



# Review of ReseaRch

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## AHARYA IN DANCES

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### ABSTRACT:

The four types of performances, Angika, Vachika, Aharya and Satvika are the components of the complete concept of Natya. Lacking any one of these, Natya is incapable of perfection. Natya requires specific movements of the limbs. Literature in the form of music or dialogue is complementary. Also, with the help of literature and movements of the limbs, the bhava specials are narrated. In spite of all these, if the artist or stage set is not decorated with appropriate costumes for that dance style or character, the expression will be impaired and the chemistry between the artist and the audience will be affected. There is no

doubt that the traditional art will be inadequate. Therefore, decorating and entertaining with colorful costumes according to the role or the occasion gives propriety to the art performance. Aharya Abhinaya differs from Mika Abhinaya by a special form. Vachika, Satvika, Angita these three performances are directly under the actor. Language, the feeling within the mind, the movement of the limbs, are in his possession. But the color-cloth equipment is all external, the quality of these is not in his hands. Hence these are called aharya, brought from outside. From this point of view, the present day publishing and stage preparation is called Aharya Abhinaya.



**KEYWORDS:** Literature , dance style , decorating and entertaining.

### AHARYA IN CLASSICAL DANCES

#### 1. Bharatanatyam

Bharatanatyam is an ancient traditional dance style. As we know, the dresses worn by Devadasis while dancing have been refined and today we see many types of stitched dresses in shows. Traditional colors such as green, yellow, red, orange are used, but today they are using more and more colors that look good on the eyes. Sometimes two or three colors are mixed to make a dress.

#### Women's Clothing:

- Over time the sarri became less and less worn as a pajama style garment. A garment sewn like a pajama has a cloth with many folds in the middle and a cloth like a sarri is worn over the choli. The fold of cloth is two inches long below the knee.
- Another type of clothing was also used. It is like a sarri. Inside, put the pajama up to the knees and fold and sew the sarri over it so that it comes 3/4 inch below the knee and then fold it several times to form a pleat. Then the sarri is stitched and rolled up leaving the folded pleats on the left side. This is another way.

- There are many different types of pajama wear. While one type of pleat is traditionally long, the other type is pleat in 3 or 5 steps.
- Another type is a pajama dress where the pleats are diagonally pleated from the left side of the waist to the right leg. There are many similar dresses.

### Men's Clothing:

There is little variety or variation in men's attire, the Uthari brought from around the neck being let down over the pajama. Sometimes the pajama is like the first type or the pancha is worn raw and the ends of the pancha come close to the knee.

### Mohiniyattam

Mohiniyattam is accepted in the same way as Ekaharyabhinyas. The nature of vichitti in the decorations, which is said to be the best color in Natya Shasta, is the same as white clothes, which are recommended for Mohiniyattam and can be seen in Vesha Bhushanadhis. Vastra and ornaments are elegant yet elegant.

### Vastra :

According to the gender of the dancers, they used to wear clothes in two ways. The girls used to fold and wear a jeri cloth as big as ten cubits. It has an upper pleat with a half-cube slope and a lower pleat that reaches the top of the heel. Adults wear a jeri cloth eighteen cubits long, with three-quarters of the cloth folded from the bottom and top, and the rest to cover the hips, abdomen and chest. The fold above it is one and a half cubits long. Wears a white blouse with pleats on the wrists. In this way white colored clothes are worn elegantly.

### Jewellery:

Seemantachuti is placed on the head, one inch away from Suryakkala (Sun) and Chandrakkala (Moon) is placed on the left side. They wear earrings in their ears, bracelets in their hands, and anklets in their feet. Around the neck they wear any of the following: Addilu, padak, Lakshmikasu, Malae, Nagapatattali, Palakka, Vodirammalae etc. Bangles on hands, rings on fingers, odyana (Katibandham) on waists, anklets (Kaluchainu) on legs, anklets are used.

### Kuchipudi dance:

Kuchipudi Bhagwats used to dress up and wear ornaments suitable for their respective roles in Yakshagana performances. At that time artists had very few facilities so they used to travel by bullock carts to exhibitions. After finishing one performance, he used to use very thin wooden ornaments for security while traveling in a bullock cart the next day to the performance of another nearby town.

### Gods and Kings:

They wear raw panche, shalya, valuable jubba, a coat sewn with silk thread. Wigs are worn on the head, tiaras, kundalas on the ears, beads on the sword, Rudrakshi. They use sashes for the bosom and arm ornaments, manibandha ornaments, finger ornaments such as ring, royal seal.

The character of Krishna, Narada, Shiva, Brahma, Vigneshwara, Sutradara (all these characters use their own costumes.)

### Events:

Satyabhama, Gollabhama, Solo Dance, Dancer, Dance Dramas Bhama Kalapas.

