



Analysis Of “*Deshi Ke Ang*” Mentioned In Jain Sangeet Granth ‘Sangeet Samaysaar’

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Abstract:

The research paper delves into the Desi elements of Indian classical dance, as described by Parshvadeva in the Sangeet Samaysaar. These elements encompass various aspects of dance aesthetics, techniques, and emotions. The paper meticulously explores and analyzes the nuances of each Desi Anga, highlighting their significance in shaping the dance tradition. Starting with Mukharaśa, which enhances facial radiance through stagecraft, the paper traverses through Saushtava, Lali, Bhava, Tukali, Anumana, Pramana, Jhanka, Reva, Surekha, Anga, Ananga, Dhala, Dhillayi, Navani, Kittu, Tarhar, Ullas, Vaivartana, and Savartana.

Each Desi Anga is examined for its role in expression, movement, symmetry, emotional resonance, and their interaction with rhythm and melody. The paper weaves in insights from classical texts like Natya Shastra and Nritya Ratnavali, establishing the rich heritage and context of these elements within the broader classical dance framework and its similarity with kathak dance.

Keywords: Sangeet Samaysaar, Desi Ang, Parshvadeva

Introduction:

The *Natya Shastra* by Bharata Muni is considered the primary source for Indian classical dance, and the dance elements described in it are known as Margi, which means they follow the classical tradition. On the other hand, the dance elements described by other Acharyas are called Desi, which means they follow regional or folk traditions. The *Margi* and *Desi* styles of dance have different characteristics, techniques, and aesthetics. Margi dance is more structured, codified, and formal, while Desi dance is more improvisational, spontaneous, and expressive. Parshvadeva has given the description of *Deshi Angas* (indigenous elements) in the *Sangeet Samaysaar*. He has identified Deshi Angas as the part that governs the broader meaning of dance. These elements include the use of body, *Saushtav Natya*, emotions of joy and excitement, movement of the body back and forth, generation of mental distortions during dance, the integration of movement and expression, and more.

पूर्वैरनुक्तानि देश्यङ्गानि -

अथ पूर्वैरनुक्तानि देश्यङ्गानि वदाम्यहम् ॥ १९४॥

मुखरसः सौष्ठवं च ललिभावौ च तूकली। अनुमानं प्रमाणञ्च झङ्कार रेवा सुरेखता ॥ १९५ ॥

अङ्गानङ्गं ततो ढालं धीलायि नवणिस्तथा । किञ्चित्तरहरोल्लासौ वैवर्तनमतः परम् ॥ १९६ ॥

Parshvadeva has extensively discussed the analysis of these Deshi Angas, mentioning that the previous Acharyas did not describe them.

The Deshi Ang or *Deshi ke ang* as mention by Parshvdev are:

Mukhras, Saushtava, Lali, Bhava, Tukali, Anumana, Pramana, Jhanka, Reva, Surekhta, Anga, Ananga, Dhala, Dhillayi (Dhillayi), Navani, Kittu, Tarhar, Ullasa, Vaivartana and Savartana are called *Desi* elements in dance according to Parshvdev.

1.) Mukharaśa:

स्थापनं च क्रमादेशं लक्षणं प्रतिपाद्यते माल्याभरणवस्त्राद्यैर्नृत्तनेपथ्यकल्पनात् ॥

प्रमोदप्रभवा वक्रकान्तिर्मुखरसाभिधः वामदक्षिणपाश्चात्यपुरोभागेष्वनामितम् ॥ १९८ ॥

(Through the imagination of *Nepathya* (stagecraft) using garlands, jewelry, clothing, etc., the radiance of the face is enhanced, which is why it is called *Mukharaśa*.)

Description in other Granths:

Nritya Ratnakosh:

यद्रसं तनुते नृत्यं तद्रसानुगुणं सुखम् । पात्रं वर्णविपर्ययात् कुर्यान्मुखरसस्तदा ॥ इति मुखरसः ॥ २१ ॥

(When dancer expresses a *rasa*, it brings forth harmonious joy aligned with that emotion. *Mukharaśa*, by contrasting the character's colors, manifests that *rasa*. Thus, *Mukharaśa* conveys the message of superior dance.)

