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“Perini” - Sangītaratnākara

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Abstract:

The Sangītaratnākara treatise was written by Sārangadeva in 13th cen. under the patronage of the Yadava King Singhana. It has total eight chapters. Except seventh the remaining seven chapters' deals with Indian music and the Seventh chapter *Nartanadhyaya* is totally dealt with the dance.

In chapter seven the author Sārangadeva mentioned Peranin and Peranin Paddhathi in the last section of practice procedure. In the Perinin definition which is similar to Nandikeshwara's Bharatārṇava but he did not mention his name or treatise but the five elements of Perinin (Gharghara, Vishama, Bhāvāśraya, Kavacāraka and Gīta) are same in order. Even he did not discussed about Sapta Lasyas (Suddha, Deśi, Perini, Prenkhana, Dandika and kalaśa) but he directly elucidated about Perini as Perani and Peranin. So I have taken only Perani part and elaborated here in detail.

Introduction:

As per Sangītaratnākara Perini is termed as Perani and who performs Perini dance is termed as 'Perinin'. Or Perini dancer called as Perinin. In the dancing chapter the following things he followed Bharata's Natya Sastra are - Angas(*Head, Hands - Single hand – Double hand – Nritha Hands poses, Chest, Sides, Hips, Feet and Shoulders*), Prathyangas(*Neck, Arms Belly and Back, Thighs Shanks, Wrists, Knees and Ornaments*) and Upangas(*Glances – Rasa – Sthayi/permanent moods – Sanchari/Transitory moods, Eyebrows, eyelids Pupils, Cheeks, Nose, Breath, Lips, Teeth, Tongue, Chin, Mouth, Heels, Ankles, Fingers, Toes and Soles Facial colours*) Positions, Movements, Actions, Places of the hands, Nritha karanas (*Utpluthi karanas*) Angaharas (*Rechakas*), Charis(*Bhumi and Akashi charis and Desi Bhumi and Desi Akasiki charis*), Sthanakas(*Men and Women postures, Desi postures, sitting postures and reclining postures*), Vrittis (*style*), Nyaya(*Way of using weapons*), Mandalas(*Bhumi and Akasiki*), Lasyangas and Rekha.

Procedure for practice – A person fit for dancing, Merits – Defects – and – Decorations of the dancer, the teacher, The Dance Troup(*Sampradaya*), Merits and Defects of the troupe, the Pure style (*Suddha – Paddhathi*), Gaundali vadhi, **Peranin, Peranin Paddhathi**, the Acharya the Actor (*Nata*), the Dancer (*Narthaka*), Vaithalika, Karana, Kohlatika, the audience, the President and Seating of the Assembly. The Nine Sentiments (*Sringara-Erotic, Hasya-Comic, Karuna-Pathatic, Roudra-Furious, Vira-Heroic, Bhayanaka-Fearful, Bhibhatsa-Odious, Adbhutha-*

Marvellous and Shantha-Tranquil), the Trasitory moods (*Sanchari bhvas*), the Temperamental states and conclusion.

According to Sārangadeva's Sangita Ratnakar (1210-1245 AD)

Peranin:

bhasmādisvetalīptāngobibhranmuṇḍa śirah śikhām||1301
bhrājaddhargharikājālanghah śarīrpeśalah|
pancāngakuśalastālakalālayavichakṣaṇah||1302
sabhājanamanoharīyonṛtyati sa Perañī|

With the body smeared over with ash and the head shaved leaving a small tuft of hair, having a number of shining anklet bells (ghargharikas) tied to the shanks, having a good voice, being talented in the five elements, an expert in the art of timing and tempo and who dances so as to attract the mind of the audience he is the one who is called Perin.

ghargharō visham bhāvāśrayaśca kavicārah||1303
gītacetī samācashṭapancāngāni harapriyah|

The five elements are stated by Sārangadeva, the favorites to Lord Siva, namely; Gharghara, Vishama, Bhavasraya, Kavicharaka and Gita.

