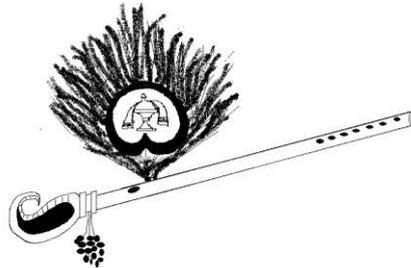


# **FINAL SENIOR FELLOWSHIP** **REPORT**



**NAME OF THE FIELD: DANCE AND DANCE MUSIC**

**SUB FIELD: MANIPURI**

**FILE NO : CCRT/SF – 3/106/2015**

**A COMPARATIVE STUDY OF TWO**  
**VAISHNAVISM INFLUENCED CLASSICAL**  
**DANCE FORM, SATRIYA AND MANIPURI, FROM**  
**THE NORTH EAST INDIA**

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## HISTORY OF SATRIYA AND MANIPURI DANCE

### Satriya Dance:



To know the history of Satriya dance firstly we have to mention that it is a unique and completely self creation of the great Guru Mahapurusha Shri Shankardeva.

Shri Shankardeva was a polymath, a saint, scholar, great poet, play Wright, social-religious reformer and a figure of importance in cultural and religious history of Assam and India.

In the 15<sup>th</sup> and 16<sup>th</sup> century, the founder of Nava Vaishnavism Mahapurusha Shri Shankardeva created the beautiful dance form which is used in the act called the Ankiya Bhaona.

Today it is recognised as a prime Indian classical dance like the Bharatnatyam, Odishi, and Kathak etc.

According to the Natya Shastra, and Abhinaya Darpan it is found that before Shankardeva's time i.e. in the 2<sup>nd</sup> century BC. Some traditional dances were performed in ancient Assam.

Again in the Kalika Purana, which was written in the 11<sup>th</sup> century, we found that in that time also there were uses of songs, musical instruments and dance along with Mudras of 108 types. Those Mudras are used in the Ojha Pali dance and Satriya dance later as the “Nritya” and “Nritya hasta”.

Besides, we found proof that in the temples of ancient Assam, there were use of “Nati” and “Devadashi Nritya” to please God.

The Ojha Pali dance bears the traditional ancient dance heritage of Assam.

The Ojha Pali dance is a semi dramatic programme which contains the beautiful mixture of dance, song, musical instruments and acting.

It has been used as medium of entertaining by which various mythological and religious stories are presented to the common people.

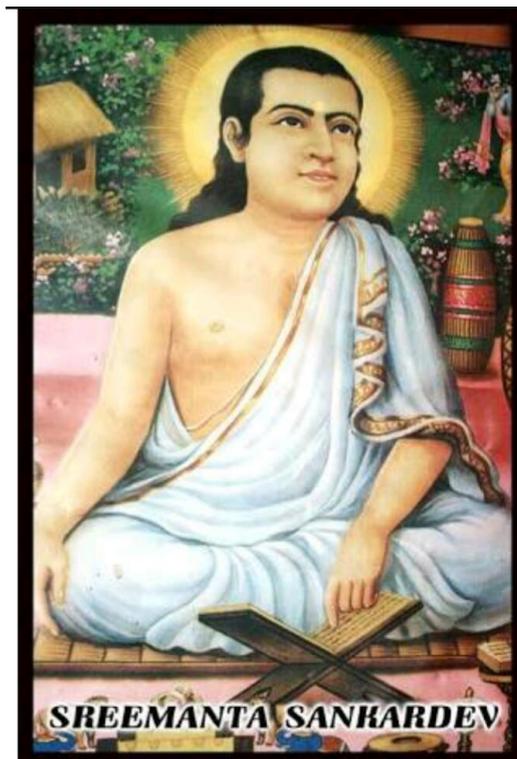
By the basis and influence of this Ojha Pali dance, today’s Satriya Ojha Pali dance is formed or created.

Earlier, in Assam people believed in Shakti Puja and they had performed various uncivilized practices in the name of religion. They performed the Kumari Puja, sacrificed various animals and even human (Nara Bali) to the Goddess Kesaikhaitee in Sadiya and in the Kamakshya Temple in Assam.

In that time Shri Shankardeva is incarnated and fought against these anti social elements reformed the Assamese society.

Sri Shankardeva created the Nava Baishnava Dharma to reform the terrible culture of that time and saved the people from the horrible darkness.

In Assam Sri Shankardeva in the 15<sup>th</sup> and 16<sup>th</sup> century started the “Bhakti Movement” or religious revolution. He has began to develop Assamese Literature, Culture, Music, Painting, Architecture, Satriya dance is one of the greatest outcome of the Bhakti movement of that time.



Sri Shankardeva enriched the Assamese culture and society with his greatest creations like, dance, music, musical instruments and singing and acting.

These all types of his beautiful creations were made only to increase spiritual and moral anxiety to the common people of that time.

He tried to reform the ancient illiterate people by means of his creations like “Ankiya Bhaona”, “Borgeet”, Satriya dance etc.with the use of various musical instruments like “Khol”, Taal, Flute, etc. He believed that by the use of tools he would succeed to publish his religion easily to the common people.

For this, he created `a place named the “Satra”, where all the religious and cultural practices could be performed. With the help of this hub of cultural and religious activity he began to spray his religion.

His religion is called the ***Ek Sarana Naam Dharma***. According to this, there is only one God and *He* is Lord Krishna. Therefore, he wrote – ***“ek deva eka seva, ek bine naahi keva.”*** and ***“Krishna bine srestha deva nahi aana.”***

In this religion the prime god is Lord Krishna though in the Gauriya Vaishnavism Krishna and Radha both are equally important.

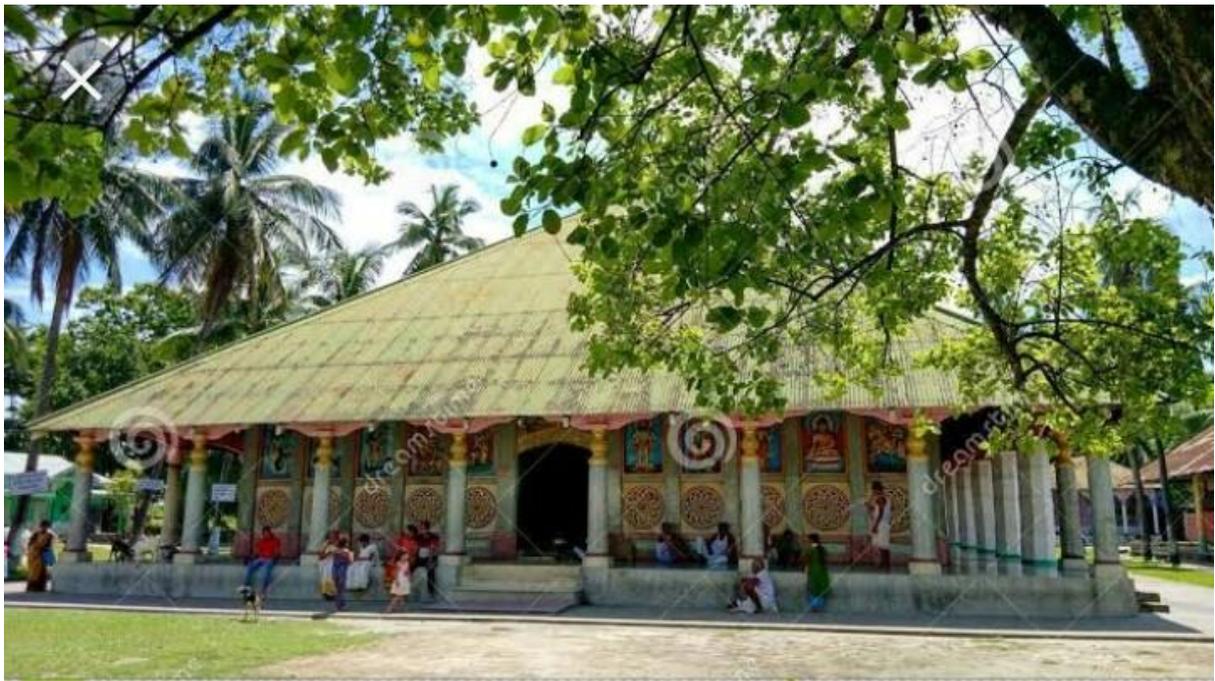
He started another way to praise God ie. Lord Krishna, which was called the”Naama Prasanga”, which is performed by singing and clapping together, where, various stories of Krishna and Krishna Leelas are beautifully described. Besides, along with this he also included here the dance, songs, musical instruments and acting to make it very interesting programme which could touch and make understand to the common people.

He used dance as the prime medium to spray his “Krishna Rasa “which is the main aim of his religious movement.

In Bardowa Satra Shri Shankardeva firstly started the “Sihna Yatra “ Bhaona.



Later this dance form is started in the “Naam Ghar” or “Kirtan Ghar” of different parts of Assam.



**NAAM GHAR**

“Kirtan Ghar” is a place of worship, where, this act is performed in front of the “Guru Ashana”

And the Gayana (singer) and the” Bayana” (who plays the musical instrument called the “Khol”, which is a musical instrument as like as the Mridang) are the two prime characters of great respect. This dance is used in the Kirtan Ghars in the time of some festivals.

Shankardeva mainly depended or take shelter to the “Leela Baad” from the Bhagavat Purana to publish his religion. He presented Lord Krishna and established Him as the supreme power ie. God. For this he established the definite shape or image of Lord Krishna by his audio visual programmes to the common people.

To establish the “Krishna Santu Bhagavana Swayam” he created the Satriya dance and started to perform it in the stages by which people began to gather and enjoy the beautiful dance form.

Therefore, we can say that the Satriya dance is used as a medium of worship to the Lord Krishna, where the Lord Krishna was the adorable and the “Satriya Reeti” or custom and “Lok- Dharma” was the shelter. And the final aim or goal is to get the ***Dharma, Artha, Kama, Mokhshya.***

For this he established the Satriya dance with the beautiful blending of music dance and acting with perfect rhythm and harmony. He made it an effective tool or audio – visual medium to spray his Vaishnavism religion.

Therefore, in Ankiya Bhaona, the Sutradhar character says “***Ohe sabhasada loka..... dekhaha ...sunaha...nirantare hai bola... hari bola....***”.



The “Sutradhar” is a unique character of Ankiya bhaona, who describes the story from the beginning to end and illustrate the incidents to make understand to the common people audience.

Therefore, if someone asks what Satriya dance is, we can say that the Satriya dance is a unique creation of Mahapurusha Sri Shankardeva and his deserving disciple and follower Sri Madhabdeva, where they created the religious elements based audio- visual art form and which are later preserved, collaborated, polished and grammatically standardised by the Satras.

The main aim of this Satriya dance is to spray the Krishna Bhakti Rasa to the people and to publish his Vaishnavism.

The people were emerged in the ambrosial nectar of Bhakti Rasa and attracted to the divine Vaishnavism in the rhythm of dance and musical atmosphere.

The source of Satriya dance is the Satras and the Satras were the hub of cultural and religious elements and factor and the bearer of cultural art ie. dance, songs, music and acting.

If we define the meaning of Satras we found that “**Sat**” means the religious men and the “**Tra**” means the place, where the people get shelter.

That means the Satras are the place where the religious people get shelter safely and the place where the Devta and vaishnavas praise or worship. The Vaishnavic worshipers perform the religious works, worship to pray the Lord Krishna.

The Satras have been preserving the unique creation of Mahapurusha Shri Shankardeva and Madhabdeva very effectively and developed the divine creation by some new elements.