Nritya Ratnavali:

तच्चोचितानीष्टनेपथ्यरचनामुखः प्रसन्नमुखरागस्य कान्तिर्मुखः स्मृतः ॥ १५६ ॥ (मुखरसः)

(One who does not make unnecessary efforts for specific compositions and, while being favorable, expresses the radiance of a contented facial emotion, is called '*Mukharaśa*'.)

Rana Kumbha describes *Mukhrasa* in *Nritya Ratna Kumbha* as the change in colour of the face of the dancer while performing the dance.

2.) Saushtava:

गात्रं यदि स्थितं सम्यक् सौष्ठवं तदुदाहृतम् । नहि सौष्ठवहीनाङ्गं शोभते नाट्यनृत्तयोः ॥ १९९ ॥

(If the body is properly balanced and has adequate firmness, it is said to have *saushthava* (gracefulness). In dance and drama, a limb without gracefulness does not look beautiful. The limb should not bend forward or backward.)

Description in other Granths:

Natyashastra:

अचंचलमकुब्जं च सन्नगात्रन्तथैव च ।

नात्युच्चं चत्रपादं च सौष्ठवांगे प्रदर्शयेत् ॥

कटिकर्णसमा यत्र कूर्परांसशिरस्तथा ।
 समुन्नतमुरश्चैव सौष्ठव नाम तद् भवेत् ॥
 अत्र नित्यं प्रयत्नों हि विधेयो मध्यमोत्तमैः ।
 नाट्य नृत्य च सर्व हि सौष्ठवे सम्प्रतिष्ठितम् ॥

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(In the dance, the posture of standing straight with waist and ears aligned, elbow and arm parallel to the ground, back and chest held taut.)

Radha Govind Sangeet Saar:

॥ जहां नृत्य करिवेवारि स्त्री सुंदरतासों च्यार अंगनको चमकाय सरिर निचो करें ।
 अथवा महाराजनकी जेसी रुचि होय तेरों सरिर निचो कर नृत्य करे सो सौष्ठव ॥ ३० ॥

Nritya Ratnakosh:

सौष्ठवं यत् पुरा प्रोक्तं तस्य पात्राङ्गुलैस्तु या ।
 चतुर्भिरष्टभिचैव यद्वा द्वादशभिस्त्रिधा ॥
 खर्वता जानुक ट्यूरुकण्ठेष्वीयेच्छयाथ वा ।
 तत्तद्देशानुसारेण तत् सौष्ठवमिहोदितम् ॥
 इति सौष्ठवम् ॥ १ ॥

Nritya Ratnavali:

इच्छया भूमिपालानां तत्तद्देशानुसारतः । अतः परं तु सर्वत्वं परं नृत्येन शोभते ॥ १२५ ॥ (सौष्ठवम्)

The description here is very similar to the Utpatti position the is witnessed in Kathak Dance. The mention of bent knees in *Radha Govind Sangeet Saar* was vaguely noticed in the teaching methodology of Jaipur Gharana Kathak Gurus where they deliberately make their disciple bend their knees while performing *Tatkaar*. From this we can infer that the movements in the granth written under Maharaja of Jaipur was somewhere reflected in the dance of Jaipur Gharana kathak.

3.) Lali:

नाट्यं नृत्यं च सर्वं हि सौष्ठवे सम्प्रतिष्ठितम् ।
 सङ्गीतसुखसञ्जातो लावण्यरसपोषकः ॥ २०० ॥
 हर्षोत्कर्षस्तुभावज्ञैर्ललित्यभिधीयते ।

(The feeling of joy and beauty that arises is called "*Lali*". It is the catalyst for the nourishment of emotions and aesthetics (beauty) and the experience of pleasure (ras). Essentially, "*Lali*" is what makes music enjoyable and emotionally uplifting.)

Description in other Granths:

In *Nritya Ratnavali*:

तालच्छन्दानुगं तिर्यगु पाङ्गादिविचालनम् । सुकुमारं विलासाढ्यं ललि "रित्युचिरेऽपरे ॥ १३२ ॥

(Taala, rhythm, and graceful swaying of limbs, tilting of body parts; delicate and charming movements; this is called 'Lali',)

Similar movements can be observed in "Kasak Masak," such as the graceful rotation of the neck known as "Gardan ka Dora" and the elegant wrist movement known as "Kalai ka Sanchalan," which are characteristic gestures within the traditional dance form of Kathak.