1. Gharaghara:

tatra ghargharikāvādye vahanirghargharo matah||1304
paḍivāṣcāpḍapha siripāṭōlagādimah|
pāṭa sirihirākhyāśca tatah khaluhulāhvayah||1305
iti ghargharabhedāh syuh shaḍamī tadvidā matāh|

Of these Gharghara is accepted to be the special training in the sounding of anklet bells. Padivata, Apadapa, Siripita, Sirihira, and Kuluhula are the six kinds of ghargharas that are accepted by the learned.

1. Padivāta:

bhūmilagnāgrayōrṅhyō paryadbhūmikuṭṭanam||1306
pārshṇidvayen pārshṇyā vaikayā sāytpaḍivāṭakah|

The up and down (kuṭṭanam) movement on the ground with both the heels one after the other, or of one heel, with the forepart of the feet held to the ground.

2. Āpadap:

bhaveścāpḍaph pādalenāvanikutṭanam||1307

Striking the ground with the sole of the foot with an up and down movement is Apadap.

3. Siripita:

talena bhūmilagnena pādasya saraṇam purah|
tathāpasaraṇa paścānmuhuh siripiṭōbhavet||1308

Sliding the foot forward and backward repeatedly with the sole holding the ground is Siripita.

4. Alagapāta:

*dvayōścaraṇayorvyonmi paryāyeṇa prakampanam/
yatkr̥ta komala sotrālagpāṭah prakīrtitāh||1309*

Shaking both the feet gently in the air one after the other is Alagapata.

5. Sirihira:

*satyekasminsama pādeḍghih purah prerito bhavet/
yastasya jaḍghayā kampah proktah sirihirobudhah||1310
yadvā dvayoh svabhāvena tishṭhatoḥ pādayorbhuvi/
jaḍghayo kampan prāhurdhīrāḥ sirihira tadā||1311*

Keeping one foot in the Sama position, the other foot is pushed forward and its shank shaken or shaking the shanks keeping both the feet naturally on the ground.

6. Kaluhula:

*bhūlagnāgrasya vāmāḍghreh pārshnyā yadbhūmikuṭṭanam/
bhūlagnāgrasya cānyasya bhramah savyāpasavyataḥ||1312
yosau khaluhulah prokto ghargharo nṛttakovidaih/
diśānayā parepyuhmā ghargharāḥ śobhayānvitāḥ||1313
sarve ghargharabhedāste kāryāstālānugāmin|*

The up and down movement on the ground with the heel of the left foot while its forepart is kept touching the ground, and the circular movement to the left and right of the other foot, also kept with its forepart touching the ground, constitute the Khaluhula type of gharghara according to the experts on dancing. In the same way other kind of beautiful ghargharas may also be thought out. All these types of Ghargharas must be done in consonance with the tala.

2. Vishama:

atra cotplutīpūrva syātkaṛaṇa vishamābhigham||1314

Vishama is the name given to the Karanas with the jumpa (Utpluthikaranas).

3. Bhāvāśraya:

vikṛtāthānukārastu budhairbhāvāśrayo mataḥ|

Bhavasraya is accepted by the learned as the imitation of ludicrous things (for comic effect).

4. Kavicāra:

kavicāro bhavedatrottamanāyakavarṇanam||1315

Kavichara is the discription of the hero of high character.

5. Gītam:

atra syātsālaga gīta yadukta gaunḍalīvidhau|

Here Gita refers to the Salaga (Songs) prescribed for the Goundali. (The verses said by Sārangadeva in 1315 Verse of Gita, the letters are almost same in Bharatarnava treatise, 745 verse of Gita, but the last letter has been changed from **kun - ḍalī** to **gaun - ḍalī**)