Besides, the Satras made the art form more interesting to the people by the cultivation and modification according to the time and standardised grammatically. The continuous effort and great intention of the Satras only the beautiful art form, which is the creation of Sri Shankardeva and Madhabdeva is now a days possible to express itself and recognised as a prime classical dance form of India like the Bharat Natyam, Kathak, Odishi etc.

The Satras can pride for this glorious success to bring forward and this dance form is named as The Satriya dance.

Initially Shankardeva started the dramatic presentation called the “Sihna Jatra Bhaona”, where he used the painting called the “Pat”. By these “Pat” he showed the distinguished locations. He used the seven numbers of Pat or paintings of the Baikuntha Dhams (residence of Lord Vishnu) and he created various musical instruments, songs, music and dance. In the “Sihna Jatra Bhaona “, seven numbers of God could be acted in seven numbers of “Pat”s. Shankardeva himself acted or played the role of Lord Vishnu, the “Bayana”, the” Sutradhar” and the “Natua”

etc. He had surprised the people by his amazing and excellence performance.

But these types of Bhaonas had to stop later as it was more expensive and need more effort and labour.



**ANKIYA BHAONA**

After that he created the Ankiya Bhaona, which contains a complete story, dialogues, and songs with music of various musical instruments.



This Ankiya Bhaona is a special type of act because it was produced and created with the Indian dance drama elements and with the blend of local arts.

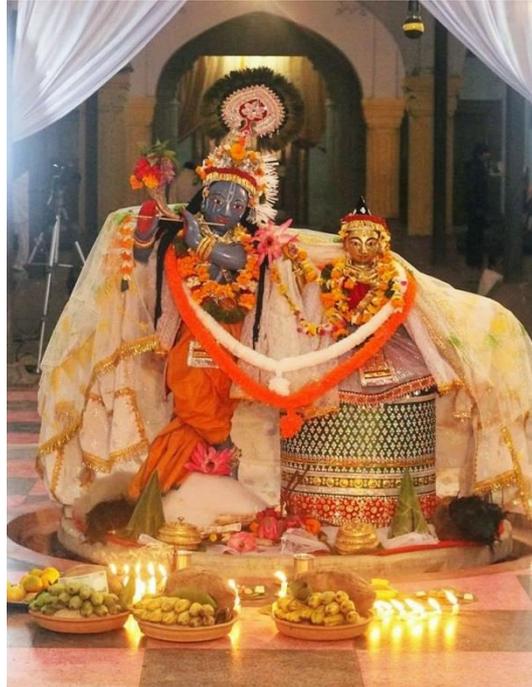
One speciality of this Bhaona is that almost every element is used in it which are mandatory to become a pure classical dance form like Nritta, Natya and dance.

Therefore we can say that the Satriya dance is born on the basis of Ankiya Bhaona or Natya. again the deserving disciple and great follower of Sri Shankardeva, Sri Madhabdeva, created an act or dance called the "Jhumura". These acts are likely to be the same as the Ankiya Bhaonas and sometimes seem to be the more enriched with the dance and music.

Therefore, it can be said that Madhabdeva's Jhumuras also improved and developed the Satriya dance form more effectively.

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## **MANIPURI DANCE**



Manipuri dance is one of the major Indian classical dance forms. It is originated from Manipur, a beautiful state of North east India is enriched with natural beauty surrounding by the hills on the border of Barma. The cult of Radha and Krishna particularly the Raas Leela , is central to it's themes but the dances, usually, incorporate the characteristic symbols (kortal or Manjira) and double headed drum (Pung or Manipuri Mridanga) of Sankirtan into the visual performance. Guru Atamba Singh, Guru Amubi Singh, Guru Amudon Sarma, Guru Sanarik Rajkumar, Guru Bipin Singh, Rajkumar Sinhajit Singh, Darshana Javery, Ilam Indira Devi, Yam lambam Gambhini Devi and Sougaijam thanil singh are some of the prominent exponents of this classical dance form.

Manipuri dance is purely religious and its aim is a spiritual experience. Development of Music and dance has through religious festivals and daily activities of the Manipuri people, according to the legend, the indigenous people of the Manipur valley were the dance

expert Gandharvas mentioned in the Hindu Epics like the Ramayana and the Mahabharata. Not only is dance medium of worship and enjoyment, a door to the divine, but the indispensable for all socio cultural ceremonies. From the religious point of view and from the artistic angle of vision, Manipuri classical form of dance is claimed not only to be one of the most sophisticated, modest softest and mildest but the most meaningful dances of the world.



The most obelising aspect of Manipuri culture is that, it has retained the ancient ritual based dances and folk dances along with the later developed classical Manipuri dance style. Along with the classical categories, Raas Leela , a highly evolved dance drama , choreographed on “Vaishnavite Padawalies” composed by mainly eminent Bengali poets and some Manipuri Gurus, is the highest expression of artistic genius devotion and excellences of the Manipuries.

Manipuri dancers do not wear ankle belts accentuate the beats tapped out by the feet, in contrast with other Indian dance form, and the dancer’s feet never strike the ground hard.

This state is also developed before the Aryan Era with culture.

In Manipur, the Indo- Mongolian people have been living in the hilly side as well as the plain valley.

In this seven castes there are present the seven different clans of people. The Manipuri people are classified into two numbers of group or classes. One lives in the hilly area and the other is in the plain valley. The people of plain valley introduce themselves as the Meitei. And the seven classes of the hilly area also mixed with them.

This Meitei peoples believe that their existence is present from the Vedic Era or Yuga.

Again the Manipuries, whose are in Hinduism believes that they are originated from the Gandharvas. Therefore they are fond of music and dance as the Gandharvas are the founder of the music and dance in the heaven.

To support this they want to say that according to the Mahabharata, in the “Adi Parva” and “Aswamedh Parva”, it is mentioned that Pandava Aryuna went to Manipur and in that time Aryuna Married Chitragandha who was the daughter of Gandharva king Chitrabhanu.

That is the reason that they think themselves as the relatives as relatives of the Gandharva king Chitrabhanu.

Like Assam, in Manipur also the dance and music are the part of life and religion and it is united to the people and society.

They have collected the elements of dance and music from the various ancient stories and the sub stories to which they respect with great belief. For many years, the Manipuries have congregated or united religion, metaphysical activity, Pitri Puja, Tantrik Mat, and Shaiba dharma “Tattwa”s and performed various functions.

And medium of these functions are the dance and the dances were performed to express respect to the God for the total **Samarpan**(entrust) to Him.

It is to be mentioned that in ancient Manipur, people believe in the household God “Sanamahi”, “Umangalai”[God of Forest] , “Pankhaba”[the first king or God] and various God and the Goddeges.

In that time the prime festival or function was the “Lai Haraoba” and this Lai Haraoba dance is the most early or first dance of Manipur.



### **LAI HARA OBA**

Lai Haroba is a Manipuri festival, and is associated with Meiteis, celebrated to please traditional deities. Celebrated in honour of the sylvan deities known as Umangalai, the festival represents worship of traditional deities and the ancestors. The festival is in part a recollection of the creation stories played the deities with the first origin of this Universe and the evolutions of the plants and animals through the will of

Atiyya Shidaba. Translated Lai Haraoba means “marry making of the Gods” the origin of the festival is that the Gods held the first Lai Haraoba on the Kobru Hill, so that their descendants should imitate them and perform the same as it had been done by the deities so that they will never forget secret and sacred story of the creation of this universe and the birth of the different lives on this earth.

This Lai Haraoba is united from the very ancient time which is believed and a part of their religious thought. It's popularity and performing has been continuing in the religious functions in Manipuri society.

There are two types of priests in the Manipuri society. The male priest called the “Maiba” and the female priest is called the “Maibi”

These types of traditional dances have been performing from very early time and history could not say the exact time of initiation of them.

We get the cultural history of Manipur and from the 18<sup>th</sup> century because; the king Pamhoibi (Garib Nawyaj) had destroyed all the ancient Puranas and the Holly Books at that time.

The few history that found after that says that in 33 BC, at the time of king Pankhaba and Poiraitom, had published the Aryan Culture in Manipur. And in 158 BC, the king Khuyoitomlok had created the “Pung” which is a cylindrical leather instrument.

We found that in 707 BC, at the time of king Nawthingkhong, Koilepheng, who was the king of Barma, sent the musician team from Assam and Barma to Chaina to perform song and dance.

In the end of 18<sup>th</sup> century, at the time of king Khongteksar, we found a “Tamralipi” which was started with the word “Shri Hari” . Besides, in that “Tamralipi” it is mentioned about the worship or puja of the Lord Shiva and Goddess Durga.

In 1484 BC. At the time of king Kiyamba, King Pongraja Khokhomba had invited the expert player of Pung, the leather instrument, to perform in Barma and he had sent the “Pered Badak” players to Manipur. He had presented an image of Lord Vishnu and the king established it and started worship. This place is still popular as the Vishnu Pura.

At the time of king Kiyamba, the Bangla Vishnavism is started in Manipur. Because, it is seen that in the 15<sup>th</sup> century, a Vishnu temple is established there and the Sankirtan players are at that time were assumed as the people of Bangladesh.

After that in 1630 century it is mentioned that the team, who performed the Kirtan, they introduced themselves as Bangladeshi Pala or Ariba Pala.

Again in 1698 century, the king Saraiirambai had established the image of Sri Madan Mohan and Sri Radha and worshiped by the priest.

The king Saraiirambai had sheltered to the Acharya Nimbark, who was of Nimbark community and from that time the Vaishnavism has got it's introduction in Manipur.

In the history of Manipuri dance, the king Maharaja Bhagya Chandra's name is always to taken with respect. He became king of Manipur in 1763 century. In his ruling between 1763 – 1798, Bhagya Chandra had taken shelter to the Gauriya Vaishnavism, the founder of of which is Mahaprabhu Sri Chaitanya deva.

Bhgyachandra had established the Vaishnavism as the “Raj Dharma” or Royal religion and succeed to convince the people of his kingdom to accept the Gauriya Vaishnavism.

Again he published a new dance, which is based on the famous “Raas Leela” and the traditional Bhagavata based classical Raga and Taal. It is named as the “Nata Sankirtana”

In 1779 century, Maharaja Bhagyachandra has established the image of Sri Gobindaji as per advice of his divine dream. As per this order of dream, he organised a function of five days, where he performed the Raas Leea with the help of “Takhensagbam”. Rasananda and Guru Jangbam Swarupananda.



The new form of Sankirtan which is produced from the basis of Banladesh Pala is called the Nat Pala. This Nat Pala has two prime parts. One is Pung Cholom and the other is Kartal Cholom.

These two dance style has developed the sophisticated finest method of Taal.

Now-a –days the Bangladesh Pala is known as Ariba Pala(Puratan Pala) and the Nat Pala is known as Anowba Pala.

In the time of Maharaja Bhagya Chandra, Maha Raas, Kunja Raas and Basanta Raas etc, are created.

And one very beautiful and sophisticated dance form is created called the Achouba Bhangi Pareng.

In 1825 century, at the time of Maharaja Gambhir Sinha, Guru Samayrang created the Gostha Bhangi Pareng in Tandav style. After that in 1844 at the time of Maharaja Nara Singha the costume of Nata Pala and Cholom is slightly changed.

During the 1850 to 1886, these time period is called the Golden Era of Manipuri cultural history. Because, at the time of king Maharaja Chandrakirti Nartan , Raas or Nritya Raas.



In that time the Gurus, Sanyakha Chandrahas, Oigya, Jakhensangram, Baman Thouranishabi, Thksom, Moriba etc, had created the Brindavan Bhangi pareng, Khurumba bhangi pareng and Gostha Bhangi Pareng.

