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## DEFINITION OF NŪPURAPĀDIKĀ CĀRI FROM NĀṬYAŚĀSTRA ANALYSED WITH NŪPURAPĀDIKĀ CĀRI PERFORMED IN BHARATANĪTYAM BY DR. PADMASUBRAMANYAM IN THE LIGHT OF SANSKRIT LANGUAGE

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### ABSTRACT:

10<sup>th</sup> Adhyāya in Nāṭyaśāstra is devoted for Cāri<sup>1</sup> Vidhāna where sixteen Bhaumācāris and sixteen Ākāśiki Cāris are explained. This Adhyāya also denotes six Sthānas, four Nyāyas and methods of Vyāyāma i.e. exercise for the preparation to perform Cāris. Cāris are explained through different Kārikās which are to be analysed by the Prakṛti Pratyaya Vichāra in Sanskrit language.



Performance of Dr. Padma Subramanyam

**KEYWORDS:** Prakṛti Pratyaya Vichāra.

### 1. INTRODUCTION

Definition of *Sauṣthavam* is also mentioned in the verse number 10.92 and 10.93. According to Baroda edition by Krushnadas Akadami. In this edition 2<sup>nd</sup> quarter of verse number 10.92 and 1<sup>st</sup> quarter of verse number 10.93, comprises definition of *Nūpurapādikā Cāri*. The definition of *Aṅgasauṣthavam* is also to be considered while analysing this *Cāri*.<sup>2</sup> In this same *Adhyāya* six *Sthānas* i.e. basic position to be followed before *Nṛtta*, are explained in the verse number 10.51.<sup>3</sup> All six

*Sthānas* explained in this *Adhyāya* include *Samapāda* and *Maṅḍalasthāna* which is a basic stance to be followed before performing *Cāri*. *Bhaumācāri* is meant for *Niyuddha Karanam* i.e. stances in a fight. *Ākāśiki Cāri* is meant for *Lalitṅga Kriyā* i.e. beautiful movements used for weapons like bow, *Vajra* for throwing (*Vimokṣaṇe*). Both types of *Cāris* are used in combination in *Maṅḍala Vidhānam* in 11<sup>th</sup> *Adhyāya*. For e.g. *Śakaṭasya* is followed by *Bhramari* in many *Maṅḍalas*. *Sthāna* like *Samapāda* is used for the characters like sages. Same *Cāris* are performed

in *Maṅḍala* when characters are changed in *Veera Rasa* and *Raudra Rasa*. *Maṅḍala Sthāna* is used to throw the weapons.

In the style of *Śāstra Mokṣaṇa* i.e. throwing of weapons, Bharata has mentioned four *Nyāyas* in 10.73.

In this paper researcher is keen to identify *Nūpurapādikā Cāri* with the reference of *Nūpurapādikā Cāri* performed by Dr. Padmasubramanyam in *Bharatanṛtya* and explained in the book *Karaṇa Prakaraṇam*.

The definition of *Nūpurapādikā* from *Nāṭyaśāstra* is as follows.

<sup>1</sup>एवं पादस्य जङ्घाया ऊर्वोः कट्यास्तथैव च । समानकर्णे चेष्टा सा चारी इति परिकीर्तिता ॥ 10.01 ॥

<sup>2</sup>नात्युच्चं चलपादञ्च सौष्ठवाङ्ग प्रयोजयेत् । कटीकर्णसमा यत्र कूर्परांसशिरस्तथा ॥ 10.92 ॥

समुन्नतमुखैः सौष्ठवं नाम तद्भवेत् । अत्र नित्यं प्रयत्नो हि विधेयो मध्यमोत्तमैः ॥ 10.93 ॥

पृष्ठतो ह्यञ्चितं कृत्वा पादमग्रतलेन तु । दृढम् निपातयेद् भूमौ चारी नूपुरपादिका ॥ 10.35 ॥

