Social and Cultural Transition of Classical Dance-with Special Reference to Kerala Performing Art Form (Mohiniyattam)

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Study of Weightlifters’ Attitudes towards New Technologies’ use in Sports Training and Education

ABSTRACT

The paper is an attempt at understanding the specific features of Mohiniyattam, a desi lasya genre of the margi rendered in the Natyasastra, and an interpretation of their social origins. It traces the history of the desi lasya dance form from the times of old Tamil heroic poems and examines the subsequent changes in its rendition in alignment with the changing social system with the temple as the central institution. The Brahmin land lords and the temple that was also a big landed institution decided the character of the dance. How the women performers of devotional dances in the temple became temple courtesans and performers outside the temple for the gratification of the land lords and local rulers, are examined in the paper.

Keywords: Devadasi, Desi, Margi, Mohiniyattam, Natyasastra.
Introduction

*Natyasastra*, the very famous work in India is the basic reference text for classical performing arts. The performing art *Mohiniyattam* is choreographed and practiced on the basis of this text. *Thamilakam* is a unity in which many musical instruments and dance forms are choreographed in many ways. The dance forms based on this text is very lengthy and in series and there is a transmission through the ages which subsequently formed the art of *Mohiniyattam*. There are many dance forms practiced in ancient Kerala and *Mohiniyattam* was choreographed in the present style subsequently. It is indicated as ancient period, the period that of *Pazham Tamil* songs. In *pazham Tamil* songs especially in 'Pathittupathu', the dancers, singers are described as *Panar, Kuthar, Padini, Virali, Vairiyar*. The dancers - female artists are mentioned *virali* in the period of Pazham Tamil songs.

“They hands are adorned with bangles and they have beautiful eyes as like in pictures and their breasts are very beautiful as flowers. Likewise their hips are beautiful by using unique silk of *Thamilakam* and their hairs are attracting bees.” They are using gold ornaments and praising their Chieftain Cheralathan. In their songs they praised their king who provided very delicious food in various types and arranged newly composed music concert with *Madhala and Veena*.

**Review of Literature**

There are many *Pazham Tamil* songs describing the *virali*, their body structure, dance, art in which they were interested. These dances are mainly used to play for pleasing the village chieftains. They are *Urkizhanmar, Malirmannan, Vendan*. They had peculiar political structure for implementing their powers.“Very powerful chieftains were emerged through war affairs and competitions between gothras for money and other things. These chieftains were known as *Muvendan*. Such *vendan* is namely *Cheran* whose power was established in middle Kerala which was extending to Thrissinappilly. Other *vendans* included *Pandya and Chola* have collected wealth through war affairs. They are known as *Velirkal*. Their functions include the distribution of wealth of *Maravar, Vettuvar and Panans* who led with wars and sang songs praising the king” (Rajan Gurukkal 319). As earlier stated, the *virali*s were interested to maintain their beauty of body structure and danced in presence of chieftains. The terms viral indicates the emotions which absorbed in mind and expressed thereafter. The chieftains always were making wars for gaining *Maruthu* which included paddy field.

In *Chilappathikaram*, there is a description with respect to the dance of Madhavi and her *Rangapravesam* (Arangettukathai). That Madhavi used to dance for pleasing the king. There are two types of dance *Desi koothu and Marga koothu*. Madhavi was well expertised in 11 types of dance.

In *Chilappathikaram* the dance is divided and called as 'Eruwakaikoottu'. Smt. Nirmala Paniker (39) analysed these and divided as *Margikoothu Desikoothu, Akakoothu-Purakoottu, Kuravkoottu Varikoottu, Tamilkoothu*
Aryakoothu, Santhikoothu Vinodakoothu, Vasaikoothu Avinayakoothu. Koothu, koodiyattam had been has given prominence to devotions. On the other hand Mohiniyattam choreographed on the basis of desi style. Smt. Nirmala Paniker described “the Mohiniyattam as a dance which was originated in ancient period of Kerala and influenced by deva dasis. In Thamil region devadasi system existed in the early centuries of AD. But in Kerala they reached only 7th or 8th century”. Thamilakam is a region in which Kerala is included. The region in which Kerala not included is known as Tamilnadu. There is no sanskrit usage as 'devadasis' in Tamilnadu. The term 'devadasi' is used and spreaded in 6th or 8th century throughout Tamilnadu. But in Kerala there was no term used as devadasi even in 8th and 9th century. The term Thevaradiyal was used in Kerala. The usage of devadasi was stated in later period.

Thevaradiyal is a term denoting devadasis who included Brahmin land lords. It is not proper to mix it up with the period of Pazhamtamil, the period of temple and other period relates to Manipravalam. The period of Pazhamtamil was followed by temples and Manipravalam period.