And they created various new creations in the Nat Pala by adding Taal and Rhythm.

In that time the Nat Sankirtan has got it's fully developed stage in extreme.

And by mixing or adding 32 numbers of Sambhog and 32 numbers of Bipra Lambha, total 64 types Shringar Rasa are created.

In the Maharaja Chandra kirti's time, the Chaitanya community went to Manipur and it can be said that the development and growth of dance, song and music with Taal and rhythm was in ultimate stage.

The olden Bangla Padawalies of Raas Leea, which are now used in Manipur were in regional stage. Later, classical Taal implemented sophisticatedly in that and given a classical Manipuri touch.

We found that in Manipur the use of Chaitanya Sankirtana was also there along with the Nat Sankirtana.

Manipuries believe that Sri Chaitanya Maha Prabhu had started the Leela. Therefore, it is mandatory to perform the worship of Krishna Chaitanya before the Nat Sankirtana which is called Gaura Chandrika.

Maharaja Bhagya Chandra constructed a department called the Pala Loishang. This Pala Loishang department had controlled and presented all the cultural works of that kingdom. For this he appointed the expert Gurus in that organisation. And from the Loishang the new creations were recognised.

After initiation in Vaishnavism, every religious and social functions in Manipur, the Balya Leela or Pranay Leela of Lord Krishna is began to perform either by dance or by musical programme.

## **COMPARISION OF DEVDASHI AND DEODHONI** **DANCE OF ASSAM WITH MAIBI JAGOI OF MANIPUR**

### **Devdashi Dance:**



The Devdashi dance is one of the ancient traditional dances of Assam. It is one type of temple dance of Assam. Devdashi Nritya is performed in the temple for the entertainment of God of the temple.

Probably this Nritya is performed in the 1583 ad, which is called the Devdashi or Devanati dance.

The girls who are performed this types of dance are known as Devdashis. They dedicated their whole lives in the name of god. Therefore, they are called as servant of god ie. Devdashi. They also helped in the other important works of the temples. There was a class of people, who underwent intensive training in temple dances.

Girls known as Natis were thus trained for the temples in some places like Dubi, Hajo, Biswanath and Dergaon in Assam.

There was a caste of people in Assam known as Nat Kalita. However, these people have long discontinued their art almost extinct. This is natural for these artists were look down upon by the society.

Devdashi Nritya was performed at the Pari Hareswar Devalaya or Dubi temple in Bajali of Assam. The Dubi temple was built by the Ahom king and the system of Devdashi dance was started by them from the days of the famous Ahom queen Phuleswari, who herself, as Phulmoti, had been accomplished temple dance.

In 9<sup>th</sup> century, Copper plate of king Banamala mentioned “Nati, Vesya, “Daluhangana” means sacrificed girl to the temple and Varstri in the same breath to describe a Devdashi. The Nati is the same of Nartaki, but even today it is used as a derogatory term to denote a fallen woman.

Devdashi Nritya can be classified into three types. They are:-

1. Patra Nritya.
2. Madhanya Nritya.
3. Arati Nritya.

Devdashi Nritya as such no longer to be seen anywhere in Assam except Pathsala town. In Pathsala, an organization named “Bajali Devdashi Silpi samaj” still practice devdashi dance. some people have tried to revive the Dubi temple dance in Pathsala. Ratna Talukdar, who after much experimentation has been able to put on the stage of Dubi Style of Devdashidance to the delight of art lovers, His troupe of dancers, has performed in Kolkata, Orissa and Delhi etc. besides various places in Assam itself.



The costume of Devdashi dance is all white, which make the Devdashies look like creatures of purity from mystic world.

A blouse with long sleeves, a single six-yard piece of cloth worn as principal piece, another shorter piece of cloth like “Uttaria” wrapped over the chest; a third piece for a Veli, Nupurs for feet and other typical Assamese ornaments like Thuriya, Golpota(neck less), Jonbiri(pendent) and Gamkharu(bengles).

Earlier this Devdashi dance is known in Assam as Nati Dance. It sprayed all over the state in the temples and became a community of dancers and its related persons.

Devdashies sacrificed the physical desires and completely engaged themselves to entertain and worship God and performed their dance in front of the god’s idols.

Though the Nati word is used today to denote as similar to the word prostitute but the word Nati can be define as “Nat” (means Dancers) + “Stri”(Woman) means Lady Dancers.

Assamese Devdashies were different comprising to the other states of India. There these dancers were performed this Devdashi dance within the temples.

The priests and the rich people took the beautiful girls and appointed as **Nartaki**. They are known as **Krita** means sold.

Some people on the other hand donated the beautiful girls to the temple as Devdashi for their virtue. These types of Devdashies are called the "**Dattwa**".

Again some girls are theft or appointed as Devdashi by force. They are called the "**Hritwa**".

On the other hand the girl love child which is born from the Devdashies is called the "**Brishabhi**".

These types of Devdashies have to pass their lives in later life by the "Bhiksha- britti" means they have to earn their living by begging. They are known as "**Bridha Veshya Tapaswini**".

On the contrarily, in Assam, the Natis are allowed to live in their respective family with their parents. The king appointed the whole family as "**Brittialaya**", where the king gave remuneration or bears all expanses.

The Nati has been given the one part of "Bhoga" of the holly temple. The Naties had performed in the definite time period called Prahara.

The Nati family got land as donation.

We found one community in Assam called the "Paik", which have to arrange the Musical instruments to the Nati families for the performance.



The main difference of Assamese Naties and the Devdashies of other states of India is Nati can get married to someone, which was not possible in case of the other states.

But later on the existence and importance of devdashi customs are slowly got downward and it was tensed to about vanish from the temples.

The kings Shiva Sinha began to reform or recognize the temples and the Nati families were appointed in some other works.

He engaged the Nati families of Shiva Doul of Dergaon in some other works.

Again the pure form and costumes of Naties were begun to change by influence of Bengal dress materials.

Naties of Dubi and Dergaon had replaced their dresses like Lahanga, Orna and Anchal with the Bangiya style Sarees and handkerchief .

The bengles which were worn in the foot replaced with Junuka and Ghungurus.

Like the dresses musical instruments had also changed. The Khol or Mridanga had replaced with the Dhulki.

Later on the dance form which is used as worship and only to please god, gradually become an entertainment of some rich people of the society.

And after that the Naties began to use their Shringar with strong make-up only to please audiences.

Thus the songs also coloured with more Shringar Rasa.

For instance:-

**“Agar shakhi jeman teman**

**Paser shakhi kalo,**

**Majer shakhi date misi**

**Prem janaite bhalo.”**

Thus the cruel time passed and the Naties or dancers lose their control and patience.

At last time of the British rule the Devdashi dance flew away for good and later on this traditional dance got to an end.

After long time pleasant news we found that the traditional dance form is recovered with the help of the two Devdashies named Kaushalya and Raiya who were the last Devdashies of the Parihareswar Shiv temple.

By their dance we got an image of the dance form how the Devdashies used to swim and bath in the pond and beautified themselves with beautiful clothes, used vermilion on head in front of mirror and combed their hair etc. before entering to the temple for their performance. And how they get off the stage by **Pranam** means salute.

The dance style is clearly digestible and could be clearly understood as it is used the Hasta Mudras to express the scenes.

If we notice and study the dance we found that the Salanas, which are used in the Devdashi dance, are as same as the Ramdani style Satriya dance.

Like the Satriya dance the “Gurughat” sound is also used in the Devdashi dance.

The hasta Mudras used in this dance are – Alapadma, Pataka, Mukul, Ardha Chandra, Sikhar, Anjali, Mrigasirsha etc.

In case of costume we found that the clothings used like Lahanga below, Riha is used in the body and wear a long hand blouse and a thin net like clothes on the head.

The ornaments used in this dance are Galpata and Gol madali on neck, ear rings, "Nak phuli" means nose pin on noses, silver Kardhani on feet, Muthi on hands, Baju on arms, rings on fingers, bangles on foot etc.

In brief, we can say that in earlier times there was a traditional dance form which had much similarity with the Satriya dance.

Therefore we can say that this dance could be placed as a classical dance as it has many similarities as the Satriya dance.

## Deo Dhoni Dance:



*“DEODHONI” DANCE, ASSAM*

Deodhani dance is a wild form of dance performed by women during the Manasha puja along with the sacrifice of animals like goat , duck and pigeons.

This folk dance practised in Assam, the north eastern state of India. This dance is considered as a form of wild dance evolved from two places of Assam, Mangaldoi and North Lakhimpur. It is performed at the time of Manasha puja. The Manasha is goddess of snakes.

Meaning of Deodhani:-

The word Deo means “god” and Dhani signifies a “women”. The term Deodhani depicts the dance of woman when she is possessed by an evil spirit. They can predict about the future. Again the male version of Deodhani i.e. the male performer of this dance is called the “Deodha”.

Again, Deo means God and the Dhani means the sound. Therefore, it could be said that Deodhani is nothing but the Deva Dhani means the sound of god.



**“DEODHONI” DANCE, ASSAM**

Deodhani dance is performed only by women. It is danced as solo or group performances. The group generally comprises three or four females. This form of dance is furious and dreadful and is sometimes even called Bhawani Charai. Means influence of Ma Bhawani Devi on woman. Some of the steps in this dance are quite comp and they need rigorous practice. The most difficult part of this dance is performing with the “Daa”, a sharp sword like cutting weapon.

At the time of performance, a goat is sacrificed and also a pigeon is torn by the neck before goddess Ma Manasha.

During the occasion of Ojha followed by the Ojha Pali are performed by singing some songs. These types of songs are called the Shukmani which is sung by the Ojha Pali. These religious songs are sung in the honour of goddess Manasha.

In ancient times the people used to worship the god of snakes. Mainly they worshiped Manasha or Padma who is the goddess of snakes. Many of Assamese castes and tribes worshipped Manasha Devi like Kachari, Khasi, Hajong, Rabha etc. with different puja style. The main reason of this puja is for the terror of snakes as well as the wish, wealth and prosperity and also for longevity. They believed that by worshiping goddess Manasha, one can live with prosperity and long life with protection and away from the terror from the snakes.

Some wise people think that the people worship and perform the Manasha puja with the Deodhani dance to get relief from various deadly diseases and natural calamities like storm, flood and earthquake, where as one of the greatest fear to the snakes.

Again the Manasha word denotes as “**Man**” + “**Asha**”. Where “Man” means the mind and the “Asha” means the wish. So Manasha is the goddess who fulfils the wish of people.

In the Deodhani dance it is believed that the performers is predicted by the goddess and they possessed by the goddess at the time of performing that is why they are capable to say about the future. They show some abnormal behaviour and could be done some abnormal or extra ordinary works. For instance they drink the fresh blood of pigeons tearing the neck of it. They perform Deodhani dance very rigorously, jumping upon the sharp weapon called “Kharga” or “Daa” without getting any cut or injury, which is quite impossible for natural men. They could answer every questions asked by the people at time of performing.

The Deodhani dance is performed with a very noisy sound of a huge quantity of big drums called the Doba or Dagar or Nagara.



The Rasas of this dance are Roudra and the Bhayanaka.

In west Assam, the Deodhani or Deodheni is performed with great respect. The masculine gender of the Deodhani is called the Deodha. It is performed by the male. It is still performed in the great Maa Kamakhsya temple and many more temples in Assam.