The meaning of the verse is –

Having done *Añcita Pāda*<sup>4</sup> to the back side, one has to bang the leg forcefully with the toes on the floor. For understanding pattern of this *Cāri*, researcher followed definition of *Añchita*, definition of *Agratala*, definition of *Sthānasaunśraya*, definition of *Maṇḍala*, definition of *Cāri* and also the definition of *Pari Vṛtta*<sup>5</sup> *Janghā Karma*. Researcher has also referred the definition of *Janghāñcita Karma*. By referring all these definitions researcher has identified the method of performing *Nūpurapādika Cāri* which doesn't match with the *Nūpurapādika Cāri* followed in *Bharatanṛtyam* of Dr. Padmasubranyam. In *Bharatanṛtyam* meaning of *Prṣṭhatohyañcitam* is taken as *Parivṛtta Janghā Karma* and turned the leg by *Uru Karma*<sup>6</sup> like *Alātā Cāri*<sup>7</sup> i.e. *Vivartanam Uru Karma*<sup>8</sup>. This whole movement does not give any sound of *Nūpura* which is mentioned by Abhinav Gupta in his commentary *Abhinava Bhārati*<sup>9</sup> (10.35). By the word *Dṛṭam Nipātayet* i.e. banging with the force on the floor. This fast movement is possible only when it gets opposite force to the foot after performing *Añcita Pāda*. This pattern of using *Añcita Pāda* to back side is located in *Sattriya* dance. Odisi dance and even in *Gottipoo* dance.

*Nūpurapādika Cāri* is performed in *Maṇḍala Sthānam*<sup>10</sup> i.e. half sit. By following *Kaṭicchinnam*<sup>11</sup> one should perform *Añcita Pāda* with the support of another foot. *Añcita Pāda* is lifted up to touch buttock to forcefully bang it on the toe in front. By this movement naturally *Valitoru* is performed and movement is finished with *Āviddham* or *Añcita Āviddham* i.e. banging flat foot on the floor. This *Nūpurapādika* gives us perfect sound of *Nūpuras* mentioned by Abhinav Gupta<sup>12</sup>. So the confusion is solved between *Alātā Cāri* and *Nūpurapādika Cāri* due to understanding of language and cross connections of the words. As it is said before stating *Cāris*

विधानोपदताश्चार्यो व्यायच्छन्ते परस्परम् । यस्मादङ्गसमायुक्तास्तस्माद्व्यायाम उच्यते ॥ 10.2 ॥

Though the *Cāris* are defined separately, they overlap each other from the movements from which *Cāri's* combination is achieved. It is called as *Vyāyām* i.e. exercise.

In the specification of *Cāri's* behaviour, we get various different *Cāris* in support. While performing *Nūpurapādika Cāri*, supportive *Cāris* are *Utspanditā* and *Āviddha*.

Thus in the light of Sanskrit words, *Dhātus* and textual cross connections of concepts, possibility of getting true meaning out of all the definitions is possible as a liveliness of the language promotes us to research.

<sup>3</sup> वैष्णवं सम पादं च वैशाखं मण्डलं तथा । प्रत्यालीढमथालीढं स्थानान्येतानि षण्णाम् ॥ 10.51 ॥

<sup>4</sup> विक्षेपविविधरेचकपाष्णिक्तागमनमेतेन ।

पाष्णिर्यस्य स्थिता भूमौ पादमग्रतलं तथा ॥ 9.275 ॥

अङ्गुल्यस्चाञ्चिता सर्वा सपादोञ्चितोच्यते ।

पादाग्रस्थितसञ्चारे वर्तितोद्वर्तिते तथा ॥ 9.276 ॥

<sup>5</sup> प्रतीपनयनं यत्तु परिवृत्तं तदुच्यते ॥ 9.262 ॥

<sup>6</sup> कंपनं बलनं चैव स्तंभनोद्वर्तनो तथा । विवर्तनं च पञ्चैतान्यूरु कर्माणि कारयेत् ॥ 9.250 ॥

<sup>7</sup> पृष्ठप्रसारिता पादो बलितोभ्यं तरी कृतः । पाष्णिरप्रपतितश्चैव ह्यलाता साप्रकीर्तिता ॥ 10.41 ॥

<sup>8</sup> पाष्णिरभ्यंतरं गच्छेत् यत्र तत्तु विवर्तनम् ।

<sup>9</sup> स्फिकपाष्णिरक्षेपपर्यंतं नीत्वा स्वपार्श्वगतलेनाञ्चिताम् जङ्घां पातयेत् इति ।

<sup>10</sup> पेंद्रेतु मंडले पादौ चतुस्थालातरस्थितौ । त्र्यंशौ पक्षः स्थितौ चैव कटिजान् समौ तथा ॥ 10.65 ॥

<sup>11</sup> कटीमध्यस्य बलनात् छिन्ना संपरिकीर्तिता । 9.245 ।

<sup>12</sup> नूपुराणां झणझणिति शब्द जननात् । 9.35 ।

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