It is a question when the term Mohiniyattam is used first. The earlier form of dance cannot be called as Mohiniyattam. In Tamil Nadu there were a group of Thevaradiyar who believed on Saiva culture and used to worship Shiva. So they absorbed the energy of Thandavam and choreographed very rhythmetic speedy steps, actions in Bharathanatyam. Thevar as earlier stated Brahmin land lord and the ‘Adiyar’ of temple god were women who performed dance in later period which at brahmin Illam (House) theaters .The women were restricted to enter here. But some danseuse who performed dance in these theaters had gained dignity, power, positions through the wealth gifted by the Naduvazhi's (Land Lords).

It is said that Pulavar were academicians. They included Brahmins, Jainer, Budhist. Subsequently, the group of Brahmins were enhanced in numbers and started to cultivate the gifted land and they raised their positions to the level of king in parallel to the structure of powers existed then. In “Manimekhala” which written in continuation of Chilappathikaram included some Budha religious principles. “Manimekhala” who is the daughter of danser Madhavi and Kovalan. She was not belonging to the noble caste. Manimekhala is a ganika who expressed her beauty through dance and songs. The material fact is that the dancers expressed their beauties and performed their arts for pleasing the powerful land lords invokes sexual desires.

In 8 to 10 centuries the Brahmins reached in higher level of position and oriented to the temple. They had given prominence to devotion and encouraged the temple arts Koothu, Koodiyattam. At the same time these Brahmins, land lord and their feudals were used to get together and arranged the performance of other type of dance. Other temple arts except Mohiniyattam composed and choreographed through Margi style giving prominence to Bhakthi and Mohiniyattam was choreographed in a way to express sringara on desi style. There was no spiritual element and beauty in that dance and they only interested to achieve wealth. The dance changed social structure in later period and it was
performed for land lords other than the lord of temple. Subsequently the social structure was changed and devotion (bhakthi) was created by then social structure.

“There was literary creation centralising Thirumaruthoot Unniyachi, Unnichiruthevi of Srinkapuram, Unniyadi, Unniyachi, Cheriyachi, Mallinilavu. Many poetical works were written Suka Sandesam, Koka Sandesam, Uthara Chandrika, ShivaVilasam, Chandrolsavam, Unnichiruthievi Charitham. Where are the brides of god who adorning the position of Adiyar, Adikal, Adichikal and following the path of purity. Where are the bride who played dance invoking sexual desires of landlords and received the rewards like Manavimenaka, Manachemanthika Maralekha. What a pitiable degradation ending in misery” (Kalyanikkuty Amma 66)

Mrs. Nirmala Panicker expressed her opinion that the art Mohiniyattam is a style followed by the tradition of temple danseuses. Actually it is an art which is not deviated from the tradition of pazhamtamil dancers in such a period. These dancers had pleased the land lords and rulers physically, mentally and attained wealth and they handled the powerful position in that period.

It cannot be considered that dancers were following the devotional path in the history of cultural aspect of Kerala and simply they pleased the rulers through their art. In the other aspect they pleased the rulers through choreography of dance in the bhava of 'Sringara' (Romance). In such a situation what is the meaning and relevancy of jeevathma and paramathma relation? In other words the temples are the powerful centres of devotion. The drama theatres are called as 'Koothambalam' in which this art of mohiniyattam and dramas were performed. The dramas are originated and derived its style from koothu and koodiyattam performed in 'koothambalam'. The temple culture got access in the history of Kerala after a long period in the luxurious life of landlord but the dancers have no access to the personal life of wealthy section. The Dravida culture accepted the consequential life styles of these artists and it was spreaded there. These dancers designed mohini attaire and adapted the life style of dancers of earlier period. In other words they have not followed music like keerthans, vision of spiritual life and communication to god. So that earlier Malayalam Poet Kunjan Nambiar expressed his opinion that, this art was pleasing some people only who had no serious outlook and inner vision. The main aim of dancers only to invoke 'kama' in the actions of beauty and they used to play dance only for this purpose. That is why they followed 'Dravida nritham' and 'bhasha'. In the subsequent stage of manipravala, it derived its base from 'mukthakas'. The main contents of mukthakas are related to kama rasa.

In 1930's Rani regent had prohibited mohiniyattam when she ruled over Travanacore. It can be understood that the position of these dancers were in a down trodden level.

Mohiniyattam is at present having very prominent place in cultural aspects of Kerala history through Sathamithrunal and Vallathol and also through Kalamandalam Kalyanikuttiyamma. But it is to be understood that even though this art form is transmitted through many changes, it is not deviated much from the social value of old dancers as devadasis. Before reaching the analysis of the term Devadasi it seeks more explanation. It is a sanskrit usage which originated in the
subsequent period. In the natyasastra, the dancers are called as 'Vilasini' and 'Swamini'. Swamini used to perform dance for pleasing gods and the songs were composed in the format of keerthanam. In Natyasastra, there is no such term as Devadasi. But the terms Vilasini and Swamini are used instead of dancers. Vilasini performed dance for pleasing landlord and upper strata of society. Anyway Natyasastra expressed these two terms for denoting the dancers by attributing a special hallow and a very peculiar poetic style.