***“hansa paara mada bhat mahisha sukara***

***Kukuraa sagala upahara nirantar,***

***Patila nachana tatha madal bajai***

***Sabaro majata tulilanta deodhani.”***

Though we found some similarity between the Deodhani and the Devdashi dance still we cannot say that Deodhani dance is transformed from the Devdashi dance. The aim of both dance is almost same, i.e. to please god or goddess. In Devdashi dance people try to please god with sacrificing life and the other hand in Deodhani dance people try to satisfy Ma Bhawani with great respect and sacrificing animals. Mainly Deodhani dance is more popular in the maternal communities.



Deodhani dance and Ojha Pali dance is co-related two independent programmes. In Manasha puja it is mandatory to perform the Ojha Pali dance. But the Ojha Pali dance is performed individually.

Therefore we found relation between the Sukanani Ojha Pali with the Deodhani dance. Because the Sukanani Ojha Pali story songs follow the “Agam Sastra”, which is related to the puja or worship of the Goddess. That is why we see that it is very important to perform the Ojhapali dance in the puja of goddess Manasha, goddess Laxmi, Maroi puja, Durga puja etc.

Again we see that the Ojha Pali dance is two types. One is Sukanani Ojhapali and the other is Biyahaar Ojhapali. The Biyahaar Ojhapali dance use the songs from the Nigam Sastra that means the Bhagawat , the Mahabharata, the Ramayana etc. specially in the Vishnu Puja and the “Gondh Sapari sabha” it is performed.

The Biyahaar Ojha Pali is more prior than the Sukanani Ojha Pali and it is more intense comparing to the Sukanani style. We can say that the

Biyahar Ojha Pali style is more complex, the Mudras of it are of high quality and it is a “Swattik programme”.

The Sukanai Ojha Pali dance is included in the Deodhani dance. The Deodhani gain knowledge of dance and the Mudras from the Sukanai Ojha and Pali. It is known from the peoples say that the royal priest of the Darang and the king himself trained the Deodhani dance.

We found that the songs or “Pad” for Deodhani dance is created by the well known poet Narayan dev.

The prime requirement for the Deodhani dance is should be a full youth lady. Again the royal families too selected the Deodhani and some girls could become deodhani if she wishes. But it is mandatory to be unmarried for the same.

The middle part of the body should slim and the breast should be high and the buttock should be large and the Thai should be soft. Again the finger should be small and the hairs should be too long to touch the waist.

The Deodhani have to wear the Mekhela on waist and should wrap another red coloured Mekhela on it. Otherwise they can firmly wrap a large size coloured Riha on breast and after that she could wear a Saree . Again in the waist she should tightly wear a Gamosa of red or yellow colour. Deodhani could never be wearing any shirts.

Deodhani wears in hand the ornaments like Gamkharu, Muthikharu, Baju, Phuti in ears, Naakphul on nose, Chandrahar, Golpata, Jon Madali on neck, ring sab on fingers. Again the hair style defined for Deodhanis are traditional “Kaldiliya Khopa” or “Kacheri Khopa” but they can never allowed with Benny style.

Deodhani have to remain fasting every day of Maroi puja and wear the recommended dress and wear a large Sadar on the body. She sits on a Banana leaf and bow to the audience. Four numbers of experts Pali stand in a few distances in two rows. Two of them play Jaidhol (Big drum like instrument) and two of them start to play the Bhortaal (two pieces metal instrument). The Pali's Taal beat is like:-

***“tei tei ben ben ben ben,***

***tei tei ben ben ben ben,***

***ben ben ben benao, ben ben,***

***tei ben tei ben teiben teiben.”***

After some time one of the Palies uncover the Sadar cloth. Then Deodhani in sitting position open her hair start dancing with body jerk and remove the banana leaf and bow to the goddess Ma Manasha.

Second step is start with fast rigorous movement. Deodhani start dancing with particular step jerking feet hand and waist with loud voice.

In the third step Deodhani dance with hands Mudras above the naval expanding her breast and jerking her lower part of the body.

In the fourth step Deodhani forward her right hand and foot stand with the tip and dance in some particular Mudras. Then she start with left hand and foot stand with tip and dance in a particular Mudras.

In the fifth step Deodhani start dancing combining heel and tip movements with Hand Mudras and jerk head neck chest waist rigorously.

Every steps of Deodhani that perform dance are depends upon the beat of Dhol, Taal, Khuti Taal and songs with perfection.

## **LAI HARAوبا & MAIBI DANCE OF MANIPURI**

### **DANCE**



#### **Lai Haraoba:**

In ancient times when Manipuri's used to worship the earthly god and goddess like Sanamahi (Home God), Umangalai (God of forest), and Pakhngba (first God or king) in that times the prime festival of Manipur was the Lai Haraoba.

Lai Haraoba is assumed as the oldest dance of Manipur. Because the Lai Haraoba is attached and united with the socio- religious life of Manipuri peoples from the very early times.

The present form which is still performing in Manipur one cannot definitely say actually when it is started. But it can be assumed from the few portions of history that the Lai Haraoba festival is associated with the religious and spiritual life of Manipur and its behaviours are rich in

tradition. And in the later time it is influenced by the trantik type of worship.

We see that the Lai Haraoba which is samarpan to the Umangalai (the God of forest) is performed in every village. There were more puja or worships in ancient Manipuri customs out of the Umaglai like home goddess Sanamahi, and forefathers Pakhangba etc. and more than five hundred god and goddess were worshiped in that distinguished customs of Manipur.

The word "Lai" means God and the "Haraoba" means pleasurable. That means the aim of this festival is to please God. And this festival is performed in every corner of Manipur. In the rural areas they perform the Umangalai Lai Haraoba festivals from the seven days to thirty days programme. The Manipurians believe that by performing this festival people get relief from the every problem and get more peace and prosperity and fulfil all their wishes. This festival is performed in front the god Lainingthow and the goddess Lairembi. And this place is called the Laibung and the female priests are called the Maibi and the male priest is called the Maiba.



As the God is the main hero of this festival therefore, the Maibi perform the dance to please God, where they show the creation of earth.

And the Maibas are given responsibilities to arrange the religious steps of the functions in accordingly.

Maibi by means of dance show how the things are created after creation of earth. This dance is called the Laibou Jagoi. And the worship of Umangalai is performed by the Maibies.

The Manipurians believe that the Maibies are especially extra ordinary super powered type of people because sometimes they are possessed by god and behave like abnormal and restless people. And that point of time they can say about everything of past and future. After this session is over the male priest, Maiba control and take Maibies to the normal condition.

In Lai Haraoba we found ancient stories specially the sad love story of Khamba and Thoibee. In the story we see the well description of

the nice love story. It is believe that as per the story they both are expert dancer. Some people believe that Khamba and Thoibee are the PRATIRUP of lord Shiva and Ma Parvati. Therefore it got a special position in Lai Haraoba.

In earlier we described that the Maibas are the manager, director and UPABESHAK of the Lai Haraoba festival. Here it can be say that in Lai Haraoba and as per the Manipuri tradition male and women both can be Maibi, that means one can become Maibi on which the god possess. The male and female or married and unmarried are not any factor.

The religious functions and dance are very complicated and sophisticated (sanslista). But these are statutory and classified very beautifully. And that is the reason that every part of performance is very strictly defined and controlled.

The accordingly steps of Lai Haraoba are –

1. Before one day of the Lai Haraoba festival Maiba and Maibee both perform a function called Fisetnar function. In this function they make idols of Lainithou and Lairembi by the bamboo and beautifully dressed up with clothes and ornaments.
2. Lai Haraoba festival starts by the “Lai” Kouba, main aim of which is to invite gods. Maiba and Maibi with the people of the village go to the river or ponds and stand in two rows. And the eldest Maiba spray rice and gold or silver coins called Konyai to the water and invite god. At that time one of the Maibies start the inviting dance for God, which is called **Laisingjagoi**.



Another Maibi tie a special leaf of tree (Loiyam) which is kept in an earth pot (Ihoifu) to a bamboo stick help of some special thread (Hiriling) three times. This bamboo stick is hold by the Maibi with right hand and on the left hand holds a bell called ghanta start ringing with singing strotra to invite god by beating bamboo stick to the water. They continue the activity until the god possess to the body of Maibi. After that Maibi is seen to be abnormal and can predict about the future and say about the past.

After that Maibi lead to a procession where they return to their village called the “Hikara”. They bring the soul of all the god and goddess in the earth pot. These Maibies are called the Laipurai whose are the specially selected person for this special job. In this function the musical instruments are played like – Pena, Ghanta (bell), Haraopung etc. The act where the soul of god and goddess is established bringing from the river is called “Lai Mangyowbadagi Tougadba Thabak”.



In the second step is called the “Nusit Khudingi Thoubam means the regular daily works of god. Here one kind of particular song is performed which is called “Hai Laoba” to please god.

In the third step is called the “Laibou Khuttek” where the secret of creation is expressed by the various Hasta Mudras.

The main parts of the “Laibou Khuttek” is “Haksangsaba” means body structure, “Yum Sarol Khuttek” means the art of making home is expressed by the hasta mudras, “Fisarol Khuttek” means the art of cloth making activities are expressed by the Hasta Abhinaya.

The special part of the “Laibou Khuttek” is Laibou Lagi Loihul. In this seven numbers of banana leaves are keep one on the another and on the top of the banana leaves a special type of tree leaf is kept.

Like this various such religious activities are performed .After the god’s soul is invited to the festival field from the Garbha griha of the temple. This is called the “Lai Houba”. In this time the instrument Pena is played and sing the very important song which is called the “Hai Rou Hoiya” .

Besides, the special attraction and the prestigious dance is performed which is called Dantoibi Jagoi means the dance of Ma Parvati. With this dance one type of particular song is sung which is called the "Pawmailoi". And the Nowpoknithou and the Panthoibi dance and conversion are performed as the accompanier.

The fourth step is called the "Anoi Bol" meaning of which is dance with acting.

Thus the fifth step is called the 'Pamyamba' or the "Louba" where the cultivation is shown by means of dance. With this the "Pamhoi Jagoi" dance is performed where they show the cutting and cleaning of climbers and the bush before cultivation.

In the sixth step the activity of fishing with the bamboo instruments are shown by the acting and dance.

In the seventh step is called the "Fibulhari" by which shown the "Kunduk krira" or playing ball. The Maiba and the Maibi play with the ball which is made up of clothes, where they assume the ball as the symbol of the god and the goddess. This function is called the "Deva Sambhog".

In the eighth stage the male and the female dancers dance in the snake movement. this is called the "Lairel Mathek". Before last three days of the function one Maibi who is possessed by the god choose a girl from the audience as the wife of god. this is called the "Kangloithokpa". In this time the Maibi touches the girl by a polo stick. This is called the "Lallabagi Mauong".

In the ninth step is the last stage of the Lai Haraoba. It is called the "oigrihangal". In this time perform the "Louban isoi" means the

pleasure of the music of the cultivation and the “Louka Isoi” means the music of the pleasure of finishing the cultivation work and the back journey to home. Besides, the boys and girls sing the song standing in a circle holding a rope. It is called the “Likmari Isoi”

After the two days later from the Lai Haraoba festival, a big event is performed, which is called the “Lai Khoumba”. In this function the materials like fruits, flowers, tree leaves etc. are thrown to the fire in the temple premises.

As the Maibies perform the dance like- Loisem Jagoi (creation of the earth), Loinet Jagoi (creation of plain land), Loita Jagoi (starting living), Loima Jagoi (Kumari dance) and then creation of human being and making of house and clothes, hunting, besides in the last day of Lai Haraoba perform the Thangta (Sword dance), Mukna (wrestling), Kangjoi (Hockey), therefore, we can say that the Lai Haraoba mirrors the entire culture of the Manipuri people.



Again we see that

- i) Lai Haraoba is classified into two types- Tandav and Lashya.
- ii) Maiba and Maibies perform solo duet and group dance.