Peranin Paddhati:

gaunḍalīvidhivaścātra rangasthāh sāpradāyikāh||1316
kuryurgabhīramātodyadhvanim dhi dhi dhi dhī ti te|
tato vilambataprāye rigonyuṭṭavanāśraye||1317
pādatraye vādyamāne dvirdvirnih sārutālatah|
viśedvikrutavāgveshabhūsho rangetṭaboḍakah||1318
tasmin nṛtyati hāsyay karase viśati perañī|
rigonyupaśamenaiśha pravishṭo nṛttamācaret||1319
prasānte vādyasaghāte tatastāladharaih samam|
vādyamāne sunipuṇa tāle gārugisagnake||1320
yadvā sarasvatīkaṇṭhābharane vādakaistatha|
kriyamāne mardalādermandra tālasamadhvanau||1321
perañīghargharānkuryānnanā cāpaḍapādikān|
tatah kūṭanibaddhena yadvā varṇasarātmanā||1322
kavitenaiśha vishama nṛtyennih sārutālatah|
tatah sālagasūḍena nṛtte tatra ca darśayet||1323
rekhā ca sthāpanā hr̥dyā vahanīgītanartanam|
vishama ca praharaṇānugamābhogavādane||1324
kaviścārāstathā bhāvāśrayānperañipaddhatau|

As in the case of the Gaundali style, here also the member of the troupe on the stage should produce the deep sound of instruments “Dhi, dhi, dhi, dhi”. Then, while three Padas based on Rigoni and Uttavana (prabandhas) are played twice, mainly in slow tempo and in Nihsaru tala, they should enter on the stage (an actor) with **grotesque speech**, dress and ornaments, whose head is clean-shaven (Attabodaka). While he is dancing, producing only the **comic sentiment**, the Perinin Dancer enters. After entering he performs his dance after conclusion (Upasama) of the Rigoni prabandha. When all the musical instruments have stopped and while the cymbal-players (Taladharas) together play expertly the tala named Garugi, or (the tala named ‘Saraswatikanthabharana’ and the instrumentalists (Vadakas) produce deep (Mandra) sounds on instruments like the Mardala, simultaneous with the tala sound, the Perinin dancer makes various Ghargharas like –Apadapa. Then he must dance Utplutikaranas (Vishama mentioned above) to the Nihsaru Tala, accompanied by the kavitha (prabandha) which is either Kutaniabaddha or Varnasaratman. Then along with Salagasūḍa, (composition) he must demonstrate Rekha, Sthapana, attractive modes of sounding the anklet bells (ghargharas), Gita dancing, difficult jumps (Vishama) in consonance with praharana (Vadhyaprabandha), and while the Abhoga is being played, Kavicharas and Bhavasrayas in Perani paddhati.

The author explained a new thing which is not there in Bharatārṇava treatise i.e., ‘Perinin Paddhathi’ (detailing the mode of its performance) which means it had been developed in the 13th cen. AD. It is clearly mentioned as the members of the troupe on the stage should produce the deep sound of instruments *Dhi, dhi, dhi, dhi*’ then the three padas based on Rigoni and Uttavana (prabandhas) are played twice, mainly in slow tempo and in *Nihsaru Tala* the actor should enter on the stage with grotesque speech, dress, and ornaments, whose head is clean shaven (Attabodaka). While he is dancing, producing only the comic sentiment, the Perinin dancer enters. After entering he performs his dance after the conclusion (upasama) of the rogoni prabandha. When all the musical instruments have stopped and while the cymbal-players (taladharas) together play expertly the tala named *Garugi or Saraswathikantabharana* and the instrumentalists (Vadakas) produce deep (mandra) sounds on the instruments like Mardala, simultaneous with the tala sound, the paranin dancer makes various Gharghara like Apadapa. Then he must dance Utpluthi karanas (Vishama) to the *Nihsaru tala* accompanied by the Kavitha (prabandha) which is either Kutaniabaddha or Varnasaratman. Then along with Salagasuda (compositions) he must demonstrate Rekha,

Sthapana, attractive modes of sounding the ankle-bells (Gharghara), Gīta dancing, difficult jumps (Vishama) in consonance with the praharana (vadyaprabandha), and while the Abhoga is being played, kavicharas and Bhavasraya in Perani paddhati.

