

ABHINAYAA
INSTITUTE OF RESEARCH & FINE ARTS (REGD.)
VISHARAD – I (100 MARKS)

A. ANSWER THE FOLLOWING FROM THE PASSAGE BELOW:

PASSAGE: - 1

(10 MARKS)

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)

B. ANSWER THE FOLLOWING FROM THE PASSAGE BELOW:

PASSAGE: - 2

(10 MARKS)

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)

C. READ THE FOLLOWING PARAGRAPH & ANSWER THE QUESTIONS THAT FOLLOW : (25 Marks)

An environment that is conducive is a great catalyst in any meaningful activity. The right surroundings, good music, diet, colors, fragrances and so many other compatible quality moments for the seeker. These moments can be infinite and open windows of great joy and enchantment to the genuine believer. He/She will be seized with an inexplicable ecstasy that will consume her every pore.

The right music has a calming effect. Even in hospitals, music accompanies surgery these days. Its therapeutic effects, even on plants and animals, have been well documented, and its accompaniment with Mudras transports the practitioners into a state of deep relaxation.

However, the choice of music remains personal though classical music, solo concerts, instrumental music and airy sounds have been found to be conducive to the right mood elevation necessary for the spiritual journey. Soft music abets a softer mood and hard, blaring music can move inherent aggression into fifth gear.

Along with music, colors too play an important part. There is no rule of thumb and there are no 'bad' colors and 'good' colors. The use of colors is also subjective and is dependent on personal taste, moods, imagery, the way we feel about ourselves, our personal evolution and development, and so many other factors.

Research into colors has thrown up some interesting conclusions on how they influence us. Red is supposed to improve circulation, orange helps as a mood elevator, yellow stimulates digestion, violet is color of transformation, brown is stable, black protects, green regenerates, blue is calming and white contains all the colors and stands for purity.

So don't ever underestimate the power of compatible music and color. For growth of any kind, the right ambience is vital. In the big cities of today, yoga, meditation and other self-healing techniques have staged a fashionable comeback. The stressed-out executive has realized that money and the gizmos it affords can't keep him sane or healthy. So there are retreats, conclaves, resorts, communes, even little corners in crowded homes that provide a little slice of private space for the soul seeker.

Alternate therapies, self-healing, various types of realizations and actualizations are falling over each other in a hurry as the human as the human experience has not only magnified but also been blister packed into a tiny time capsule. Every generation gets smarter and the burnout is early. So all forms of healing have been culled out of the past with a vengeance as the neo-man in the Aquarian age is hooking up to *Nirvana* faster than his coffee turning black.

1. What are the kinds of environment actually suitable for living properly ? (6 MARKS)
2. How do you describe music as a therapy ? (6 MARKS)
3. Can color change one's mood? Justify your answer. (6 MARKS)
4. Do you support the past traditional living or trendy living of the present? Explain. (6 MARKS)

D. READ THE FOLLOWING PARAGRAPH & ANSWER THE QUESTIONS THAT FOLLOW : (25 Marks)

MARGI AND DESI

The NATYA SHASTRA divides dance into various categories. On one hand we have classical dances like bharatnatyam, kathakali, kathak and so on and on the other hand we have dances like garba, bhangra, and so on. Although these are all dances they fall into two distinct categories that is MARGI (classical) and DESI (folk or regional).

All the dances that are classical and have specific stylized movements based on NATYASHASTRA written by BHARATMUNI fall in the margi category. They have a specifically designed and well thought repertoire that is carried out as a tradition. Special training is required to master these dance forms. The thematic content of the songs is most religious and hence oriented towards God.

Example - bharatnatyam, kuchipudi, mohiniattam, kathak, kathakali etc.

Dances falling in the desi category are most regional and folkish in nature. They are oriented more towards people and are popular. They are done majorly to entertain and celebrate and have little or no religious connotation. These folk dances are done in groups during special festivals, occasions such as marriage, harvesting, seasons or fairs. The steps are generalized and simple and require no special training. Everybody can participate. Every region or tribe has their own folk dance.

Example-bhangra, ghumar, garba, koli etc.

TANDAV AND LASYA.

Tandava and lasya are terms that we come across very often in dance. It is believed that lasya was first introduced by Goddess Parvathy, the consort of Lord Shiva as a counterpart of tandava, the dance taught by him to his pupil tandu. Tandava movements can be describes as more of virile movements which include forceful and vigorous movements whereas lasya comprises movements that are delicate, soft and graceful.

LASYA

The Sanskrit root las' means to shine. So lasya relates to something beautiful, shining, decorating etc. and hence more referred to as a feminine type of dance. The entire ancient treatise on dance talk about lasya and lasya angas (another term for lasya mentioned in natyashastra, etc) and have described them to be performed by the women that revolve around the emotion of love.

Every dance style in India in one way or the other finds its roots in the lasya angas. Solo dance styles like bharatanatyam, odissi, mohiniattam and others resemble lasya in terms of the mode of presentation as well as the themes portrayed.

TANDAVA

Tandava as mentioned earlier consists of the powerful and strong movements that include the jumps, whirls and leaps. Natyashastra has one full chapter on tandava lakshana-description of dance which consists of 108 karanas, angaharas, rechakas etc.

Tandava immediately brings to our mind the exotic dance of Shiva. Nandikeshwara describes the dance of Shiva (cosmic dancer) as being depicted in 7 forms called the sapta tandava, the vigorous, masculine, eternal dance which depicts the creation, preservice and dissolution of the universe.

The seven thandavas are:

- a. Sandhya tandava
- b. Ananda thandava
- c. Kali or Shakti tandava
- d. Tripura thandava
- e. Sati and Shiva tandava
- f. Ardhanari thandava
- g. Samhara thandava

NRITTA, NRITYA AND NATYA

Based on the mode of performance and usage, dance can be broadly classified under three main categories such as Nritta, Nritya and Natya. Even though dance is generally given the term natya it is called Nartana meaning dancing. The term Natya is believed to have derived from 'nat' meaning to move or to act. It was Bharata who described dance according to the classification of Nritta, Nritya and Natya. Of the three, Natya comes under RUPAKA and Nritya and Nritta comes under APARUPAKA. In ABHINAYADARPANA, Nandikeshwara describes the three classifications.

NRITTA

Nritta means pure dance. It always reflects the mood, bhava and rasa underlying the composition sung for dance. It is important for its pure beauty. This division of dance does not evoke much of facial expressions. Foot work is given prominence. Abhinaya darpana defines Nritta as pure bodily movements without evoking rasa bhava.

Example-jatiswaram, alaripu etc

NRITYA

Nritya consists of foot work and abhinaya. It relates to rasa and psychological state. ANGIKA ABHINAYA which relates to hasthas, eyes, lips etc is very important in Nritya. It can be considered as the miming aspect of dance.

Example-varnam, shabdham etc.

NATYA

Natya means Abhinaya and it is the combined manifestation of BHAVA, RASA and ABHINAYA the term Natya is derived from 'nat' meaning to act or dance. It can also be considered as the combination of literature music and drama.

Example-padam, javali etc.

QUESTIONS: -

1. Explain margi and desi forms with example? (5 marks)
2. Explain tandav and lasya forms of dance? (5 marks)
3. Nritta natya and nritya, explain with example? (10 marks)
4. Tandav/lasya which is your favorite form of dance and why? (5 marks)

E. DESCRIBE TALAM. (20 Marks).

F. WRITE AN ESSAY ON MOST MEMORABLE DAY IN MY LIFE AS A DANCER. (10 Marks)

❖ ANSWER SHEET NEATNESS. (1 MARK).