

# “ Perini Lāsya” -Bharatārṇava

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## Abstract:

Perini (Preruni as per Bharatārṇava treatise)! Now-a-days perini got popularity as perini Tandava. Is it a tandava (A mode of presentation)? Or Lāsya(A mode of presentation)? But the word Preruni was primal explained by Nandikeshwara in his treatise Bharatārṇava he elucidated in Sapta Lāsya (Seven Lāsya) as one of the Lāsya. If we go through the treatise Bharatārṇava then we get a clarity regarding what Perini is?

## Introduction:

In every dance form Rasa, Bhāva, Abhinaya, etc, are the main ingredients for practice and performance. All through the years the Lāsya tradition has undergone a great change and evolved into a series of new dance forms which has now come into existence. For instance; if we take Mohini Āṭṭam, Manipuri (Raslila), like such Lāsya traditions was also developed into separate genre in our Indian classical dance forms and predominates Śṛṅgāra rasa and which is especially for women or women oriented forms. But we don't have Lāsya tradition devoid of Śṛṅgāra sentiment. It is the unique dance form which predominate Comic sentiment as one of the major part in the whole performance. Let us go into Nandikeshwara's Bharatārṇava treatise.

## Nandikeshwara's Bharatārṇava:

The treatise Bharatārṇava has total 15 chapters. From chapter one to nine the author Nandikeshwara explained various types of hand gestures, head movements, glance, foot works, sthānakas, cāris, tālas and there definitions and uses.

In the tenth chapter the author he introduced and explained the purpose of Bharatārṇava in conversation with Sumathi (Indra) which is referred in the Abhinayadarpana treatise of Nandikeshwara by Dr. P. S. R. Appa Rao (telugu translated book). In preface (*avatārika*) from 2 to 9 sanskrit verses (ślokas) (page No.5-9), i.e., according to the Sanskrit verses—*once Indra came to meet Nandikeshwara that he want to help him in dance contest. Indra want to win in the scientific joy full dance contest with a great titan's dancer named Naṭaśekhara. So he need nandeshwar's help to know about his Bharatārṇava treatise (which is in 4000 ślokas), he requested Nandikeshwara to explain in brief. Then nandeshwar has accepted his request and abridged Bharatārṇava to 'Abhinayadarpana'.*

In the thirteen chapters- by Sumathi's request Nandikeshwara revealed the Sapta Lāsya which were briefly extracted from “*Bharatārṇava Lakshna*” of Mahamuni Yagnavalkya. As per nandikeshwara's Bharatārṇava, Yagnavalkya's Bharatārṇava Lakshana treatise had made an extensive work on Tandava elements and its various types which were done by Lord Śiva and his consort Bhadrakali. But it is unavailable. We are unfortunate for lost of the treatise Bharatārṇava lakshana. Nandikeshwara clearly mentioned that he has given a brief extraction of 7 types of Lāsya (Sapta Lāsya) and its elements, and uses of cāris, sthānakas from his treatise. He gave clear information about preruni and its 5 parts, preruni quality, costume and mode of dance. And also he explained about charis, karanas, sthanakas and tālas including mridanga jathi syllables.

As per the treatise of Bharataranava, Nandikeshwara said that he took a fewer amount of stuff from Bharatārṇava Lakshna. If the treatise Bharatārṇava Lakshana would found, it would be the great asset for the dance world to recreate pure Sapta Lāsya and it might be developed into a separate genre of Indian classical dance forms.

Nandikeshwara says, according to Yagnavalkya's Bharatarnav lakshna, – “*Shankar and Bhadrakali were created and composed various types of Tandavas from his treatise I am going to explain these as Sapta Lāsya in brief*”

They are:-

1. Suddha- 7types of Bhramanas- Dakshiṇa, Vāma, Līla, Bhujanga, Vidyud, Lata and Ūrdhva - created by Lord Śiva
2. Deśi - 5 types of Kuncitas- Nikuncith, Kunchita, Samyagakuncita, Pārśvakuncita and Ardhakuncita - created by Goddess Pārvati
3. Preruni-5 parts – Ghaghara 6 types of foot works (Paripāt, Cāpdap, siripitti, Alagpāt, Cirihiira and Khuluhula), Vishama, Bhāvaśraya, Kavacāraka and Gītam – created by lord Brahma
4. Prenkhaṇa – created by Goddess Saraswathi
5. Kuṇḍali – created by Lord Mādhava
6. Daṇḍika and
7. Kalaśa – created by Goddess Lakshmi.

### Preruni:

In Preruni, he explained about the qualities of preruni - as the dancer should have an idea of 5 parts of Preruni (panchangas) and the knowledge of its tāla timing and rhythm.

In the first part, Ghaghara(ghunguroos) - he explained the practical work, which follows in 6 types of footwork i.e. from Paripāt to Khuluhulu. Which is Nṛtta part, consisting various footwork involves in it. He does not explain any hand gesture in it. And finally Ghaghara means to create sound by the bells.

In second part, Vishama - (Śloka: *atra yōtplutipūrvam syātkaraṇam vishamābhigam*) Utpluti+Purvam+karanam – it involves leaps or jumps before karaṇa then it is Vishama.

In third part, Bhāvaśraya - (Śloka: *vikṛtārthānusārastu budhairbhāvāśrayō matah*) Vikruta+artha+anusara – the imitation of the awkward/ugly comic effect things accepted by the scholars is, Bhāvaśraya.

In Fourth part, Kavacāraka – (Śloka: *kavicārō bhavedatrōttamanāyakavarṇanam*) Uttama+Nayaka+varnana - the description of the hero of high character is Kavacāraka.

In Fifth part, Gītam – (Śloka: *atra syātsālagam gītam yaduktamkuṇḍalīvidhau*) Salaga+Gitam-Gundali or Kundali+vidhi - It refers to the sālagas (songs) prescribed for the kuṇḍali

By all these 5 parts of Preruni - in the first part Ghaghara the dancer should perform six footworks and in the second part Vishama, he mentioned the dancer should perform leaps/jumps before execution of karaṇa.

In the third part Bhāvaśraya, which is an important one we could find the abhinaya in a comic state. It has to execute the abhinaya in a different way that is to follow or imitate in an awkward way to create a comic effect. As per the Sanskrit verses Vikruta+artha+anusara which means the dancer has to imitate in a clumsy state to create a comic pleasure therefore the spectators can relax with this abhinaya.

In the fourth part Kavacāraka, –the dancer should praise the good qualities of a king. In the fifth part, Gītām – he mentioned the sālagas (songs) which are used in Kuṇḍali vidhi that are to be used as Gītams. But I couldnot find the Kuṇḍali vidhi in detail in the Bharatārṇava treatise the concerned pages were lost.

### References:

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