In this way, he mentioned about Perini. But he has given a scope of Perini dance on how they used to perform in those days. Here the Perini dancer has to smear ash all over the body and the head shaved leaving a tuft of hair, shining anklet-bells (ghargharikas) tied to the shanks and he enters after the Rigoni prabandha. While Rigoni prabandha is being played an actor whose head is clean shaven (Attabodaka) he enters and does an effective comic sentiment and concludes with Upsama of the Rigoni prabandha, similar to 'vidhushaka' (character) in Kuchipudi style to create some comic effect to give pleasure to the spectators. After Rigoni prabandha being stopped, the Perini actor enters and performs Gharghara in Saraswathikantabarana/garugi tala the taladaras plays cymbals together with the instrumentalists produce mandra sound by mardala. Then he performs Vishama (jumps) according to the praharana and in Abhoga, the Kavacharaka and Bhavasraya has to be performed and this is called Perini Paddhati.

According to Sārṅgadēva

*Lōkadharmī nātyadharmīyetē ca dvividhe punah|
cittavṛtyarpikā kācidbāhyavastvanukāriṇī||23
iti bhēdadvaya prahṛlōka dharmyāh purātanāh|*

The proper way of rendering this Abhinaya is said to be two varieties; *Lōka-dharmī* (conforming to what exists in the world) and *Nātya-dharmī* (the idea to be followed as laid down in treatises on the dance). These again are of two types each; the ancient spoke of two types of *Lōka-dharmī*: *cittavṛtyarpikā* (indicating a particular frame of mind) and *bāhyavastvanukāinī* (imitations of external objects).

*Āśritya kaiśikīm vṛttimekā nātyōpayōginī||24
Tadyōgyā laukikīm śōbhā karōtyāveshṭitādibhih|
Āśēnaivopajīvantī lōkamanyā pravartatē ||25*

The former (*cittavṛtyarpikā*) adopts the Kaiśikīvṛtti useful for stage representation and gives beauty suited for such (representation) to what is common in the world; while the other follows the ordinary modes only to some extent through Āvēshṭita and other karana's.

nātyadharmā api prānā bhēdadvandvamida jaguh|

The learned speaks of these two type of varieties in the case of *Nātya-dharmī* also.

*Āngikābhinayairēva bhāvāneva vyanakti yat||26
tannṛtya mārgaśabdena prasiddha nṛtavyēdinām*

That which demonstrates moods exclusively through gestures of the limbs (Āngikābhinaya) is known as *Nṛtya*. It is well known to all learned in *Nṛtya* by the term *Māga*.

*gātravikshēpamātra tu sarvābhinayavarjitam||27
Āngikōttkaprakārēṇa nṛtta nṛtta vidō viduh|*

The movement of the body, quite devoid of all kinds of Abhinaya-s (gestures) is the manner prescribed in connection with Āngika (abhinaya) and is known as *Nṛtta* by those well versed in dance.

*tāṇḍava lāsya mityēta dvaya dvēdhā nigadyatē||28
vardhamānāsāritādyairgītaistattadadhṛvāyutam|*

karanairaṅgahāraśca prādhānyēna pravartitam||29
tanḍūktamuddhataprāyaprayōga tāṇḍava matam|
lāsyā tu sukumārāṅga makaradhvajavardhanam||30

These two (Nṛtya and Nṛtta) are said to be of two kinds: *Tāṇḍava* and *Lāsyā*. *Tāṇḍava* is accepted to be that which was (originally) described by *Tanḍu*. This is mainly forceful (*Uddhata*) in performance, has **vardhamāna**, **Āsārīta** and other types of **songs** with the appropriate **Dhruva-s** and is employed predominantly with *Karana-s* and *Angahara-s*. *Lāsyā* requires delicate movements and arouses the erotic sentiment.

Visham vikaṭa laghvityētabhēdatraya viduh|
nṛttasya tatra visham syādrajjubhramaṅkigam||31
Virūpavēshāvayavyāpāra vikaṭa matam|
Upēta karaṅairalpairancitādyairlaghu smṛtam||32

Three varieties of Nṛtta are known: **Vishama**, **Vikaṭa** and **Laghu**. Of these, *Vishama*: dancing round and round with ropes (in straight rotations). *Vikaṭa*: It is considered to be, **Ludicrous** in form, dress, and movements.