4.) Bhava:

यतिमानं समाकर्ण्य वाद्यतालसमुद्भवम् ॥ २०१ ॥ नर्तनौत्सुक्यजश्चित्तविकारो भाव उच्यते ।

(The mental state of excitement that arises from listening to the rhythm and melody is called 'Bhava' in dance).

Description in other Granths:

Radha Govind Sangeet Saar:

॥ जहां गीत नृत्यके अनुसार गावे । लयसों मिल्यो नृत्य होय । मधुर विलाससों नृत्य होय । सो भाव ॥ १४ ॥

Nritya Ratnavali:

'स्यानृतसहितं गीतं वाद्यं च लय' सम्मितम् नर्सच्या प्राप्यप्यन्याः पुष्यन्त्याः पुरुकाकुरान् । नृतस्य विरति क्षिप्रं भाव इत्यभिधीयते ॥ १३७ ॥

Nritya Ratnakosh:

यत्र नृत्यानुगं गीतं नाट्यं च लयसुन्दरम्! पश्यन्ती हर्षमासाद्य पुष्यतीव कलाङ्कुरान् । स्वभावं सालसं नृत्ये स भावो भावनोदितः ॥ ॥ इति भावः ॥ १४ ॥

(‘Yati’ refers to the rhythmic cycle or beat, while ‘Maan’ refers to the measurement of time in music and dance.)

The term "Bhaav" refers to the profound emotional resonance that emerges within a dancer upon experiencing the music. This profound connection gives rise to what is known as the 'Khulla Naacha' or the dancer's spontaneous and uninhibited expression, often referred to as 'Upaj' in the context of Kathak dance.

All delicate expressions in dance depend on Lali and Bhava. (203-20)

5.) Tukali:

स्थानकेन मनोज्ञेन स्थित्वा गम्भीरभावतः ॥ २०२ ॥ अङ्गस्यान्दोलनं तालसमानं तूकली भवेत् ।

(Performing graceful movements with the body, in a serious or profound emotional state, while being stationed in a beautiful pose, synchronized with the rhythm of the music.)

6.) Anumana:

गत्यभिनययोगाय नर्तकी चित्तदोलनम् ॥ २०३ ॥

अनुमानं समुद्दिष्टं प्रमाणं साम्यमुच्यते

(The oscillation of a dancer's mind for the harmony of movement and expression is called "Anuman")

Description in other Granths:*Nritya Ratnavali:*

नृतप्रस्तुतयौगगीतवाघ कृतैक' भूलताक्षेप वितर्कयति' नर्तकी । ढोलायतमा यस्मिन् अनुमानमिदं मतम् ॥ १६५

7.) Pramaan: "Praman" is used for symmetry.

Description in other Granths:*Nritya Ratnavali:*

प्रमाणं वतवाद्याभ्यां नृचस्य समता भवेत् ॥ १६६ ॥

(Through vocal and instrumental elements, dance achieves equilibrium.)

The concept of symmetry, as described in the "*Sangeet Samaysaar*," is reflected in the "*Aamad*," a rhythmic composition executed by a Kathak dancer at the commencement of a traditional performance. Choreographically, the *Aamad* involves symmetric movements originating from both the right and left sides of the dancer's body.

8.) Jhanka:

वामे वा दक्षिणे वापि किञ्चिदुद्वृत्तभावतः ॥ २०४ ॥

अङ्गस्य चालना' नृत्ये झङ्केति परिकीर्तिता ।

(If a limb moves with some circular motion towards the left or right in dance, it is called "Jhanka".)

Description in other Granths:*Nritya Ratnavali:*

उद्धृत्य चालयित्वा "माहरन्ती सविभ्रमम् । नं वञ्चयमाने व पार्श्वतः पुरतोऽथवा । नर्तकी तनुते नृत्तं यदा झङ्का " तदा मता ॥ १५५ ॥

9.) Reva:

शिरस्यपाङ्गयोश्चैव किञ्चिदुल्लोलता यदि ॥ २०५ ॥

दृश्यते भावमाधुर्यात् सोक्ता रेवा विचक्षणैः ।

(If there is some trembling or softness in the head and face due to emotional sweetness, it is called "Reva" by the experts.)

10.) Surekha:

आङ्गिकाभिनयो नृत्ये विकटाङ्गविवर्जितः ॥ २०६ ॥

यदि प्रवर्तते तज्ज्ञैः सुरेखत्वं तदीरितम् ताण्डवादिषु नृत्तेषु प्रस्तुतेषु पृथक् पृथक् ॥ २०७

(When dance experts perform an angik abhinaya without any exaggerated or grotesque movements, it is called "Surekha".)