### Aharya in folk dances

**1. Atikalanji:** This art is popular among the Nalike tribe of Dakshina Kannada district and it gets its name because it is performed in the month of Ati (Ashadha). 'Kalanja' is the name of a village deity. The artists here wear a long cap made of betel leaf. A skirt with white and red stripes is tied around the

waist. White and red lines are written on face, hands and face. He holds an umbrella of white and red betel leaves in his hand.

#### **Kannakadi:**

It is a devotional dance. This dance is performed in a triangular shape. Only worship is square. This structure, made of bamboo canes, is decorated with coconut shells. Kannakadi is tied in festivals of village deities. The artists here are tied to their legs. To make it easier to carry glasses, they put on the head. Usually they wear chaddi or kase. A bespectacled performer dances to the beat of tamate-nagari beats. This dance takes place in turn.

#### **Kai Tale Aata:**

This art appears only in Kodagu district. Only in front of the temple in the background of Mahakali worship. This art is performed. The artists here wear white blouses, datti uttu, headscarves and dance with chauri in their hands. A drum and a bronze plate provide the background for this dance. Kaitala ritual usually takes place in the middle of March.

**Pooja Kunita:** This ritual dedicated to Goddess Shakti is prevalent in Bangalore, Mandya and Kolar districts. Pooja Kunita is a dance in which the deity's idol is tied between a bamboo shoot and danced with it.

A wooden board is fixed in the center of the stilt made of bamboo slats and the deity's mask is tied to it. Throughout the caste, colored sarees are draped on both sides. The top of the board is decorated with nine kalashas made of silver. The cultivar is decorated with loose flowers. At the back of the 'tali' is a back strap, and a brass pin is attached in the middle of the base to facilitate carrying and dancing. Artists dance by carrying such 'thali'. Artists put saffron on their foreheads and tie their legs with gejjja. They wear a white colored baninu tottu like a warrior.

#### **Dances associated with fairs and festivals:**

1. Alaavi dance
2. Asaavi dance
3. Aligum dance
4. Kangilu Kunita
5. Kambi Kunita
6. Kademme Kunita
7. Somana Kunita
8. Keelu kudure Kunita

#### **Professional dances:**

1. Urimaramma
2. Kansale
3. Goravara Kunita

#### **Lyric Arts Costumes:**

- a) Song-based arts of ritual and fair festivals.
- b) The lyrical arts of career heritage.
- c) Costumes of instrumental arts.
- d) Costumes of Veshha Pradhan Arts.
- e) Costumes of Animal Communication Arts.
- f) Costumes of intricate arts.

**Yakshagana Costumes:**

Details of Yakshagana costumes are given here, noting the Mooru tittu or varieties of Yakshagana prevalent in the coastal Karnataka (including Kasaragod) region. The mooru tittu mentioned here are the area from Tenkuthittu Padubidre to Kasaragod, Badguthittu from Padubidre to Shirur in the north, Shimoga to the east, some parts of Chikkamangaluru districts Uttara Kannada Tittu-Uttara Kannada district. Uttara Kannada Tittu is a variant of Badagu Tittu.

Yakshagana costumes have similarities with Teruthu, Kathakali, Chindu Bhagavatam, Bhagavata Mela stage costumes, Bhutaradhana and Theyyam costumes.

**Jewellery:**

Kireeta, Kedage (crown band) Forehead, Pagadi, Mundasu, Karnapatra, kenneppu, Chenneppu, Kesari (hair), Korala Addige, Sar, Breast plate (Koralara), Waist band (Dabu), Veeragase, Marumale, Kaikattu, Tholkattu, Bhujakirti, Kaisara, Kalchendu, Kalmullu, Gejje are ornaments. Out of these Mundasu Kedages are used only in Badagu Titti. Chenneppu, Kenneppu, Kaisaras, Tenku are used only in Tittu, all the rest are similar to the three Tittu with a slight difference in shape.

**Concept of f in sculptures:****Hair dressing and styling:**

It is not surprising to see the variety of hairstyles found in sculptured images of Badami Chalukya, Kalyana Chalukya, Hoysala and Vijayanagara temple types. Braided, high braided, twisted hair. Below are many types of knots. The Stiç as of Karnataka have mastered the special art of adorning the long tiara, Arthakreeta as well as tied or down hair with various ornaments and flowers. These visual art illustrations bring to attention that.

**Anatomical color rendering:**

Jewellery

Nose ornament

Arupya: Ornaments worn around the neck, shoulders and wrists

An ornament worn on the shoulders

Bangles and bead bands

Mandatory- Jewelery worn on the waist

Praksapya- Ornaments worn on the legs and feet

Hair dressing.

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