The seventh song on *Nalam Pathu*\(^4\)
The seventh song on *Moonnam Pathu*\(^5\)
The seventh song in *Ancham Pathu*\(^6\)
The seventh song on *Aaram Pathu*\(^7\)
The seventh song on *Ettam Pathu*\(^8\)
The First song on *Ancham Pathu*\(^9\)

The First song on *Aram Pathu*\(^10\). All in these songs Koothar (Dancers) are mentioned.

In *Pazhantamil pattu*, the terms used as 'Kondimakilar', 'Viralier', 'Parathiar', 'Kuthiar'. These artists used a special drum and hanged one musical instrument in the neck. From the *Pazhantamilpattu*, it can be noted that there are some sections such as 'Koothar' and 'Panar'. The dancers are also mentioned as 'Vayariyar', 'Viral' and 'Padini'. In *Pathittupathu* the body structure of dancers was praised by then poets.

Devadasi traditions developed subsequently from the *Ganika Sambradayam* and later stage this culture was developed from *gothra* style to urban way of life with the spread of buddha religion. It is narrated in pali literature also. The archeology emphasized that urban culture established with the rise of third century BC. The wealthy class included Dhalapathy and Varthakapramanis and they protected those artists apart from king and queens. This culture later changed into a peculiar style considering the beauty of ladies as significant and accepted them as a public wealth. The impact of this attitude caused the origin of Ganikas. These Ganikas were very much knowledgeable persons in artistic cultural level and they were well trained in sexual play also. They led a life with the interest of upper caste and satisfied the desires of wealthy people. The wealthy people included the family members of royal class and Brahmins. They also included vysya community of that period and the pattern of life styles of Devadasis and Ganikas are graded up. The division of labour based on caste system and temple oriented administration are considered the kinetic channels of energy of this powerful class. The said temple later developed as centres of these powers and established their social religious supremacy with dancers and wealthy people. Their spiritual and devotional music are used only to carve out the religious consciousness and lastly Devadasi sambradayam developed (Rajan Gurukkal, 2009, 340)

As per the temple culture from 7\(^{th}\) century onwards 'Thevaratiyar' with the development of temple became famous. Out of this temple culture 32 gramas became established and they settled temple with peculiar structure in culture.
and Architecture. The Aalvar who are following Vyshnava and Nayanars used to follow saiva culture had developed Bhakthiprasthanam. The thevaratiyar earlier mentioned lived in the period of Periyazhwar and Aandavar. They are mentioned in literature such as Jeevakachindhamani and Nalayiram Prabandham. The meaning of these terms are used lately in Aagamas and sometimes they would called as Ganikas, Dasi and Narthaki. In some rock inscription it is seen that the Ganikas are exempted from taxes. In Chokkur inscription one Nangai is mentioned in AD 932. This was the first inscription mentioning about Devadasi. In Chitaral inscription some terms are used to denote Nangaiar as Thevadichi and Nangachi14. In one inscription of 70th year Indu Kotha Varma, Nangachi is mentioned as Menthelipurath Changaram Nangachi. In Nedumparam Thali inscription AD 934, it is mentioned that Thripura Mahadevi or Sreedhara Nangachi on 18th year of their reign of Baskara Ravi Varma donated landed property12. In Thiruvalla temple Cheppedu (some terms are used Uppachiar (marar), Nangaiyamar (Thevadichimar) after the terms of Bhatta. In some inscription of temple there are terms with respect to Kantharpiyar, Nattuvanar who used to play musical instruments and dance. The dancers performed arts for festival in temple and daily evening poojas. But they are considered as middle class and other working section in temple were belonging to lower class13.

In Karnataka, Dasis are divided into four types. The person who played dance in temple are Devadasis who are well to do class and other division who played dance for marriage purpose are called as "Maledavaru" and Kazhakam people are considered as Ganikas and the lowest class is Sulaiyavaru14.

As per description of Cholas Sasana in Tamilnadu, the Siva temple divided this section of Devadasi as Devadasi dancers of palace and dancers for festival occasions. The dance is derived into many aspects based on Natyasastra and it is based on Bhava and Keerthana15. In temple inscriptions of Thrikkakara, it is seen that on Thiruvonam there is a ritual to perform Ten Koothu (dance) to Vyshnava16. In Kollam Rameswarathkoyil temple, Thirukuthu and Kalyanam koothu were conducted. It is performed even at present by Chakyar on rohini day of Vrischika month. In 7th Century, it is written by Dhandi a poet that a lady Kanthukavathi danced for getting a suitable husband rightly. The dance accepted the style of Mohiniyattam such as offering prayers to Bhagavathy and playing ball. In Kandiyur Subramanya temple the sculpture expressed the unique style of Karanas used by dancers in 11th Century. In Kannada Taluk region, Devadasis are known as Basavi. The Grama in which the Devadasis are lived is known as Basendraru. It is a very ordinary ritual there to conduct marriage symbolically by giving the dancers and unmarried spinsterrs to god. This is called Penkettu by Ilamkulam17.