11.) Ang: The term "Ang" refers to the specific movements of dance, such as Tandava.

Description in other granths:

Nritya Ratnavali:

उत्तेष्टि नितान्त । अङ्गमित्युच्यतेऽन" ताण्डवानलम् ॥ १५३ ॥

12.) Anang: The term "Anang" refers to the implied movements.

13.) Dhaal:

नर्तकी चित्तसारः स्यात् तस्माद्द्वालं तदुच्यते । स्थाने वा मन्दगमने नर्तक्यां यदि लक्ष्यते ॥ २०९ ॥

(The essence of a dancer's mind.)

Description in other Granths:

Radha Govind Sangeet Saar:

जहां नृत्यमें जेसें मंद मंद हाल तलकके पत्रमें जलदि बुंद हले । या तरह अंगको मनोहरतासों लहरावे सो ढाल ॥ १७ ॥

In both Nrityaratnavali and Radha Govind Sangeet Saar, the imagery is vividly portrayed, likening the dancer's body to a droplet that glides with the breeze upon a lotus leaf.

14.) Dhillai:

ललितं गात्रशैथिल्यं धिल्लायीति निगद्यते । यदि सर्वाङ्गनमनमनायासेन वर्तते ॥ २१० ॥

(The graceful body movement that shows place or subtle movements in dance is called "Dhillayi".)

Description in other granths:

Nritya Ratnavali:

भावार्द्रः हृदयं हेला' मन्थारामन्दसौष्ठवम्

'श्लथं मधुरमङ्गं चेद् डिल्लायी कथिता तदा ॥ १४२ ॥ (डिल्लायी 1)

(As the dancer elegantly exhibits delicate body movements, seamlessly transitioning from a poised stance to graceful motion, eventually guiding their hands to rest gently behind their head.)

Radha Govind Sangeet Saar:

जहां सी नृत्यमें अंगनको कुछ कछु सुंदरता दिखाय चलावे हावभावसों रिझावे लीलासों नृत्य करे विलास करे । सो ढिल्लायी ॥ ७ ॥

15.) Namani:

विषमेषु प्रयोगेषु नमनिस्समुदाहृता । भुजयोः स्तनयुग्मे वा तालपातैस्समं यदि ॥ २११ ॥

(When difficult movements are performed effortlessly, then it is called "Namani".)

16.) Kittu:

स्पन्दनं सुकुमारं स्यादेतत् कितु निगद्यते नर्तने यदि नर्तक्याः स्तनयोः क्षिप्रकम्पनम् ॥ २१२ ॥

(If there is a delicate quivering sensation in the arms and breasts with the beats, it is called "Kittu".)

Description in Other Granths:

Nritya Ratnavali:

तनयः "जो को तासंमितम्

सील नर्तकी कुर्याच सत्" कितु" कीर्तितम् ॥१३॥ कितु

Radha Govind Sangeet Saar:

जहां नृत्यमें भुजा कुच कटिकों तालकी लयसों चलावे । सो कितु ॥ ९ ॥

17.) Tarhar:

लक्ष्यते बाहुपर्यन्तमेतत्तरहरं विदुः । यदि वाद्येन सदृशं नर्तक्य मुहुर्मुहुः ॥ २१३ ॥

(In dance, if there is a rhythmic shaking of the breasts with vigour, it is called "Tarahar".)

18.) Ullas:

यद्युल्लसति भावेन तमुल्लासं प्रचक्षते । आङ्गिकाभिनयो वाद्यपादानामुचितः समः ॥ २१४ ॥

(If the dancer's body expresses the emotion with the same enthusiasm as a musical instrument, it is called "Ullas".)