Laghu: it is constituted by *Anchita* and other minor *Karana-s*.

nātakasthitavākhyārthapadārthābhinayātmakam|
Tadādyabharatēnōkta rasabhāvasamanvitam||33
nāṭya tannāṭakeshvevōpayukta tadratānatah|
vihāya trīnābhinayānāṅgikō trābhīdhīyate||34
tasya śākhānkurō nṛttam pradhāna tritaya matam|

The *Nāṭya* described by the ancient sage *Bharata*, consists of the indication through gestures of the sentence-meaning and the (individual) word-meaning of the text in dramas, and thus suggesting the sentiments and the moods, and is employed only in dramas; therefore, leaving aside the three varieties of dancing connected with that, only *Angikabhinaya* is being dealt with here.

tatra śākhēti vikhyāta vicitra karavartana||35
ankurō bhūtavākhyārthamupajīvya pravartitah|
vartanā sā bhavetsūcī bhāvivākhyōpa jānāt||36
karaṅairāṅgahāraiśca sādhitā nṛttamucyatē|
nārōpayogināu sūcyankurāvuktau prasangatah||37

Of this (*angikabhinaya*) the three (subdivisions), **Śākha**, **Ankura** and **Nṛtta** are considered important.

Śākha: Consists of various poses of the hands.

Ankura: *Ankura* is (the gesture) made on the basis of the meaning of the previous passage of the text.

Sūcī: When the gesture anticipates the meaning of the passage that follows, it is known as *Suchi*.

Nṛtta: Is accomplished through *Karana-s* and *angaharas* is *Nṛtta*.

Suchi and *ankura* are not useful (for the present purpose), but are incidentally mentioned here.

Conclusion:

Sārṅgadēva has elucidated in the beginning of the introduction of the seventh chapter –he explained three varieties of *Nṛtta*. In this he mentioned *Vishama* as one of the varieties of *Nṛtta* – it consist ‘the Dancing round and round with the ropes in straight rotations and the ones which are similar to it’. But he did not change the definition or mode of performance in *Perini* subpart *Vishama* he just continued what is there in *Bharatārṇava* but without mentioning *Bharatārṇava*’s treatise name. The *Nṛtta Vishama* and the *Perini Vishama* are not same. The name

‘Vikata’(which is ludicrous in form, dress, and movements is considered to be Vikata) in Perini paddhathi does not mention what he explained about the mode of Vikata performance i.e. *the actor should enter on to the stage with grotesque speech, dress, and ornaments, whose head is cleanly shaven (Attabodaka). While he is dancing, producing only the **Comic sentiment**, the Perini dancer enters (Verse 1318).*

But the author elucidates vividly on the Pēriṇi performance on how they use to perform it in those days. The Pēriṇi dancer should smeared ash all over the body and the head shaved leaving a tuft of hair, shining anklet-bells (gargharikas) tied to the shanks and he enters after the Rigoni prabandha. While Rigoni prabandha (Sarangdeva had not elaborated about the music Rigoni prabandha. He just mentioned the name of Prabandhas like Upsama, rigoni) is being played an actor whose head is clean shaven (Attabodaka) enters and does a comic effect sentiment and concludes with Upsama of the Rigoni prabandha, which is similar to Kuchipudi’s ‘vidhushaka’ (character) to create some comic effect to give pleasure to the spectators. After Rigoni prabandha being stopped, the Pēriṇi actor enters and performs Garghara in Saraswathikantabarana/garugi (Sarangdeva had not elaborated saraswathi kanthabarana or garugi tala) tala the taladaras plays cymbals together with the instrumentalists produce mandra sound by mardala. Then he performs Vishama (jumps) according to the praharana and in Abhoga, the Kavacharaka and Bhavasraya has to be performed.

He had given a scope on how they were performed in those days and its performance order. In the Perinin definition which is similar to Nandikeshwara Bharatārṇava, he did not mention his (Nandikeshwara) name or treatise (Bharatārṇava) name but the five elements of Perinin (Garghara, Vishama, Bhavasraya, Kavacharaka and Gīta) are similar to Bharatārṇava text. He did not mentioned Perinin which is one of the Sapta Lāsya and Sapta Lāsya like Suddha, Desi, Perini, Prenkhana, Kuṇḍali, Dandika and Kalash but he directly went to Gundali vidhi and Perani.

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