The culture of Devadasi system is known to us from Manipravala Kavyam of 13th and 14th century. Before that in the reign of perumakkam temples reached the zenith of its glory and upgraded to a social centre. The daughter of Kulasekharaperumal who wrote the Koodiyattam such as Thapathi samvarana and subhadra dhanyanjayam was a Thevadichi. From this, it can be understood 'Devadasi' system was in existence from 9-10- centuries onwards. From Thrikodithanam script, it is evident that there was a prominent place for dance,
music, and musical instrument. It is mentioned in 'Oruvayil' that Panchamahasabdam (great sound of 5 instrument) was performed in Neerattupalli by Nanturai Natuvazhi. Likewise, in the script of Thirunelli, it is seen that there was an instruction from Natuvazhi to perform Panchamahasabdam with Sreebali which includes 4 drums, 1-Thimila, 1-Chengila, 1-Ithalam, and also performed by Kuzhal. Thevadichies are considered as part of temple culture. Manipravalam Krithi reflects the social atmosphere in the age of 13 and 14 centuries. Unniyachi, Unniyadi, Unnichirudevi etc., were the famous devadasies in that period. Kandiyoor Thevidichi Unnithirukootathithi was the wives of King. It is believed that the heroine Uthara Chandrika in Manipravalam was a member of Chirava royal family.

The ancient form of Mohiniyattam is specially mentioned in the analyzing part of 'Vyavaharamala' which was written in 1704 probably. In the later period it can be seen in the ‘Thullal Krithies' of Kunchan Nambar. The origin of Mohiniyattom was closely communicated with the story of Vishnu, who impersonalized as Mohini at the time of 'Palazhi Madanam'.

The other story is of Parvathi Devi, who tried to invoke Shiva for the creation through the performance of Mohini Nadanam. Subsequently, Shiva was attracted and created universe. Parvathi is the first artist who performed Mohiniyatham in Kaisika Vrithi. Likewise, many stories are in existence with respect to the origin or Mohiniyattam. These stories are indicating the devotional circumstances of Mohiniyattam and its sanctity.

Devadasies were used to perform ‘Kottipadi Seva’ in the lower step of Sopanam out side of temple. In that phase, these Devadasies analyzed given the highest position in society, and they knew about 64 types of arts and their performance also. In the inner side of temple these Devadasies were taken place in the performance of Koodiyattam. The main object of these arts and its formation was the expression of Bhakti and the dance was performed with the background of devotional songs. When this form was performed it superseded the devotional aspect and attained a special aesthetic sense and happened to achieve pleasure. The real devotion of these Devadasies towards god was not simply invoked in the creation or performance of Mohiniyattam. The social influence of Mohiniyattam can be seen in the inner layer of this art. The division to got was not an important element to that society. In the interpretation, it finally comes out in Vyavaharamala of 16th century also. This term 'Mohiniyattam' was used to denote the authentic style of Mohiniyattam which is followed by contemporary art of Kerala. It is mentioned in Vyavaharamala that Guru (teacher) had given vocal support sitting in the back stage. When this art form gained the name Mohiniyattam from that date onwards. It was not performed in the temple.

In such a period these Devadasies were not belonging to the lower strata of society. But, it is to be noted that they were the wives of Kings and their Samanthas. They were very famous in their beauty and their performance in the arts. It can be seen obviously in Achi Charitham and other Sandesa Kavyam.

Ilamkulam indicates in his works about 'Thevadichi Sthaanam' in his work, which presented in Vadakummathan Temple, Kandiyoor Mahadeva Temple and Sucheendra. These Devadasies got special nick name also Datha, Vikritha,
Bhrithya, Bhaktha, Haritha, Alankara, Rudra Gathika and Gopika etc\(^1\). These names are used to denote their position in the temple, and specifying their particular work in the temple. It is applicable to the Thevadicies of Kerala. It is obviously clear that these Devadasies were in existence before 50 years back in Kochi and Travancore and it is known as Thevadikal, Dasi and Kadikkal\(^2\). These are two types of Devadasies in Kerala Temple. Usually, serving to god and offering were performed by 'Murakhudi' section and special services were done in the festival times by Chirappukudi\(^3\). Balarama Bhartham written by Karthika Thirunal Balaramavarma in 18th century is a book in which 'Mohininadanam' is mentioned. He also expressed his opinion about 'Lasya Thanthra'.