- iii) Lai Haraoba is not based on any Shastra instead it is completely based on the imaginary stories.
- iv) In Lai Haraoba dance we find no any Guru- Sishwa tradition.
- v) The Maiba and Maibies perform the Lai Haraoba dance in the same time the general people also perform the Khamba Thoibi Jagoi dance herewith.
- vi) In Lai Haraoba we find the use of 4-Matra Tanchap Taal like-
  1. Dha-grey-grey-dhin dhaghin-tein ta-khre-khre-tein takhita-taghin.
  2. Ten-trakha-ten-trakha ten-trakaha-tragha.
  3. Dhen-ta taghina dhen-ta taghina dhenta taghina dhedhen dhedhen.
  4. Dhentang tang dhentang tang.  
Dhentakhra dhentakhra dhentang tang.

Lai Haraoba dance is performed on the above mentioned particular Taals but they don't use the Taal, rhythm and songs like the present classical Manipuri dance.

- vii) The costumes of the Lai Haraoba: In Lai Haraoba dance the dress of Maiba and Maibies express the saintly touch on it.

Maibas wear white Dhoti which is called Fojjom in Manipur. And they wear a Sadar called the Lamthang Khullak, Turban on head and wear velvet shirt on body.



Maibies wear white Faneek on lower body which is called the Pungong Faneek. They wear white long handed blouse and Sadar on which hand work is done. And though they use bun hair style but a few hair remain open. Rest of the women wear red and black coloured striped Faneek.

Thus the rest of the male people wear Dhoti of white or yellow colour where work with purple colour strips. On the upper part of the body they wear green velvet blouse and Bala or bangles on hand and on the head they wear a particular white turban.

- viii) Musical instruments of Lai Haraoba dance are- Haraopung, Pena, Sembung etc. These musical instruments and the music or songs are assumed as the earthly music and instruments. But due to the influence of the Gauriya Vaishnavism these are now a day's not used in the Raas and the Sankirtan.

From the above discussion it is come to know that the Lai Haraoba is a completely religious and spiritual festival where dance and song are given a great importance.

The wise and experts believe that the dance forms which are performed in Lai Haraoba are the earliest form of the Manipuri Nartan or dance.

Now if we compare the Devdashi and the Deodhani dance of Assam with the Maiba dance we see that –

There are many differences between Devadashi dance and the Maiba dance but we see the similarity between the Deodhani dance and the Maiba dance.

Because –

a) The Devdashies are the girls which are sacrificed to the temple and they cannot get married and Devdashi are always should be a girl not a boy.

But in case of Maiba and Deodhani there is no such restriction. The male or female Deodhani and Maiba who is possessed by the soul of god can become Deodha or Deodhani and Maiba and Maiba.

b) Devdashi is never possessed by god but the Deodhani and Maiba are possessed by god and they can say the past and future.

c) In the earlier time of the twenty century, the Devdashi dance had come to an end but the Deodhani and Maiba is still there in Assam and Manipur.

d) Maiba and Deodhani dance are free from the sexual activities. But the Devdashies are later on found to be in sexually relation as they have to remain unmarried.

e) Maiba dance is assumed as the earliest dance of Manipur that is why the effect of Maiba dance is seen in the Manipuri dance. On the other hand we see the influence of Devdashi dance and the Ojha Pali dance, which is the soul of the Deodhani dance.

f) People could become a Maiba after study or practice but Maiba and Deodhani could only become after possess of god or goddess.

Again we notice that the Deodhani dance have some limitation of time period. Some areas we find of three days and in some five. But in the Maibi dance there is no certain time period. Because the Maibi who is possessed by the god's soul predict in the high time how last the festival will be continue.



## **INFLUENCE OF EK SARAN NAAM DHARMA IN SATRIYA DANCE & RADHA TATTWA IN MANIPURI DANCE.**

### **Ek Saran Naam Dharma:**



We have discussed earlier that in the 15<sup>th</sup> century, the Mahapurusha Sri Shankardeva used the Nritya or dance as prime medium to establish and spread his Nava Vaishnavism. He created the Satriya dance and performed it in a divine atmosphere of the Kirtan ghar or Satras with the companions like the Gayana and Bayanas, which is performed in some special occasions or festivals.

Mainly the aim of the performance of it was to make understood to the gathered people in the Kirtan ghar and the Satras and to establish the lord Krishna as the one and only god “Krishna astu Bhagavan swayam” in the universe.

We all know that Sri Shankardeva is the creator of the “Ek Sarana Hari Naama dharama” and he sprayed his vaishnavism on the basis of the Sri Krishna bhakti. He used the Satriya songs or Borgeet, Satriya dance and the Ankiya Bhaona i.e. drama to show that lord Sri Krishna as the prime god of all.

Main base of his Ek saran hari naam dharma were the Geeta and the Bhagavata. He had extracted the Ek sarana Tattwa from the Geeta and the Bhakti tattwa from the Bhagavata. For this reason it is also known as the Bhagavati dharma.

The main characteristic or speciality of the Ek sarana hari naam dharma is that it is believed to be one God in this universe and he is the always adorable Sri Krishna. He may be named or worshiped as Rama, Krishna, Hari or Narayana, but he is one and only adorable God who is worshipped as supreme God of all.

The great gurus and Mahapurusha Sri Shankardeva, Madhabdeva etc. had written in their sastras and divine books and explained like that-

***“Krishna je parama upasya devata  
Bhajaniya atisaya (Bhakti Ratnawali)***

***“Krishna parama deva krishnako kariyo seva  
Krishnata sarbada diya moti  
Ase hriday maje ishvara Krishna baje  
Aana kono deve diba gati” (The Bhagawata)”***



If we notice the life of Sri Shankardeva we found that he has born in a terrible time or moments of darkness. In that time everywhere there were only evil activities, illegal customs, superstitions and futility. In the name of religion and worship a lot miss practices.

Later, he studied the greatest sastras and he came to know that people are doing only crimes in the name of worship like Tantrik activity, puja of sacrificing animals, jagyas etc.

He realised that he had to reform the terrible cultured society and enlighten the people with proper knowledge and see the right path of life.

Only **Niskam** (Free from desire) worship can be the way to get the **Moksha** (Realief from birth and death cycle) from this life. He therefore said –

***“bhai mukhe bola raam                      hridaye dhora roop***

***Eteke mukuti paiba kohilu swarup”*** (Kirtan)

Lord Krishna is the one and only saitanya God of all. He control all the creations, look after and the destroyer.

Mahapurusha Madhabdeva has written in the Namghosa –

***“brahma adi kari jata jiba                      rama rama rama rama rama***

***maya saja maja aasaya ghumati jayi***

***tumi he choitanya sanatana                      rama rama rama rama rama***

***ami asetana niyoka natha jogai ”***

That means – the all creatures of the entire universe including Brahma, are covering with the illusion. It is called the Maya and it is the bonding factor of the all works. This illusion affects our mind. After the great parlay Brahma is born from the Devine navel of lord Vishnu. He is the first creation of God. As Brahma is effecting by the illusion the other divine and the devtas are similarly the same.

Therefore, except the lord Vishnu all are the in the darkness of illusion and lack of wisdom and knowledge. The God lord Vishnu is only choitanya and Sanatana.

Therefore it is said-

***“ tumihe choitanya sanatana rama rama rama rama rama.”***

(Namghosha)

Jara means having no sense and the other hand choitanya is always sensitive.

Mahapurusha Madhabdev said –

***“maya aadi kori                      jata samaste jagata jara***

***Krishnase choitanya aatna suddha***

***Choitanya krishnaka eri                      jara bhajiba sabe***

***Kino loka adhama mugudha”*** (Naamghosha)

Brahma and all the other lords and the goddesses, asura or demons and kinnaras etc. have no any individual existence. Therefore according to the sastras god and goddesses are 'jara'(inanimate) and one cannot get Moksha (Release from birth and death cycle) by pray and worship of such god and goddesses.

Again as the lord Sri Krishna is the lord of the all other gods and they worship him therefore, we should pray and worship only lord Krishna. We can get everything by worshiping him.

***“sarba dharman paritajya mameka ng saranang braja***

***ahang taang sarbapapebhyo mokshamisyami masusa”*** (the Gita)

The Ek sarana Naama dharma religion of Mahapurusha Sri Sankardeva empowered all castes like Brahmana, Sandala high and low casts equal right. He said-

***Bornasrama dharma                   jota jaara jena bidhi aase***

***Tabese kebala adhikara kirtanata naahike niyam eko***

***Etekese dharma maje saara.*** [Naamghosa]

That means in the Barnasrama dharma, one particular person only have the right to do some worship related activity and same are more complicated and laborious as well as expensive to perform. Again they should follow some strict rules for it. Therefore, the chance of mistake is more.

But in the Ek sarana Naam dharma is simple and easy as there is no such strict rule and regulations to follow.

The extraction of the Magdhavat and the Magdhavat Gita is mainly principle of it and everyone can perform it.

Like the Sakta dharma, there is no such rule of performing Puja, Jagya there and these are strictly banned.

Praise of lord Krishna that is Hari Naam Kirtan is the prime way of worship in the Ek sarana Naam dharma. Equalised or Samyabad and humanity are mostly given more preference. This religion has given equal respect and kindness, importance and love to the every creatures of the world.



Worship of lord Krishna is the main path of this religion. According to this religion one Chandal or cremator, who is heartily dedicated to lord Krishna is far better than a priest who has no respect to God.

Mahapurusa Sri Shankardeva has given priority to the hearing and praising god's naam i.e. Naam Kirtan, among the nine types of worships.

But to make understand the reality or teach this lessons are not so easy task to Shankardeva in that time as he had to stand alone against the (ku sanskar)cruel custom of that time which had been practising by the people for last long time. Their heart and mind were filled with these and they never get rid of them at any cost.

For that reason Sri Shankardeva had to shelter to an interesting medium to spray his thoughts. He used songs, musical instruments, acting and

dance that he can get attention to the common people. His sophisticated tools were the, song called Borgeet, musical instruments like khol(one type of Mridang, which is a double headed lather instrument), flute, Taal, dance which is we call the classical Satriya dance, acts which is called the Ankia Bhaona etc.

Again he made a woven cloth which is made of natural fibre and prepared the picture of the divine Baikuntha dham of lord Vishnu. In this cloth he showed the story of Brindavan of lord Krishna. And with the help of his tools he could make understand the people and started to spray his religion slowly.

Sri Shankardeva had studied the sastras like Natya sastra, Kavya sastra and Sangit sastra etc and collected a vast knowledge and by the help of these he had made the divine Chihna yatra Bhaona. There he prepared paintings of seven Baikuntha dham and with the help of the song music and dance and drama he tried to change the mind of the common people. He made the nine numbers of **khol** for it and made the musical instrument **taal** to accompany the **khol**. He used the natural herbal colour called **hengul** and **haitaal** for the painting of the **Chihna yatra bhaona**.

Again after the removal of drop screen he created a heavenly atmosphere by playing the roles of Gayana and Bayana using nine nos of Khols and he became as like the Chaturbhuj Vishnu. Here he used the Padma Mudras and thus attracted the people's mind with his new creation dance form, which had later popular in the Satras and recognised as the Satriya dance of Assam.

If we discuss the effect of the Satriya Dance in the EkSaran Naam dharma we found that –

Srimanta Shankardeva has made the Satriya dance to an audio-visual tools or medium, combining the programme with the help of song, music, dance and drama to express the divinity and the empowerment of lord Krishna to established his thought “***Krishna bine srestha debe naahi naahi aara***”.

