

# **ABHINAYAA**

**INSTITUTE OF RESEARCH & FINE ARTS (REGD.)**

## **MASTER DIPLOMA-I (50 MARKS)**

**VENUE: STUDIO**

**A. ANSWER THE FOLLOWING : (5x2 = 10 Marks)**

1. Samyutha Hastas & its Viniyogas.
2. Name & explain Navarasas.

**B. WRITE AN ESSAY ON ANY OF THE THREE SUBJECTS GIVEN BELOW: (10 Marks).**

1. Eight Classical dance Style (Describe each)
2. Share the experience of your Arangetram.
3. Any mythological story about Krishna / Shiva.

**C. ANSWER THE FOLLOWING FROM THE PASSAGE BELOW: (10 Marks each)**

**PASSAGE : 1**

During its course of development, Bharathanatyam has refined much, at the same time following the trends and traditions followed in South India from ancient time onwards. The Devadasi nrittam prevalent in ancient Indian temples can be considered as the precursor of the modern Bharathanatyam. The Devadasis employed in the temples for pleasing the Lord, Kings, as well as the royal households contributed much towards the perpetuation and preservation of this divine art form. The Bharathanatyam as we see today has grown from the various dances prevalent in South India. The term Devadasi Attom is believed to have evolved from Thevar Adichi-Attom, meaning, the dance of the dasis of devas or Lord. It was during the Mahratta rule that the Devadasi Attom came to be known as Sadir or Nautch. During Serfoji's time, the Tanjore Quartette consisting of the four brothers, Ponnayya, Chinnayya, Vadivelu and Sivanandam were appointed as vidwans. They refined this crude dance form and gave it the present form and shape and renamed it as Bharathanatyam. It must have been with the presumption that the form was based on the techniques and peculiarities as laid down by Bharatha in his Natyasastra. Afterwards E Krishna Iyer, another eminent artist popularized it among the public and thus removing the stigma attached to it. He used to perform in the role of both male and female characters.

## **QUESTIONS**

01. \_\_\_\_\_ can be considered as the precursor of the modern Bharathanatyam. (1 Mark)
02. The term Devadasi Attom is believed to have evolved from \_\_\_\_\_. (1 Mark)
03. For what purpose did Devadasis employed in the temple. (2 Marks)
04. Who were appointed as Vidwans and what was their contribution to Bharathanatyam. (2 Marks)
05. Who is E. Krishna Iyer. (2 Marks)
06. How the term Devadasi Attom came to be known as Sadir? (2 Marks)

## **PASSAGE : 2**

There are various patterns and combinations of Adavu based on execution, mode of performance and many other factors. It also involves various positions, gestures of the hand, movements of the body, limbs, feet etc. While performing Adavu the dancer stamps, rubs, touches, slides on the ground in different ways suitably to the accompaniment of the proper Cholkettus are rhythmic syllables like tha, thi, thom, thalanku, kita taki etc., recited in accordance to the talam. All the Adavu are to be practiced in three degrees of speed – vilambita, Madhya and druta, as in singing. The rhythmic sequences are called jathis. When Adavu are combined in specific sequences they become Korvais. The sequence of Korvais are a complicated and elaborate and are termed as Tirmanas. They are employed as a Makutam to mark the conclusion of a sequence or the end of the time cycle. Usually the tirmanas are performed thrice.

## **QUESTIONS**

01. There are various patterns and combinations of Adavus based on \_\_\_\_\_, \_\_\_\_\_ and many other factors. (1 Mark)
02. The rhythmic sequence are called as \_\_\_\_\_ (1 Mark)
03. What is Tirmanam ? (2 Marks)
04. Adavus are practiced in how many degrees of speed. Name it. (2 Marks)
05. What is Cholkettu ? (2 Marks)
06. What does the various patterns and combinations of Adavus involve? (2 Marks)

### **PASSAGE : 3**

Rasa is that emotional feeling felt by one when he enjoys, hears or sees a performance or a piece of artistic beauty. This can also be felt whenever one reads a poetry, visualizes a thing of beauty, a scenery, or hears a musical melody or a visual performance. It should be felt by oneself and not to be injected by anybody else. Rasa can also be that sense of feeling evoked in one by the eminence of an artist. According to aesthetics rasas are nine in number namely, Sringara, Hasya, Karuna, Raudra, Vira, Bhayanaka, Bhibhatsa, Adbhuta and Santha. Rasa can be termed as the essence and soul of any form which can be felt and perceived by a listener or a spectator. It is that aesthetic emotion and sentiment evinced at the glimpse of a view of any art piece or art form. The term Rasa can be said to have originated from the Indian Medical Science as the kind of juice or sap and also the flavor one gets by drinking a liquid or eating something. In Upanishad Rasa is considered as a spiritual delight or atmananda. In art it refers to something really beautiful or excellent and worth seeing and enjoying. It is applicable to everything that is creative, being created and also that are to be appreciated. It can be considered as an equivalent to catharsis in Greek tragedy. Rasa can be felt and perceived when “all the feelings or bhava are purified on the one hand through the medium of art. On the other hand it can be felt through the imagination of the viewer or spectator”. In Abhinayadarpana, Nandikeswara describes 9 rasas and names it as Navarasas. All these Navarasas admit of Sthayibhavas. The Sthayibhavas of Navarasa are Rati, Hasa, Shoka, Krodha, Utsaha, Bhaya, Jugupsa, Vismaya and Sama. It is believed that it is the Sthayibhavas that results in various rasas and bhavas.

### **QUESTIONS**

01. In Upanishad Rasa is considered as a \_\_\_\_\_ (1 Mark)
02. In Abhinayadarpana \_\_\_\_\_ describes Navarasas. (1 Mark)
03. Name Navarasas. (2 Marks)
04. Explain the term Rasa ? (2 Marks)
05. What are Sthayibhavas? (2 Marks)
06. What is Rasa according to Medical Science, Upanishad and Art? (2 Marks)