The Devadasies of Travancore belonged to Nanchinattu, Vellala cast. These were 'Kovils' (Sanctum) in the house of Devadasies. In these houses Bhajans and festivals were performed as like in the temple. These festivals were known as 'Vasantholsavam'. The names of Devadasies houses were availed in the Manipravalam Krithies, such as, Kandiyoore Cherukara Veedu, Puthoor Bhavanam at Chittilappilly, Parakkattu and also Thachappily. In the opinion of K.T. Ramavarmma (Kama Pooja, 2017-p 42) there were many divisions among Devadasies\(^2\). It is also be considered that Medini Vennilavu in Chandroolsavam was a Brahmin lady and the member of Kounothara are Samantha family. The leniency of Devadasies were devolved in their other cast as expressed by M.G.S. Narayanan. They followed the studying of dance and immoral life and lastely devolved in the sub castes of Nair.

The origin of Mohiniyattam, its transitions were indicated in the above period. They have roots in Dravida region especially in the state of Kerala. The 'Viralies' followed the above mentioned art form of dance. This style was later developed as per the Margi style of 'Natyaastra', such Bharatha Muni divided all the actions, movements, expressions, their rendition in Margi style in his work 'Natyaastra'. The song of dance were mainly used to praise Hindu Gods and mainly communicated to their stories.

The 'Viralies' were the first division of dance heritage of Dravida Kerala. Their style was developed later as per the Margi style of 'Natyaastra'. The style followed by 'Viralies' was not having the peculiar structure. But, later the theories helped a lot to create a strong foundation and theoretical form to Mohiniyattam. The Lasya form of dance in Natyaastra was emerged without any change. The 'Rasa of Shringara' was unavoidable element in 'Mohiniyattam' for its completion of work and perfection also. They tried to invoke 'Kama' esthetically in this art form and it was reflected in the Karana and the movement, which are used to support for perfection to the beauty of lady dancers. The sculpture of Mohiniyattam be seen in Thrikodithanam Temple and support this theory likewise, 'Karanam' were reflected in these sculpture and in the poses of dancers. There is a prominent place for these movements and expressions for fulfilling the perfection of esthetics of sense of society. That is why Mohiniyattam survives with other form of dance in the aspect of beauty rendition and expression.
Methodology

The main issue which is to be analyzed in the context that all the forms of classical dance are choreographed and their structure is framed within the strict rules of rhythm, expression and its synchronization. There is a possibility when analyzing on historical aspect that the dance form is the natural reflection of human emotions then the technicalities and its essence are developed upon the physical actions linked with each other which varies with each region. The thought in that aspect based on the expressive implementations of language and its various methods. Then the method Desi is in existence throughout all the ages of the historical development of dance. That means Desi is only the deviating style of Margi. The dance form of India and its performing style are originated with deviation in each region varies with the language. Why it is told that the Natyasastra is the basic text of dance? The basic text of language would not be the reference text of Grammar.

Style and rendition of performance of Mohiniyattom.

The art form Mohiniyattam includes the element of Nritha, Nrithya and Natya.

The term Nritham is based on Sudha Nritham or dance which only includes Adavu or steps.

The other division is Thala Vadyanusari Nritham, which denotes the performance of Nritha accompanying with orchestra.

The last one is Geethakathi Abhinaya which makes the Nritham giving prominent for acting or Abhinaya.

'Natyam' is the expression of Mudra giving support to Abhinaya according to the lyrics of song.

The 'Angas' (Head, Hands, Chest, Sides, Hips, foots)

'Prathyangas' (Shoulders, hands, Back, Stomach, Thighs and Ankle)

'Upangas' - Eye, Eyebrow, Pupil, Cheek, Nose, Lips, Teeth, Tongue and Face.

These parts are used in 4 types of Abhinaya.

The movements of body parts to perform Nritha is technically known as 'Adavu' or steps. It is divided into many sections, such as,

Alolitham, Nimmonnatha, Dhamda Bhramari, Thi Thi Thai.

Alolitha- Includes Adavu of subtle movement and in this movement Adavu body gently move in a round form to both sides.

Nimmonnatha- Denotes the high and law position of movements between sitting form and straight structure.

Dhamba- The term 'Dhamba' used to express the 'Veerabhava' which is the expression of the hero.

Bhramari – is the circle movement of body used to take Adavu – swirls

Thi Thi Thai- used to conclude one set of Adavu. Apart from it, Theerumanam is also used to play.

The other part of Adavu are known as Chari. The 11th chapter of Natyaya Sasthra mentioned about Chari, There are different types of Charies for expressing
Nritha (Adavu), Vyayama (exercise) Yudha (war). They are known as 'Bhramachari' and 'Akasachari'. But, in Mohiniyattam, the term used as in the 'moving part'.

In Mohiniyattam, there is not much importance for exercise and war like steps. So that, these 'Charies' are used to move either side and front and back. 'Charies' are divided into many sections, they are:-

- Valayam, Ninnatha, Dakshina Parswa, Umnatha, Alolitha, Drutha, Mridula, Tharumi, Pravana, Nagabandham, Dwiparswa, Smera, Sama Parswa.