He initiated this programme in the Bordoia Satra in the Chihna Yatra Bhaona and later it sprayed to the Satras and the Naamgharas of every corner of Assam to make the holly atmosphere and getting it to the common people's heart and soul. It is to meant for his ideology “***Krishna santu bhagawana swayam***” and after years the Satriya dance entered to the stage of Assamese society.

The main aim of the Satriya dance was to establish his religion and for that he firstly educated and made his performer to express the importance of lord Krishna that they could understand the power and importance of lord Krishna. For that he used the extract of the Bhagavata and Geeta to make them more efficient and loyal to their performance. Because, these religious activities are only possible if they work with heart and soul and great respect to the God.

For this reason the every performer became an individual character of the Brindavan and reflects the divinity of lord Krishna.

Besides, when the dancers at first enter and bow down to the people or audience with the Satradhikar (the main priest of the Satra) and pray lord Krishna, they play the role and individually become as like Krishna, Balarama, Gop and Gopies of the holly Brindavan.



Praying and praising lord Krishna is the main tools of worship in the Ek Saran Naama dharma religion. Sri Shankardeva made the Satriya so simple and easy and interesting that its message could be reached to the every common people of the Assamese society. It does not make difference whether one is wise or illiterate, priest or farmer. The people get the knowledge of the empowerment of the lord Krishna or Sri Hari and thus they have attracted to the new path to this beautiful religion.

Bhaona is the greatest creation of Srimanta Sankardeva to the Natya sastra.

And in his acts he created a unique and very important character called the Sutradhar, who illustrates everything about the story.

When the Sutradhar starts the Bhaona by saying \_

***ore sabhasada, ahimane .....dekhaha sunaha nirantare hari bola hari bola***, all the person with the audience gathering concentrate in the play with a great religious effect. And they have entered in an extraordinary divine world. And its credit goes to only the Sutradhar. He takes the audience to the Brindavan Garden, sometimes Brahma-lok, sometimes Indra-lok, Vishnu-lok so on. Everyone in the place of Bhaona is emerged in a deep sea of the great Bhakti Rasa.

That is the reason Srimanta Shankardeva created the Satriya dance and used this as an effective tool to spray his religious fragrance, which is the Ek Saran Bhagavat Naam Dharma.

The Satriya dance performers pray lord Krishna in a unique way at starting of dance to express their worship.

In the Satriya dance and the Bhaona we get the character of lord Vishnu, Sri Raam and Narayan but the main character among them is nothing but lord Krishna. In the Satriya dance lord Krishna is the main subject and source of worship.

The main aim of all the creations of Srimanta Shankardeva like the Satriya dance, Bhaona, and all these, is to establish lord Krishna as the best of all.

Therefore, it is mandatory in a Bhaona to establish lord Krishna as the best.

### **“RADHA TATTWA” IN MANIPURI DANCE**



The prime characteristic of the vaishnavic community is their belief on the "Radha Tattwa". But the other communities have not given more

importance or respect to this "Radha Tattwa" like the vaishnavic community. The vaishnavic instructor of the twelve century Nimbak too assumed Radha as the companion of Sri Krishna. But he has not given such importance or position to Radha in the philosophical process of his creative method. According to the South Indian instructors in the Chaitanyadeva's time, who had believed in the pure dualism, "Pusdbhakti or Prem-Bhakti" is the highest or ultimate state of worship. He imagined every vital living being as Gopies and he shows the logical reasons to get Sri Krishna as their husband with the help of "Prem-bhakti". According to him the followers of the "Pusti-bhakti" or "Prem-bhakti" get the betitude of dwelling in the same world with the Divinity and as result they get the unlimited incessant peace.

In the Chaitanyadeva's time the "Brindavan-leela" got the importance once again and at the same time Radhika was established as more adorable and "tattwa". In the sixteenth century the Gauriya Vaishnavic Goswamies have established Radha-Kristma as Tattwa once again. At that time the duel form of Radha and Krishna was eastablished as more adorable and limiting state of sight.

The "Radha tattwa" is a completely self creation of the Gauriya Vaishnavism. The Gauriya Vaishnavic Goswamies have established the Radha Tattwa or "Radha-bad" as a philosophy through the "Tattwa - Sandarbha". "Bhagavat - Sandarbha", "Krishna-Sandarbha", "Bhakti - Sandarbha" and "Paramatma- Sandarbha", which were written by Jiba Goswami, This Radha - tattwa is based on the "Sakti-Tattwa" and it has been established from the time of Upanisada.

We know that in the Bhagavata, Radha has occupied the respectable position of the intimate company of Sri Krishna. But in the

time of Chaitanyadeva and the post Chaitanyadeva's time, Sri Radhika become not only the prime companion of Sri Krishna in the "Brindavan-Leela", instead she got even more respectable position than that of Sri Krishna. Because the Gauriya Vaishnavas believe that among the "Bhakti,- Rasa"s, the "Madhur" or Shringar - Rasa" is the best of all. According to them who believe Sri Krishna's Pada - Padma" (feet) as the best and worship Sri Krishna as their superior lord, that type of pure devotee only can feel or taste this "Madhur -or Shringar - Rasa".

And as Sri - Radha is exactly that type of devotee and owner of this 'Madhur - Rasa' and therefore; the Vaishnavas think that Sri Radhika is the prime master or owner; of the 'Bhakti - Rasa'.

At first every Gopi was called Radha when she was affectionate or desired by Sri Krishna at any time, not the single or particular Gopi. But when the "Krishna-Leela" gets revoluted the quality of it has changed and as a result, Radha become-the most desired Gopi, with whom, He vanished from "Raasa-Mandali", as descirbed in the Bhagavata. Therefore, in the Bhagavata, the Gopies said in grief and pain -

***“anayaradhito nunang bhagawan haririswarah I***

***yanoh bihara govindah prito yaganayadarah” II***

Then that particular Gopi is considered as Radha.



In the word “**Anaya Radhita**” which is included in the replete voice of the Gopies in the Bhagavata, the Gauriya Vaishnavas have searched out Sri Radha, which is the most desirable lover of Sri Krishna. According to the Bhagavata, that particular Gopi, who was the lover of Sri Krishna and hiding among the people of "Raas-mandali", later the Gauriya Vaishnavas has established or published the "Radha-Tattwa" centering that Gopi.

It can be noted that from the 4th and 5th Century, the pleasant love stories of Radha and Krishna along with the Gopies, became popular as folk-stories and began to publish verbally. Then the tattwa or theory of "Prakiri" and "Purush" come from the philosophical treatise "Sankhya darshana". Thus combining the two theories, the ancient instructors sprayed religious fragrance on it and they had established the Radha Krishna related tattwa as a religious tattwa.

Among the five prime 'Rasa', Shringar or 'Madhur Rasa' is the best according to the Gauriya Vaishnavism. The devotee whoever able to be master in real sense, he only gets Sri Krishna. That means the devotees

who believe that the general feet of Sri Krishna is the best and all everything, he can only tastes the 'Rasa'.

According to the Gauriya Vaishnavism the Madhur "Rasa" is the best and as the Braja-Gopies are the master of this 'Rasa' they have recognised as the real deotee of Sri Krishna. And among all the Gopies, Radha is said to be the best devotee of Sri Krishna. There is not any greater position in. the Madhur-'Rasa' like the Braja-ladies of 'Go-lok'.

The Vaishnabas said regarding the "Raas-leela" that every worshipper should be loyal to "Raas-leela" because in "Raas - Leela", Sri Krishna devided himself into the same number of Gopies and satisfied them. But the main advice of them is that if the worshipper desire to get devine favour, he have to go by the way of "Raas-Leela" as a devotee, riot as the Sri Krishna. The object of the Gopies sentiment (Bhava) is that; the devotee's have-to firstly assumes themselves as the Gopies and they have to enter in the "Raas-leela" as the follower to the Gopies only.

The Vaishnavas recognised SriKshna as the main subject, to whom they mentioned as the hero or leader of Madhur 'Rasa' and thus Radha as the the, herione of the same "Rasa", Thus they classified the herione into two types, like the original herione and the illicite herione. And they said that the illicit heriones are the prime shelter of this 'Rasa'. Again, the illicit heriones are classified into three types - "Sadhanpara", "Devi" and "Nritya priya".

As the worshiper of Vishnu is called the Vaishnava, thus the worshiper of Radha is called the Gauriya. The adorable things of the Gauriya devotees are - Sri Radha-Gobinda, Sri Radha-Gopinath, and Sri Radha-Madanmohan.



The Sastra's said:-

***Sri Radha saha Sri Madan Mohana  
Sri Radha saha Sri Govinda Charan  
Sri Radha saha Srila Sri Gopinatha  
Ai tin thakur hai Gauriyar nath.  
Ai tin thakur gauriyare kariaachen atmasat  
Ai finer charan bando tine mor nath***

(Chaitanya Charitaritra)

The Krishna-nama is not completed beyond the praise (Naama-Kirtana) of "Ashray-Bigraha" (Shelter of image). To worship the "Bishai-Bigraha", Sri Krishna one have to follow the "Ashray Bigraha or the Guru or instructor. To teach about this Sri Krishna have to perform this 'Leela'. Here it is pointed out that the Gopies (Sri Radha) are taken as the "Ashray-bigraha. That means to get Sri Krishna one have to go through the way of Radha. Therefore it is said :-

***Radha bhajane mati nahi bhela  
Krishna bhajan taba akarana gela***

The advice of the vaishnavas to the devotees to get Sri Krishna assuming himself as Radha that:-

"You are of women natured and your desire is in the illicit stage or 'Rasa' and therefore, you are the follower or attendant of "Braja-Baneswary", Sri Radha".

"Your relationship is that "I am servant of one of the attendant of Radha. Sri Radha is my "Jibeteswary" and Sri Krishna is her Jibeteswar (Lord) that's why Radha-Ballabha is my 'Praneswara'.

The devotee has to include himself in a "Gana" or group of any one 'Sakhi' of 'Yutheswari' of Sri Radha among the eight types of Sakhis, and. he has to worship Sri Radha and Krishna according to the permission and order of the leader of the "Gana". The desire to become an attendant of a "Yutheswari" arises as a result of the Virtuous act of many births.

Therefore only the luckiest person can enter in to the Radha's "Yuth" or group.

The Vaishnavas advised the devotees in case of the determination of serving or devotion that -

"You are the attendant of Radha. Serving Sri Radha, you are serving yourself. Though you go near Sri Krishna, as per the order of Sri Radha, and even Sri Krishna wants to enjoy with you, yet you don't accept the offer, because you are a servant of Radha. Therefore, you don't serve independently Sri Krishna without the permission of Sri Radha. Though you have the equal love or affection to both, Radha and; Krishna, yet you will express more ardour to Radha than Sri Krishna in

case of the "Dasya-Prem" and the name of which is "Sewa" (serving or worship).



The Manipuri dance is completely influenced by the Gaudiya Vaishnavism and they have given more priority to Radha. They believe that to get lord Sri Krishna, firstly some one have to worship Radha. We have to make ourselves like Radha who love Sri Krishna so deeply.

Therefore in the Manipuri dance, Radha is given same position as lord Krishna. But in the Satnaya dance lord Krishna is given more priority.

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## COMPARISSION OF MANIPURI NAT PALA SANKIRTAN OF MANIPURI DANCE WITH SATRIYA GAYAN BAYAN

Sankirtan is the unseparable part of Manipuri dance. As per the tradition, the rules of the Sankirtan are very hard and fast rules.

Some mandatory and prime essential customs are as the **Loi Chandan** every person who perform the Sankirtan have to give the flowers and Chandan before starting, **Arangfom** ( particular place where all the necessary elements are to be kept aside), **Boriba** ( to felicitate the performers with the clothes, betel nut and Paan on the banana leaf from the Arangfom) etc.