Description in other Granths:

Nritya Ratnavali:

ताद् द्वित्रिगुणोद् भावमिम्यर्यदा ।

श्लथसन्धिभिरङ्गस्य सूक्ष्मैरुल्लसनं मुहुः ॥ १३४ ॥ (उल्लासः)

When the coordination of body parts is subtle, their movement fills the body with emotions. This is called *Ullas*)

19.) Vevartan:

यदि प्रवर्तते तज्ज्ञैस्तद्वैवर्तनमीरितम् । करणाभिनयस्यान्ते विषमस्यापरस्य वा ॥ २१५ ॥

(When experts execute both the instrumental and physical movements appropriately, it is called '*vaivartana*'))

Description in other Granths:

Nritya Ratnavali:

करण"अमरीपाद नारीहस्तैर्यथोचितम् ।

याद्याक्षरसमं नृत्येष तस्याद्विर्तनम् ॥ १५४ ॥ (विवर्तन) ।

In the realm of Kathak, every intricate movement and melodic composition, known as "bandishes," find their expression through the rhythmic framework of the "theke" (basic rhythmic pattern) and "nagma."

20.) Sthapana:

रूपसौष्ठवरेखाभिः स्थितिः स्थापनमुच्यते ।

(At the end of irregular or other types of dramatic gestures, the position based on well-defined lines is called 'sthāpana'.)

Description in other Granths:

Nrityaratnavali:

रेखावाला या स्थितिर्मुखरसेन च।

नृत्यस्या भिनयानां वदन्ते सा स्थापना तदा ॥ १२६ ॥ (स्थापना)

Radha Govind Sangeet Saar:

जहां नृत्य कर धरतीपे सुंदरतासों ठाडी होय सुंदर

मुखपे चमत्कार दिखावे मनोहरतासों अंग राखे सो स्थापना ॥ २९ ॥

In the context of Kathak, when a dancer executes a series of spins (*chakkars*) in a rhythmic sequence, culminating in a graceful halt on the "sam" (the first beat of the rhythm cycle), followed by striking a captivating pose that emphasizes the elegance of their body lines, this artistic moment is referred to as "*Sthapana*."

Analysis:

In the initial section of *Parshvdev's* discourse on *Desi Angs*, he notes their absence in earlier texts. Yet, in contemporaneous 13th-century works like "*Sangita Ratnakara*," "*Nritya Ratnavali*," and "*Nritya Ratnakosh*," akin names and descriptions surface. However, the term "*Sausthav*" emerges in the ancient "*Natyashastra*" with disparate explications. This contrast implies that Parshvdev may emphasize distinct instructional styles for *Desi Angs*, rather than their nomenclature. This insight underscores his focus on pedagogy over chronology, enriching our comprehension of his intent in "*Sangeet Samaysaar*."

Certain texts exhibit consistent names accompanied by varying descriptions. Conversely, similar descriptions occasionally manifest with minor deviations in names. For instance, the term "Tikkali" transforms into "Tukani," "Trikalli," and "Trikini." Similarly, variations like "Dhal," "Daal," and "Sulup," or "Reva," "Theva," and "Cheva" are observed.

According to Ms Mandakranta Bose, "the description of 'desiangas' in *Sangeetsamysaar* shows the reader the qualities that characterize the movement." This is intriguing because other experts have talked about how these movements are used, but they haven't focused on what makes them special or how they feel. It's like learning not just about the purpose of a dance move, but also about what makes it unique and how it adds to the performance. Ms. Bose's perspective highlights the importance of understanding not just the actions in dance but also the feelings and qualities they bring to the performance. This approach gives us a deeper insight into the art and helps us appreciate the nuances that make it rich and meaningful.

Conclusion:

In conclusion, Parshvadeva's exploration of Deshi Angas in the Sangeet Samaysaar sheds light on the nuanced elements that govern the broader essence of dance. These Desi components encompass diverse facets, from facial expressions to body movements, joyous emotions to rhythmic nuances. As exemplified through Mukharaśa, Saushtava, Lali, Bhava, and other intricate elements, the Desi tradition embraces the spontaneous, expressive, and harmonious aspects of dance.

The cross-referencing of "desi angas" from Sangeet Samaysaar with the movements and vocabulary of Kathak dance reveals a fascinating interplay between these artistic traditions. Notably, similarities between certain "desi angas" and Kathak movements indicate a potential shared influence or lineage. The concept of "Thaat" in music, denoting a foundational set of notes for raga improvisation, appears to manifest as a structural element within the "desi angas," further reinforcing a connection.

Parshvdev's discourse on Desi Angs emphasizes distinct instructional styles and pedagogy over mere nomenclature, enriching our understanding of "Sangeet Samaysaar." Variations in names and descriptions across texts further highlight the intricate evolution of these movements. Mandakranta Bose's perspective underscores the significance of understanding the unique qualities that characterize these movements, deepening our appreciation for the art.

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