Mandalam are divided into 10 in number- Sthanakam, Mandalam, Vysakham, Ayatham, Aleedam, Prathyaleedam, Artha Soochi, Parswa Soochi, Aswa Krantham, Roditham

According to famous dancer Kala Vijayan in 18th 'Pada Bhedas' based on Natya Sasthra, Abhinaya Darpanam, Samgeetha Rathnakaram. They are mentioned as below:-

Samam, Vaishnavam, Anchitham, Kunchitham, Swasthikam, Parswa Soochi, Puro Soochi, Pushtha Soochi, Agrathala Sancharam, Parshnikam, Udkhaditham, Khadithothsedham, Thaditham, Marditham, Agragam, Khaditham, Parswagam etc..

In the movements of foot, there are different types of Padagathies are used.

Hamsa Padam (Foot of Swan), Mayoora Padam (Foot of Peacock), Kukkuda Padam (Foot of coke), Mandooka Padam (foot of Frog), Naga Bandham, (which is used as body circle of snakes)

There are 108 ‘Karana’ mentioned in the Natyasastra of Bharatha Muni. The terms ‘Karana’ denotes the interim stage or duration between the use of Anga and Prathyanga’ As per the opinion of Mrs. Kala Vijayan, it is impossible to express 108 ‘Karana’ in practice of Mohiniyattam. So that, only 15 ‘Karana’ is included in Mohiniyattam. They are mentioned as below:-

Anthollithat, Mrigangi, Adharva, Prabhulla, Chankranika, Salabha, Urdhwamukhi, Khadangi, Lolitha, Mrigekshna, Vilamba, Bhamda, Bhramara, Suchana, Uddhwasitha in practice.

There are many Vrithies in 22nd chapter of Natyasastra mentioned by Bharatha Muni.

Bharathi Vrith

It gives prominent towards the dance of Indian male section and does not include women and in this 'Vrithi', the words are used in Sanskrit language.

Kaisika Vrithi

The costumes of dancers are very beautiful and it is adorned by women naturally. Kaisika Vrithi includes Nritha form which is pure dance and also Geetham(songs). It gives prominence to Sringara Rasa which is expression of romance and usually played to invoke Kamarasa (sexual indication).
Arabhadi Vrithi

It includes Krodha (violence). As mentioned earlier, Kaisika Vrithi applied in the form of dance and its aspects of romance and used in pleasing situation between the course.

Sathwathi Vrithi

It gives prominent to purity of mind sacrifice, pleasure and the expression of 'Sokarasa', which is used in a male foot. This 'Vrithi' is played by males. It expresses the Rasa of Veeram, Albhutham, Roudram.

Arabhadi Vrithi is applicable to Roudram (violence) Bhayanakam(fear), and Bharathi Vrithi is used in expressing Karunam (sympathy and pity) also.

In Bharathanatyam, all these four Vrithies are expressed. The basic Rasa of Kaisika Vrithi is Sringara (romance). The sexual pleasing and suppression emotion of couples are the main theme when these Vrithi is used in the art form.

The Sringara Nayika, the heroine expressed romance is performed when they are started to play the characters of Mohiniyattam. These Nayikas are considered as Ashta Nayikas.

Vasaka Sajjika, Viraholkhanditha, Swadeena Bharthrika, Kalahantharitha, Khanditha, Vipralabda

Proshitha Bharthrika, Abhisarika

On the basis of Bhava, heroines are divided into 3 types mentioned as follows:

They are, 1. Swakeeya
2. Parakeeya

1. Swakeeya type of heroine find pleasure with the sexual activities involved with her own husband.
2. Parakeeya, this type of Nayikas or heroine for attaining pleasure depends upon other person except husband without his knowledge.
3. The type of Samanya Nayika, achieving money accepts other person and other husband.

On the basis of age Nayikas are divided into three types.
1. Bala, who is very innocent girl till her attainment of 15 years age.
2. Tharuni, who enjoys life till her 16 to 30 years.
3. Prouda, which is the section of women who receive the bitter in sweeter aspect of life till the women of the age 30 to 35 years. (Kalavijayan 300)

On the basis of nature heroines are divided such as,

- Dheera (bold)
- Adheera (not bold)
- Dheera Dheera (verybold)
The women, namely, Mandodari wife of Ravana is an example of not bold women and helpless in front of the the image of Ravana. On the other hand, Sathyabhamma and Kaikeyi are very bold women.

The dance 'Mohiniyattam', is differentiated from other classical form by creating such system, method and structure.

'Natyasastra' differentiated the manners, characteristic of noble women and prostitutes.

The emotion which invoke sexual pleasure, the looks, attitude, touching manner of ornaments, ears, portraying imaginary pictures with leg, showing breasts and naval, hair styles etc., for denoting the lady who are intending in sexuality or pleasure derived from it.

