav shaken voice , body shacking sweat palpitation
- vi. Sanchari bhav trouble shame suspense suspect death

8. Adabhut Ras:- It is created due to dismay , this poetical sentiments is known as surprise. It shows miraculous and wondrous things.

- i. Ras Adabhut
- ii. Stahi bhav wonder dismay
- iii. Alambhan vibhav strange extraordinary things
- iv. Uddipan vibhav getting surprise hear wonderful things look strange things
- v. Anubhav expansion of eyes word of promise mouth in sudden natural form
- vi. Sanchari bhav eagerness vigor great joy

9. Shant Ras(sentiment of pacification):- It denotes peace, pacification and composure. Man becomes alert from every kind of anxiety pass in .He become calm and quite. He is away from tention, wrath , jealousy this mind is steady and remains at peace. For this achievement he turns toward adyatma . He gets feeling of extraordinary bliss and joy. This stage is known as sentiment of mercy , peace, and love.

- i. Ras shant
- ii. Staibahv Sham
- iii. Alamban vibhav godly knowledge
- vi. Uddipan vibhav Ashram(hermit) getting proper guidecompany of learned
- v. Anubhav to look with mercy to talk calmly to think properly
- vi. Sanchari bhav intelligence joy and delight memorization mercy

Use – For Lasya dance

Artist have studied all the sentiments thoroughly and deeply to present their performances with success. And it is need to maintain that such an artist gets worthy praise from the hearts of the worthy audience.

These nine sentiments are compared with colors also indicate symbiotically.

White is a symbol for laughter (hasya), Grey denotes pathos (karuna), Red is a mark of dreadful (raudra), orange indicates heroism, Black shows horrification, Blue identifies with obscence, yellow is a sign of striking astonishment, and again white puts pacification (shanta) before us.

Emotions, feelings, moods and sentiments can be called as basic factor for all kinds of dances. Particular in India this is foremost one.

Broadly dances are divided under light dances, filmy dances and classical dances. They can be individual performances. Classical dances in India have special place in the field of fine arts.

The branches of classical dances in India chiefly

1. Kathak
2. Kathakali
3. Manipuri
4. Bhangadav
5. Oddisi
6. Kuchipudi

Every branch has kept the history and culture of India alive. For any nation history and culture are the core and soul of that nation.

Like others branches kathak has prominent position in India. It has a power to entertain, shows sentiments and to impart education.

Demonstration

Lecture with different types of kathak classical performances.

Way of performances:-

Stuti(praise worthy God and Godess),Thumari,Tarana

All these express the moods, feelings and sentiments. Sometimes separately and sometimes in combination.

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