At the starting begins with the “**Santup- Mapu**”, where the prime director performs some religious Slokas.

At least two numbers of Pung players and Sankha player and a team of singers is essential in Sankirtan. At the beginning they together play the Sankha and Mridang raag or Pung raag with the Hari Bol singing. After the Mridang raag the main singer start the Raglap, sound like – “Aa- Ri- Ta - Na” and the other singers follow him. After that starts the Guru- Bandana, Sobha- Bandana, Chaitanya- Pranam and sing the Padavalies which are created by the Vaishnavism poets. The subject of it is the religious story of Krishna and Radha.



Natpala of Sankirtan is a very sophisticated and complex programme. It is very essential to perform the Natpala in Manipur in the social and religious functions. Nat pala is performed in the temple Mandap.

The word “Nat” means the actor or dancer and “Pala” means the group or Brinda. Therefore, Natpala means the team of actors or dancers.

In the Sankirtan, there are also some group of female members which is called the Nupi pala.



In Natpala there are two types of dance are added-

1. Pung salam (the dance with the help of Pung or Mridang)
2. Kartaal salam (the dance with the help of clapping hands)

The both type of dance styles are in the Tandav style and it is filled more Bir Rasa than the Krishna Tandav style.

In the Pung cholom dance the Pung is hang in the neck and dance with various Taal and rhythms with the use of various **Bhramaries**.

In the Kartaal cholom dance is performed with the Kartaal or hand clapping.

It is in Tandav style and it is very essential thing to maintain the controlling of body movements and its balance rhythmic grace. But the use of Bhramari Utplavan is also seen in the Kartal cholom.

One another characteristic of Nat pala is the “**Shajat**”. It is created in the both cholom (Pung cholom and Kartal cholom) with the beautiful movements and Bol which are influenced with the various animals and birds and the sound of clouds.

In Natpala the two Pung players are called the “Pungoiba”. The main singer is called the “ishei hanba” and his four helper singers are called the “Khon Bangra” and the main Nartak or dancer is called the “Duhar”.

In the Natpala we see the competition of the singer with the player which is called the “Phangnba”. In various Natpala the male performers perform the “Rash Phangnba”. Here we see the 64- bhed of the Bipralambha and Sambhog rasa of the Shringar Rasa. The both perform the above style and the competition begins.

In Natpala the sequences are fixed and they are as-

1. Nat Raag : the Raag is played from the upcoming religious character (Murti Swarup)
2. Sansar : this is some of special Bol Prabandha where the above Character is made alive .
3. Tin taal Achouba : 7 Matra or Barna kaal taal.
4. Rajmel : 7/14 Barna kaal taal.
5. Tanchap : 4 Barna kaal taal.
6. Menkup : 6 Barna kaal taal.

The above sequences are mandatory and it is beautified with the addition of various complex Taal and Prabandhas.

### **SATRIYA GAYAN BAYAN**



Gayan Bayan characters of the Satriya dance are the two unique modified roles of Purba Ranga from the Natya Sastra. Like the Purba Ranga in the play Bhaona a programme is organised called the Dhemali which is an music playing of the Gayan and Bayan with the lather instrument called the Khol. This singing and playing is called the Jora or Gayan Bayanar Jora or Jora Utha.

In Jora or Dhemali, we see the 8 to 10 numbers of Bayan play the Khol and join 8 to 10 numbers of Bayan play the metal instrument called the small sized Bhortaal. Before starting the Ankiya Bhaona, this Jora is continued till the Sutradhar of the Bhaona is entered to the stage. Jora is started with the pray of God. In the stage the Bayans are salute with one hand and the Gayans bow their heads in the standing position. In that position they start the next playing called Baha Sahini. This Baha sahini is played in sitting position. After that they started the Thiya Sahini where they change the position to the standing. Gayans are started the Ghosa like \_

***Hari Naama Rashe***

***Baikuntha Prakashe***

***Prema Amritara Nodi***

***Srimanta Shankare***

***Paara Bhaangi Dila***

***bohe Boikunthaka Bhedi .***

Though generally Dhemali are played just before the Bhaona but it is also played in the Guru Tithi or birth day of the Guru like Shankardeva, Madhav deva, Badula Aata etc.

Thus this Dhemali is also played in the festivals like the Bihu, Holi, Raash, Guru Kirtan and in the birth day of the Satradhikaars.

Dhemalis are of 12 numbers-

- |                                 |          |
|---------------------------------|----------|
| 1. Raag Dhemali or Saru Dhemali | : 2 Nos. |
| 2. Rang Dhemali                 | : 1 No.  |
| 3. Guru Mardan Dhemali          | : 1 No.  |
| 4. Chor Dhemali                 | : 1 No.  |
| 5. Ram Dhemali                  | : 1 No.  |
| 6. Bor Dhemali                  | : 1 No.  |
| 7. Ghosha Dhemali               | : 1 No.  |

8. Barpetiya Dhemali : 1 No.  
9. Khat Prabesh Dhemali : 2 No.  
10. Na-Dhemali : 1 No.



There are some specific rules in case of playing of the Dhemali.

In the Bihu and Doul or Holi played the Chor Dhemali and in the Bhaona Na-Dhemali and the Gosai Tithi Barpetiya Dhemali in day time and Na Dhemali in night time.

In the time of the performance the Bayanas are play the Khol with some specific foot movements. This foot movement is like the English letter 8. These foot movements are as per the Natya sastra, s Pad, Karan and Chari. Of course, besides the foot movements or Pada Chalana or Bhari Maan there are also some religious actions like Hasta mudras, Khol – Chata, Pak- Utplaban, dance elements which are beautifully performed by the Gayan and Bayans.

At the end of Dhemali Gayan and Bayans bow the audience in kneel down pose.

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## **TAAL SYSTEM OF SATRIYA AND MANIPURI DANCE.**

If we look in to the Taal system we see that in both Satriya and Manipuri dance used the almost same type of musical instruments which is called the Khol and the Pung. Both are the lather instruments of almost same in shape.

The taals that are used in the Satriya dance are based on the religious sastras. according to the Sangeet ratnakar sastra, described that Satriya Taals are consist of six numbers of Anga which are called the Anudruta, Druta, Laghu Guru Pluta and Kakapad.

And the sastra defined 10 numbers of characteristics which is called the Dashapran. They are – Lan, Marg, Kriya, Anga, Graha, Jaati, kala, Lay, Jati, and Prastar.

Again the necessary elements of the Taal like Bibhag, Taali, Khali, Matra etc. all are contains in the Satriya Taal.

But in the early ages Satriya Taal was used with the base of the Anga like Laghu or Guru or the Pluta but now a days it does not follow. In the present days the Taal Lipi is follow the BhatKhande style. Only difference is that the “Taali- Khali” word changed to the native word like “Taal-Maan”, “Taal-Phak” and “Sapari-xuda” etc.

There are some specific series and department for Creation of the Bol of the Taal system and they are known as Gaman, Ghaat and Chok etc.



Khol



Nagara

In case of playing Tabla and Pakhowaj we found the “Theka” “Khali” and complete Bol of feet but in the Satriya dance the Ga Maan Taal it is not mandatory to have a complete Bol.

The gap of this part is filled up by the “Ragar”.

There is a rule to add 21 numbers of Bhangi Bajana on a definite Taal in the Satriya dance. Bhangi Bajana is one kind of equation related Bajana which are changed Bol and Alankar Bajana.

The Satriya Taals are used in four kind of methods which are called the- Saral (Simple), Jugma (duet), Jouga and Mishra (mixture).



Taal

In Satriya Taal system it may the continuous one or two or even more Khali which is not allowed in the north Indian Tall system.

Again we get a difference that in case of use of the Ghanabadya, in singing the Naam the beat of the Bhor Taal, a metallic musical instrument, is used in the Khali instead of Thali. In the Taali part it is used the clapping.

In Satriya Taal system, the Matra of the Taal is counted by the Clapping and hand movements and the body movements. But now a days it has changed to the north indian taal system, where, it is shown by the clapping the right hand on the left and reversely moving the right hand in air and counting of the Matras are shows by the touching the fore finger in to the left palm.

Again in the Satriya dance Taal system Ga- Maan or Thekas are not shows the '**Gun**' like one two three four etc.

### **MANIPURI TAAL SYSTEM:**

In the Manipuri Taal system there is a unique one. In Manipuri dance the Gurus from the ancient time developed the Taal system using the unique use of the Taal rhythm and grace which is influenced by the various Vaishnava sastras. They has enriched Taal system of the Manipuri dance and beautified this art to today's extreme level.

The time of one complete pulse beat of human body is assumed as the one Matra or it is called the one Laghu Akshar in dance. But in Manipur sometimes in one Laghu Akshar or one second may consist of one to five Akshar, which is an important thing or speciality.



*Pung*

Manipuri Taal system consists of the Angas or parts are Anu Druta, Druta, Druta biram, Laghu, Laghu Biram, Guru Pluta and Kaka pad.

In Manipuri Taal system, Taals are created according to the use or combination of the various Barna kaals. In Manipur from the 4, 5 to 168 numbers of Barna kaals used in the various taals. For the example 4

Barna kaal – Tanchap taal, 6 Barna kaal – Menkup, 7 Barna kaal- Tin Taal masa etc.



Pena

The changing of the Laghu Barna kaal creates 8 types of Jaati. Like – Ekaki ( Laghu 1 Barna kaal), Pakkshini (2 Barna kaal), Tashra ( 3 Barna kaal), Chaturashra (4 Barna kaal), Khanda ( 5 Barna kaal), Ritu ( 6 Barna kaal), Mishra ( 7 Barna kaal), and Sankirna ( 9 Barna kaal).

In Manipur, various Taal Prabandha and rhythmic Bol Prabandhas are beautifully used.

In Manipuri Taal also use the Tantha or Taali (clapping sound) and Hai Dokapa or Khali means silent action. But these actions are used accordingly in respect to the own tradition and one important point is that classification of the Taals are only by Taali not the Khali.

1 -2, 3-4,/ 5, 6/7 -8

Manipuri Taal system is completely unique. For example-

<u>Anga</u>	<u>Barna kaal</u>	<u>Sihna</u>	<u>Kriya(action)</u>
Anudruta	1	∩	Taali
Druta	2	o	Taali in 1 <sup>st</sup> Barna kaal
Druta Biram	3	∩o	Taali in 1 <sup>st</sup> Barna kaal, Musti in 2 <sup>nd</sup> , and Ara in 3 <sup>rd</sup>
Laghu	4		Taali in 1 <sup>st</sup> Barna kaal , Khali in 3 <sup>rd</sup> B. kaal
Laghu Bira	5	∩	Taal and Musti in 1 <sup>st</sup> and Ara in

4rth.

<u>Anga</u>	<u>Barna kaal</u>	<u>Sihna</u>	<u>Kriya(action)</u>
Guru	8	s	1 <sup>st</sup> Taali, 3 <sup>rd</sup> right side and in 5 <sup>th</sup> own side
Pluta	12	\s	1 <sup>st</sup> Taali, 5 <sup>th</sup> right side, 9 <sup>th</sup> own side, 11 <sup>th</sup> front side.
Bak pad	16	X	silent action in this Taal, 1 <sup>st</sup> right, 5 <sup>th</sup> left, 9 <sup>th</sup> on top, and 13 <sup>th</sup> on low side.

The Taals which are created on the main Taal in Manipuri dance are called the Paring where in the satriya dance it is called the Ga- Maan. Generally in Manipuri Taal, one complete circular movement is the one paring but in case of singing, as per the necessity, one Paring may consist of even three movements.