The noble women is different from this type of lady. The prostitutes often used to walk solely with a sexual outlook adorning peculiar ornaments. On the other hand, noble lady walks with a fear in mind wearing Purdah and bowing her head.

The Nayikas of Manipravala having similarity with the expression of prostitutes. The slokas are praising the lady and their feature. These literary creation help to form the indication and expression of manners of these ladies. The 'Nayikas' are well versed and expertised in dance. So that they are the extreme beautiful women in the imaginary and aesthetic concept.

The dancers of Mohiniyattam is described as who achieved excellence in dance which is the wealth and Dharma of her own family who achieved the matured Bhava and efficiency through practice and who are having good and well body structure, beauty like 'Rathidevi' and the male dancers are handsome like 'Kamadeva' respectively. They followed the rhythmatic pattern of Thaka Thaka (Nirmala Panicker, 2017, P 91).

According to Smt. Nirmala Panicker, the dancers are called Mohini who used to play dance according to rhythm, lyrical beauty of song with pleasing face and having unique look in their eyes. They have to achieve the flow of action of hand. The 'Uthshiptha padam' is used in looking right side and expressing insult and avoidance. These types of expressing are used in 'Jaggani' Nritham and 'Yachana Vicharam'. On the other hand dancers who were the custom for invoking romance and breaking the Rasa use as 'Paryaya Rechitham'. There are different types of postures in the movements of foot Sama padam, Hamsa padam, Kukkuda padam, Manooka padam, Mayoora padam, Sarppa padam. It is written in the Balarama Bharatham that these dancers have to be shown and performed in palaces and royal court for achieving harmony in life. Hence, it can be considered Mohiniyattam achieved more popularity in that age. This art form developed through variety of ‘Desies’. In the northern region there emerged (Kerala), Poli, Chandanam, Esal, Mukoothi, Kurathi having folk culture. Earlier stated after getting the name as Mohiniyattam, this art form was not allowed to perform in inner side of temple. But, Maharaja Swathi Thirunal contributed much to the development of Mohiniyattam by writing Padam, Varnnam, Javalies. So that this art developed into a unique level on the strong basis, method and system of 'Karnatic Katcheri Sampradayam'. As part of Navarathri festival in Padmanabha Swami temple with performed with a new
style of choreography. The *Uthsava Prabandham* written by Swathi Thirunal were began to be performed. He has composed about more than 80 *Padam*, *Varnam*, *Tillana*. The poet in his royal court also created about 25 *Padam* and composed 5 *Varnnam*. Maharaja also appointed a group of dancers in palace to perform *Mohiniyattam*. In northern Kerala, *Mohiniyattam* has got a folk touch while southern Kerala, it was choreographed in aesthetic classical Karnatic style. In the year 1900’ Max B Fuller published his book ’The wrong of Indian Womanhood’. In that book he represented the temple dance in an indecent method and its presentation was not in a modest level. In his opinion the expression of face *Mudra* of hand poses to invoke sexual pleasure only. This victorious outlook based the disintegration of *Mohiniyattam*. Subsequently, Rani Regent prohibited *Mohiniyattam* as per law in 1930. But, dancers’ submitted petition and the law were amended. In 1940, it was declared that the performance of *Mohiniyattam* without remuneration was a very sacramental performs.

*Kerala Kalamandalam* established in 1930. This *Mohiniyattam* has achieved its own unique classical style in Margi method avoiding differences of region. The basic foundation was given to *Pdam*, *Varnam*, *Thillana* under the guidance of Guru Krishna Panicker. His disciples Kalyani Amma, Madhavi Amma provided expertised training to this act and Ilathalam, *Maddalam* were used in that period for orchestra.

Later other renowned artist Kalyanikutty Amma has choreographed in a peculiar style for the performance and she has given a special identity to the art. It is choreographed as ‘*Aattaprakaram*’ and her student tried to give a new life to *Mohiniyattam*.

**Findings**

There is no dance form in India which can be called as Indian dance form. All the dance forms are framed within the structure of *Desi* style. Then the Natysastra is the best reference text with respect to all the dance forms which follow different *Desi* styles. Certainly *Desi* is not a subsection of Margi. It is only the mixture of different *Desies* and finally called Margi. The origin and former form of *Mohiniyattam* is started from artistic performance of *Virali*. This performance of *Virali*es is based on *lasya bhava* (the expression which is so subtle and soft with romantic attitude). It was performed in the economic system which absorbed the elements of agro pastoral society. The main aim was pleasing the royal category especially rulers.

Subsequently it was performed with the aim to please land lords and subordinates of kings or rulers. In the age of temple culture usually the lady artists performed the dance which related to devotion. At the same time, this dance form was performed in temple and side of temple for spiritual pleasures.

