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Perini – Sangitasamayasa and Sabharanjani

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Abstract:

The Perini, the important form, is described elaborately in all the three works, Nrittaratnavali, Sangitharatnakara and Sangithasamayasa. The name Perini is given as Perani in Sangitasamayasa. Nritta is the opening dance; kaivara/kavicara, the Sanskrit name given by sarangdeva, is in praise of sabhapathi or the hero. The third item called Garghara – vadhya is an elaborate one; the sangithasamayasa gives a brief definition of it in a single verse but it really comprises seven (according to Nrittaratnavali) and six (according to Sangitharatnakara). These six or seven are different ways of sounding the small bells on the legs of the Perini, a special feature of this dance, with different kinds of foot-beats or without them. And the last book which described about Perini is Sabharanjani which was written by Sri Velugoti Sarvagna kumar Yachendra the author explained Perini in a fewer amount.

Introduction:

The main constituent parts of a Perini dance are five, referred by all writers as Panchangas. They are Nṛtta, Kaivara, Garghara, Vikāṭa and gīta. The same five, given by Jayapa, are also given by Parsvadeva, with only a minor difference in that the latter gives the fourth, vikata in its prākṛt form Vāgaḍa. The definitions of these in these two texts are almost the same. The Sangitharatnakara makes a difference by omitting the opening anga of Nritta, as it is something which goes without saying, and makes up the five of the panchangas by splitting the single Vikāṭa of Nrittaratnavali and sangithasamayasa into Vishama and Bhavasraya. In Sabharanjani only the gharghara part has been mentioned along with the syllables and elaborated the Sabhapathi salutation 'Pushpanjali' in Perini performance.

Sangitha-Samaya-Sara of Parsvadeva (1100-1200AD):

Perani paddhati:

Sloka: *kramaṇa peranādīnām paddhatih kathyatekadhunā*||213

Now I'll explain the order of Perini and its various types.

Perani Angapanchakam:

*Nṛttam tataśca kaivāro ghargharo vāgaḍastatha|
gītam ceti budhāh prāhuh perāṇasyāṅgapancakam|| 214*

The learned says, Nritta, Kaivara, Gharghara, vagada and gita are the Panchangas (five parts) of Perini.

1. Nrttam:

*Nṛttam tadvividham gneyam tāṇḍavam lāsyamityapi|
tatrāpyupalayāṅgah syāt prāyastālayāśrayam||215*

Nritta is of two types, Tandava and Lasya. Thereby the upalayangas followed to various Talas and Layas.

2. Kaivaram:

*varṇayitvā guṇan pūrṇān purātanamahābhujām|
tattatguṇasamāropah kaivārah syāt sabhāpateh||216*

Describing the accomplished character of ancient kings and attributing various characters of presiding officer is kaivaram.

3. Gharghara:

*Thvaṇe vaśatah kshudraghaṇṭikāpayapālanāh|
tālapāthyāthavā proktā gharghareti vicekshaṇaih||217*

Within Thavana it charges the vile bell etc., the aggregation sounds of the cymbals is Gharghara.

4. Vagadam:

*yanmarkatapiśācādhāsyaveshasamāśrayam|
vikaṭābhīnāyopetam vāgaḍam tat pracekshate||218*

Depends on the comical costume of monkeys, goblins, etc. where in the combination of vikatabhinaya is Vagada.

5. Gitam:

*+ dhāih sankīrṇarāgairvā ++stālapṭisamyutam|
Gāyate gītamuktam tat sabhyacittānuranjanam||219*

If we sing in the combination of tala (laya) and with the help of the story (tale) or by sankeerna raga through which the people get captivated to the song is Gitam.

Perini Vadhya Paddhati:

*Samahastam bhavedādauto rippavaṇībhavet|
Tatam param padam gneyamvesāram tadanantaram||221
tuḍukākhyam tato vādhyam tatah paharaṇābhīdam|
vādhyapaddhatirityuktāperāṇasya vicakshaṇaih||222*

It begins with samasta hasta next rippavani then appreciably padam next vesaramu then tuduka instrument then paharana. In this way the manner of Perini instruments has been taught.

In this text Parsvadeva has explained in the 6th chapter named “Nṛtta-Lakshnamu” only the Desi forms which were highly prevalent in his period namely Pēraṇi, Prekkhana, Guṇḍali and Daṇḍarasaka and its sthānakas. In Pēriṇi, Paṅcāṅgas and the instruments were used for performance has been noted in the verses from 213 onwards in the chapter six.

Velugoti Sarvagna Kumar Yachendra's Sabharanjani (1949):

In Natyabhinaya prakarana he mentioned

Pushpanjali:

*Anaga pātra, ranga madhyamunaku vacci patāka hastamulatō garuḍapakshi
Rekkalavale jētulu pakkalakujāci rēkha pramāṇamugā nilaci sabhā nāyakuni
guḍkanṭa jūci yeḍamakāli meḍimeku kuḍikāli peddavrēlupōni akkaḍanunḍi kuḍivaipugā ā boṭanavrēlunu nēlamīna
tēlikagā ānci gajjelu aduru lāguna munduku kuḍi pādamu rāicedi. Īritiga mūḍumārulu cēsi sarīgānilci
dandamupeṭṭuṭa. idi pushpānjali.*

The dancer (Patra) has to come to the middle of the stage and stretching the both hands with Pataka hastas to the sides like Garuda (Eagle) and stand in a straight position and have a look (with a right eye) on Sabhapathi (Presiding Officer) then touch the right foot big toe to the left leg heel and brings back to the right side and place the big toe on the ground delicately then pull the ankle bells to the front of the right foot. In this way the dancer has to do three times then stand properly and do namaskara. This is pushpanjali.

paṭavāṭamu modalaina aḍavalaku sollu ceppabaḍiyunnavi.