*Kerala Kalamandalam* at present the Deemed institution has provided authentic classic methods, practice, and theory for *Mohiniyattam* performance. This institution has refined and imparted refined style the costume, music, style of performance. The final output in the present style of *Mohiniyattam*
It is crystal clear that the transition stage of Mohiniyattam was highly influenced by the social, political structure of Kerala. The art form subjected to chance due to its feeble structure and application of misguided rules. The Mohiniyattam is even now also subjected to changes undoubtedly by the efforts and creativity of many artists.

Conclusion

Natysastra is a prescriptive text and theory of all dances and dramatic performances. Based on the Natysastra theory a Margi form has been conceived by many scholars. They identify dance forms in the regional culture as its desi form. Mohiniyattam as a desi form is expressive of contemporary social system, its passions and values. Dance became a rendition for the gratification the most influential in society. Their gratification became central. A classical dance thus got transformed into one that gave importance to gratifying body movements. It marked a shift from the genre of higher aesthetic performance to that of lasya and sensual gratification.

End Notes

Netumpuram Tali inscription of Kota Ravi’s 17th regnal year, 900 AD (P. Parameswaran Pillai, Pracheena Likhitangal, pp. 159-162). Elamkulam, Chila keralacharithra Prashnangal, pp. 57-58. MGS Narayanan, Perumals of Kerala, Appendix, Index No. A.9
V S Sharma dance and music of south India – A study in relation to the Sanskrit tradition – International School Of Dravidian Linguistics TVM, 2007,p 29
Parameswara Aiyrer, Ulloor. Vyavaharamala. Gov't.of Travancore,1925
Edgar Thuston and Rangachari, K. Castes and Tribes of South India, Madras, 1909. pp125-153
Pure dance -There is no literature, swaram, geetham. Only 'chollu' are used according to rhythms and play by moving anga, upanga and Prathyanga beautifully. The examples are poorvra..ranga. Of Kathakali in Koodiyattam.

Thala Vadya Ansari Nritham.-The swaras are taken by the dancer for singing in any raga (tune) and dancing according to the rhythm. Angakaries are used to express Nritham.
Jathi Swaram
Swaraj Jathi is example Leefakathith, Abhinayathunka Nritham.
Much importance is given to Nritha- for that special 'chollu' are used in a systematic tune through classical form and choreographed including sahithya (lyrics) in the end. Thillana-Cholkettu Kalavijayan,M.Mohiniyatam Ariyendathellam.pp97-98
Vasakasajja- The heroine who is using wake-up with ornaments in the suitable day on which her hero is coming for attaining pleasure of sex.
Viraholkhunditha- The heroine who involves in many matters and becomes depressed due to the reason that her Nayaka is not coming to see her.
Swadheena Bharthruka-The Nayaka is residing with her. For the pleasure of foreplay and this Nayika enjoys the presence of Nayaka.
Kalahantharitha- The heroine become furious on the Nayaka is not coming near to her.
Khanditha- The Nayaka is more interested in other lady and not interested in coming near to the real heroine. So that heroine becomes sad.
Vipralambha-Who sent lady messenger and decided the place for union, but she was cheated as he has not arrived.
Proshitha Bharthruka- The hero is going to another places intending to do many matters. She has carelessly done the hair style and curbs.
Kalavijayan-Mohiniyatam Ariyendathellam.pp298-300
Hamsa Padam- The foot of swan- The front portion of foot touches the floor very gently and after that whole portion of foot has to be pressed on the floor and moving forward through Hamsapada. It is to be repeated alternatively. When front portion of leg touches the floor the body is to be raised with the level of Kalmendalam. When the foot touches the floor body has to be lowerd to the level of aramandalam. With these movements the dancer has to inhale and exhale and move the body very softly. This step is used oftenlly in Mohiniyattom. Which is as like as the movement of swan
Mayoor Padam- The Foot of peacock- The front portion of foot has to touch on the floor and twisting the body speedily to the sides. It likes as the dance of peacock moving the feathers in rhythmic pattern.
Kukkuda Padam- The Foot of Cock- It almost like as the movement of cock in pattern of gentle rhythm and adavu(steps) used to move for this padam as ‘thithithai’. When the (thithi) is used body moves forward and on the time of ‘thai’ body stop the rhythm in Sama (equalization)

Mandooka Padam- The Foot of Frog- One foot has to touch the floor gently and bending the body in a subtle form. Suddenly the same leg has to move forward and the body has to be straightening up. The other leg has to put in a equal position of the leg which is put forward earlier. This step is almost similar to the jumping pattern of frog.

Sarppa Padam- The foot of Serpentine- Using the thump of foot for picturising the half circles on the floor alternatively. With the movement of the foot the body snd eyes are to be used in the same direction. it denotes the movement of serpentine.

Apart from these movements there are Gajagathi- imitating the walking style elephant. Mruga gathi- imitating the movements of deer. Khaga gathi- The flying style of birds. Malsya gathi- the swimming style of fish.

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