Then he explained the syllables (Sollukattu) to the steps (Adavulu).

Indu mukhyamulaina aḍavalu:

The important steps are in six varieties, namely;

*Paṭavāṭamu=anagā renḍu pādاملu bhūmiyandu mōpi nṛtyamu ceyuṭa.
meḍimelu bhūmiyandu mōpi nṛtyamu ceyuṭa gūḍa paṭaāṭa manambaḍnu.*

Ī aḍavaku sollu. Taka taka taka.

1. **Paṭavāṭamu:** place the feet on the ground and dance or place both the heels on the ground and dance is paṭavāṭamu. For this step,
Adavu Sollu: taka taka taka

paṭavamu=anagā renḍu pādاملu bhūmipai numci yokapādamunandu mariyoka pādāmgulamulu lumci taṭṭa.

Ī aḍavaku sollu. Dhaga dhaga dhaga

2. **Paṭavamu:** place the feet on the ground and touch the foot by the other toe and striking the ground is paṭavamu. For this step,
Syllables: dhaga dhaga dhaga

Sūripaṭṭemu= anagā nokapādamu taṭṭi yuruṭugāvēyaka pādاملu paryāyakramamuna nuruṭukonuṭa.

Sollu. takkiṭakiṭataka takkiṭakiṭataka takkiṭakiṭataka

3. **Sūripaṭṭemu:** strike one foot and the other foot sliding the ground, has to be done in alternate is sūripaṭṭemu.
Sollu: takkiṭakiṭataka takkiṭakiṭataka takkiṭakiṭataka.

*Lakādimamu= anagā bhūmini lagnāgramulugā renḍu pādاملanu sarigā numci paryāamuna meḍimelu
bhūmināncaka nṛtyamu cēyuṭa.*

Sollu. dirguḍu dirguḍu dirguḍu.

4. **Lakādimamu:** place the toes on the ground and dance without touching the heels to the ground is lakādimamu. For this step,
Sollu: dirguḍu dirguḍu dirguḍu.

Siribiramu= anagā samapādamamdu nokapādamu mumdara taṭṭi vyatyāsamugā remḍavapādamu kudiyadīsi tarvāta mumdara naḍicīnakālu kudiyavēyuṭa.

Sollu. Tukukuku Tukukuku Tukukuku. Mariyunu bhūmiyamdu svabhāvamugānunna pādālu janghalacēta kudilimcuṭa.

Ī aḍavaku sollu.digi digi digi.

5. **Siribiramu:** from samapada strike foot in front of other foot and the second foot has to hold fast in a different way than the first foot has to done the same is Siribiramu. For this step,

Sollu: Tukukuku Tukukuku Tukukuku.

And keeping the feet on the ground in natural way and shake the shanks with the feet. Sollu: digi digi digi.

Halābhidhamu= anagā bhūmi lagnāgramaiṅmāghri yumḍaga pārśvamulacēta daṭṭi yanyapāmutō savyāpasavyamugā naṭimcuṭa.

Sollu: Takudhiku Takudhiku Takudhiku.

6. **Halābhidhamu:** placing the toes on the ground, striking the sides and sliding the feet both the sides is halābhidhamu. For this step,

Sollu: Takudhiku Takudhiku Takudhiku.

Ī āru aḍavalayokka prastāramucēta nanēkamulaina aḍavalupuṭṭucunnavi gābaṭṭi yūhimcukonavalayunu. Ā aḍavalaku sollukūḍā pai lakshaṇamunujūi cērcukonavalayunu. Granthavistarabhīticē vrālēdu. Ē yē lakshaṇamulanu vipulamugā jūḍagōruvāru ā yā akshaṇasāstramulanu jūcukonavalayunu.

nātyābhīnaya prakaraṇamu samāptamu.

The author Sarvagna Kumar has given scope to think and elaborate the dance by combining the said syllables and steps which were used. And in the same way combine the syllable which I said to these steps in order to create new syllables also said that there is no space in his text to elaborate this art form.

Conclusion:

In Sabharanjani the author just explained the Garghara part of foot work with the syllables. And he did not go for the rest of the panchangas. The new thing which he explained was Pushpanjali. In this pushpanjali he clearly showed the practical work of the dancer on how he respects the Sabhapathi in the court which is not there in the Nrittaratnavali, Sangithasamayasa, Sangitharatnākara and even in Bharatarnava. The pushpanjali might have been developed in his time (Yachandra's 1949) in the repertoire of Perini.

In Sangitha-Samaya-Sara the author explained about Perini-Panchangas which are similar to Jayana's Nrittaratnavali except Garghara. In Garghara part he (Parsvadeva) did not elaborate the footwork and the rest are similar to Nrittaratnavali treatise. And coming to Vadhya paddhati, Jayana had not mentioned about the vadhya paddhati but Parsvadeva has explained how the instruments are to be played and its order.

In Sangithasamayasa Parsvadeva also discoursed about Perini in brief and he pointed out the order of instruments and how they were used for the Perini but he did not elaborate the order. And in the Sabharanjani the author Yachandra Kumar has focused on the Garghara part. He points out one new typical part 'Pushpanjali' in Perini repertoire. But he did not clarify whether the dance has to be performed by men or women. And he did not elaborate

the complete form he just gave the syllables for the foot works in Garghara and he suggested elaborating the dance by combining the syllables and steps said by him. And he did not touch the remaining parts.

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