Another important characteristic is that various rhythmic Bols are created by changing the main Barna kaal of some specific Taal by one two or three Matras. These are called Alankar or Pung lol in Manipur which are we know as the Tora or Paran. Thus if some Guru creates this type of Alankar on some Taal it is called the “ Naitom ” and if create more than one Alankar then it is called the Pareng. And the Parengs in which main Taals are created the Parengs are also named as the specific Taal. For example – Chali- Pareng, Tanchap- Pareng etc.

Some of the Taals of Manipuri dance are-

1. Tanchap( ek taal) - 4 Barna kaal.
2. Menkup (tashra jati ek taal) -3 Barna kaal.
3. Menkup ( ritu jati ek taal) - 6 Barna kaal.  
Rupak (2/8) - 6 Barna kaal.
4. Tin taalmasa (2/2/3) - 7 Barna kaal.
5. Teura (3/2/2) - 7 Barna kaal.
6. Rajmel (4/3) - 7 Barna kaal.
7. Yatra Rupak (2/5) - 7 Barna kaal.

8. Chali (4/2/2) - 8 Barna kaal.  
9. Tin taal Achouba (2/2/4) - 8 Barna kaal.  
10. Maitei surfak (2/4/4) - 10 Barna kaal.  
11. Char taal Achouba (4/4/2/4) - 14 Barna kaal.  
12. Bakhya taal - 28 Barna kaal.  
13. Pancham chowari - 30 Barna kaal.

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## **COMPARISSION OF HASTA MUDRA, COSTUME AND EXPRESSION OF SATRIYA AND MANIPURI DANCE**

In the Satriya dance the use of the Hasta mudras are very important and mostly used. This Hasta Mudras are used in Satriya dance to establish the expression of the Bhab bastu and Kala bastu.

In Satriya dance two types of Hasta are used called the Nritta and the Nritya and both are may be the Sanjukta hasta or the Asanjukta Hasta but most commonly used are the Sanjukta Hasta. These Hastas are based on the two factors.

One is from the Sastra based and the other is traditional or local based.

There are 27 numbers of Asanjukta Nritya Hasta and 15 numbers of Sanjukta Nritya Hasta and another 32 numbers of Nritta Hastas are seen in the Satriya dance.

The asanjukta nrityahastas are.....

1. Pataka
2. Phot
3. Ashimukha
4. Ardhachandra
5. Muthi
6. Sikhor
7. Kapitho
8. Suchi
9. Padmakush
- 10.Sarpasirsha
- 11.Sasaka
- 12.Alapadma
- 13.Chatura
- 14.Bharamar

15. Hanshamukha
16. Saraha
17. Mukula
18. Tamrachura
19. Urnanabha
20. Khatkamukha
21. Ardhasuchi
22. Singhamukha
23. Trishul
24. Ankush
25. Tantrimukha
26. Krishnasharmukha
27. Ghronika
28. Dhanu
29. Bana

The sanjukta hastas are.....

- |               |     |         |
|---------------|-----|---------|
| 1. Anjali     | 8.  | Nisadh  |
| 2. Kapota     | 9.  | Sanksha |
| 3. Karkat     | 10. | Chakra  |
| 4. Dola       | 11. | Samputa |
| 5. Pushpaputa | 12. | Pasha   |
| 6. Matshya    | 13. | Moirā   |
| 7. Gajadanta  | 14. | Mujura  |
|               | 15. | Jalak   |

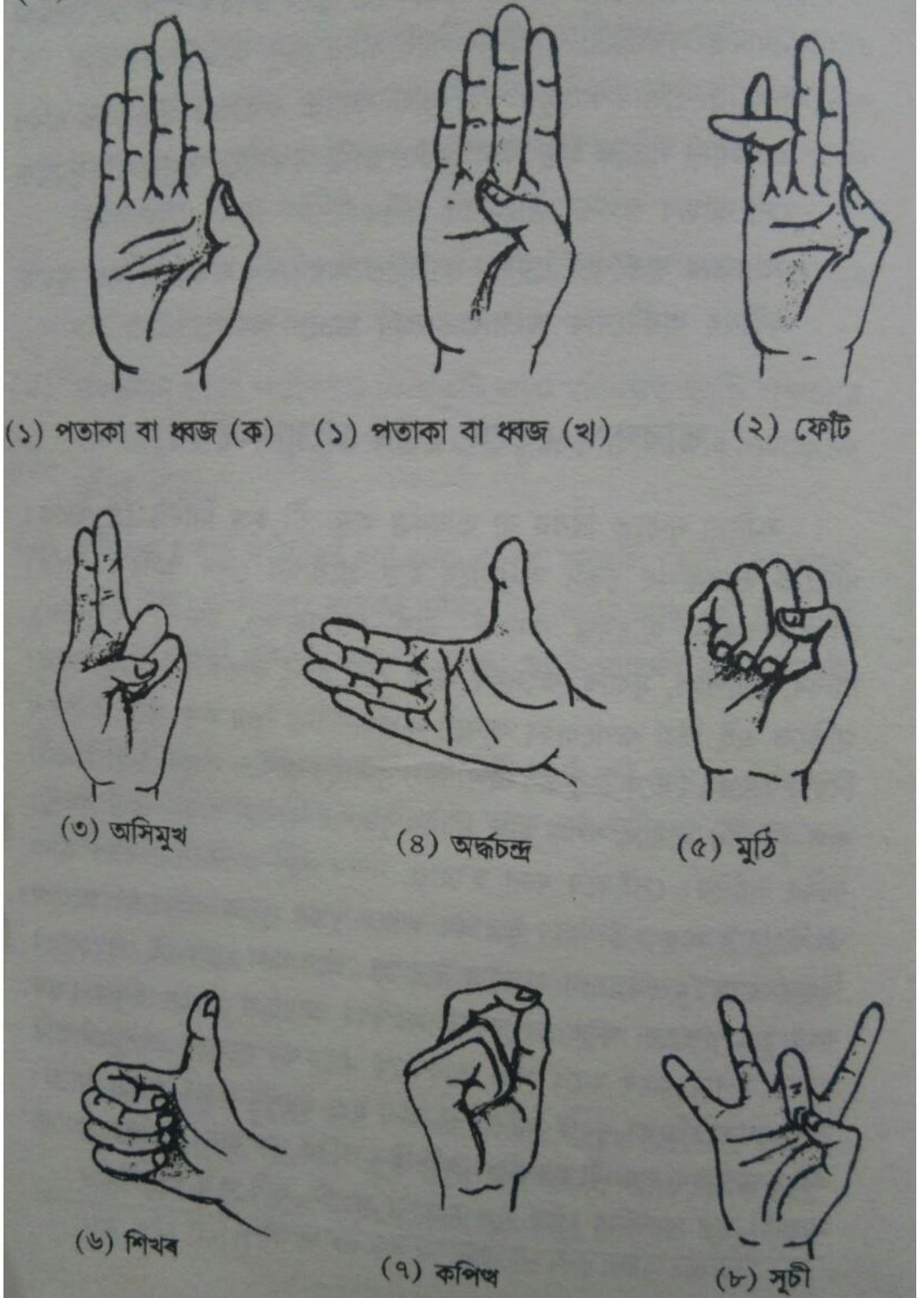
And the Nitya Hastas are.....

16 no of them are same as the sanjukta hastas as already mentioned. The remaining 16 are.....

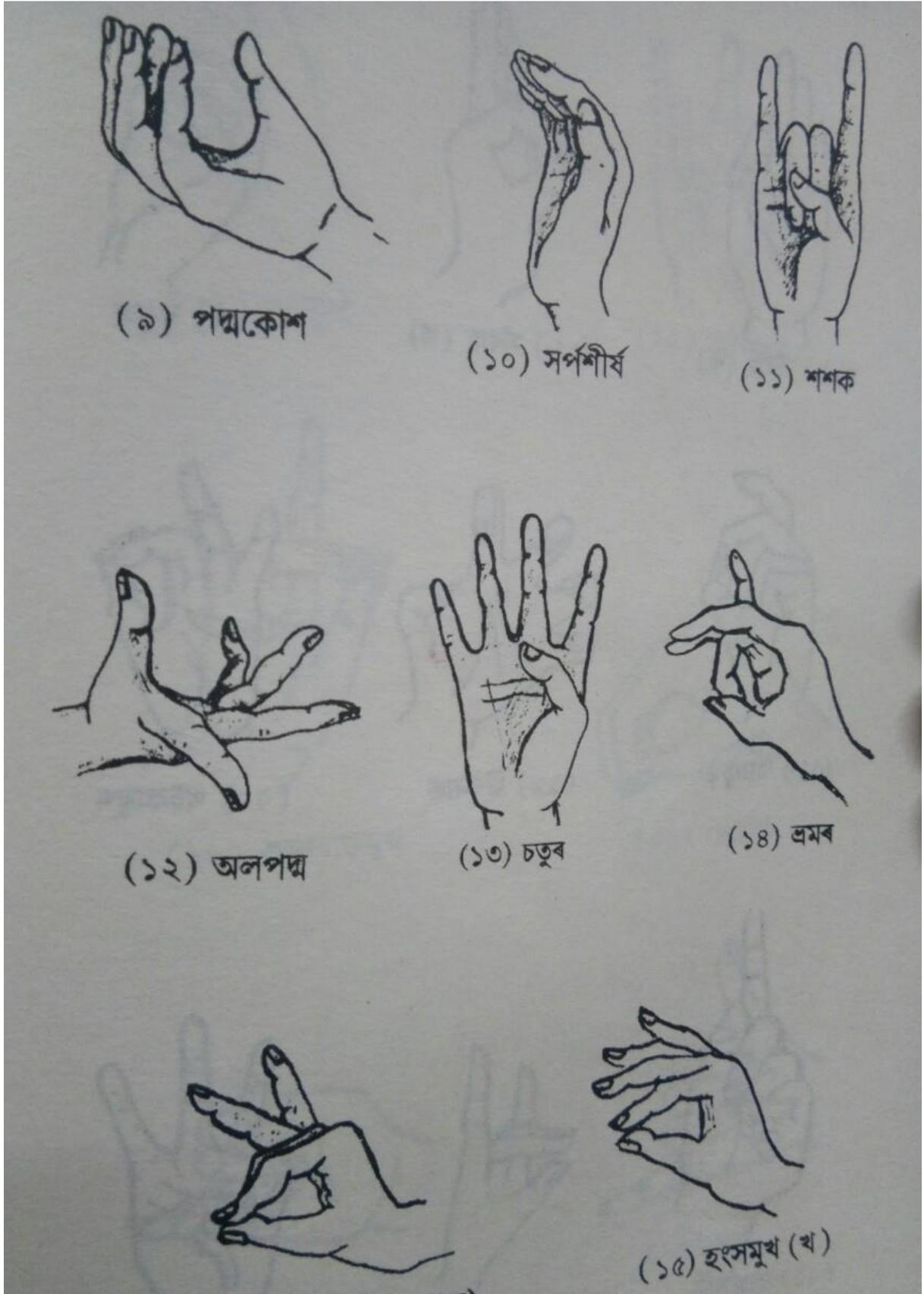
- |           |                       |
|-----------|-----------------------|
| 1. Hayhe  | 9. Chalana            |
| 2. Chata  | 10. Ketela            |
| 3. Banshi | 11. Lata              |
| 4. Pranam | 12. Nalini padmakosh  |
| 5. Archan | 13. Alapallab         |
| 6. Lol    | 14. Uddbestitalapadma |
| 7. Leela  | 15. Lalita            |
| 8. Pallab |                       |

16. Balita

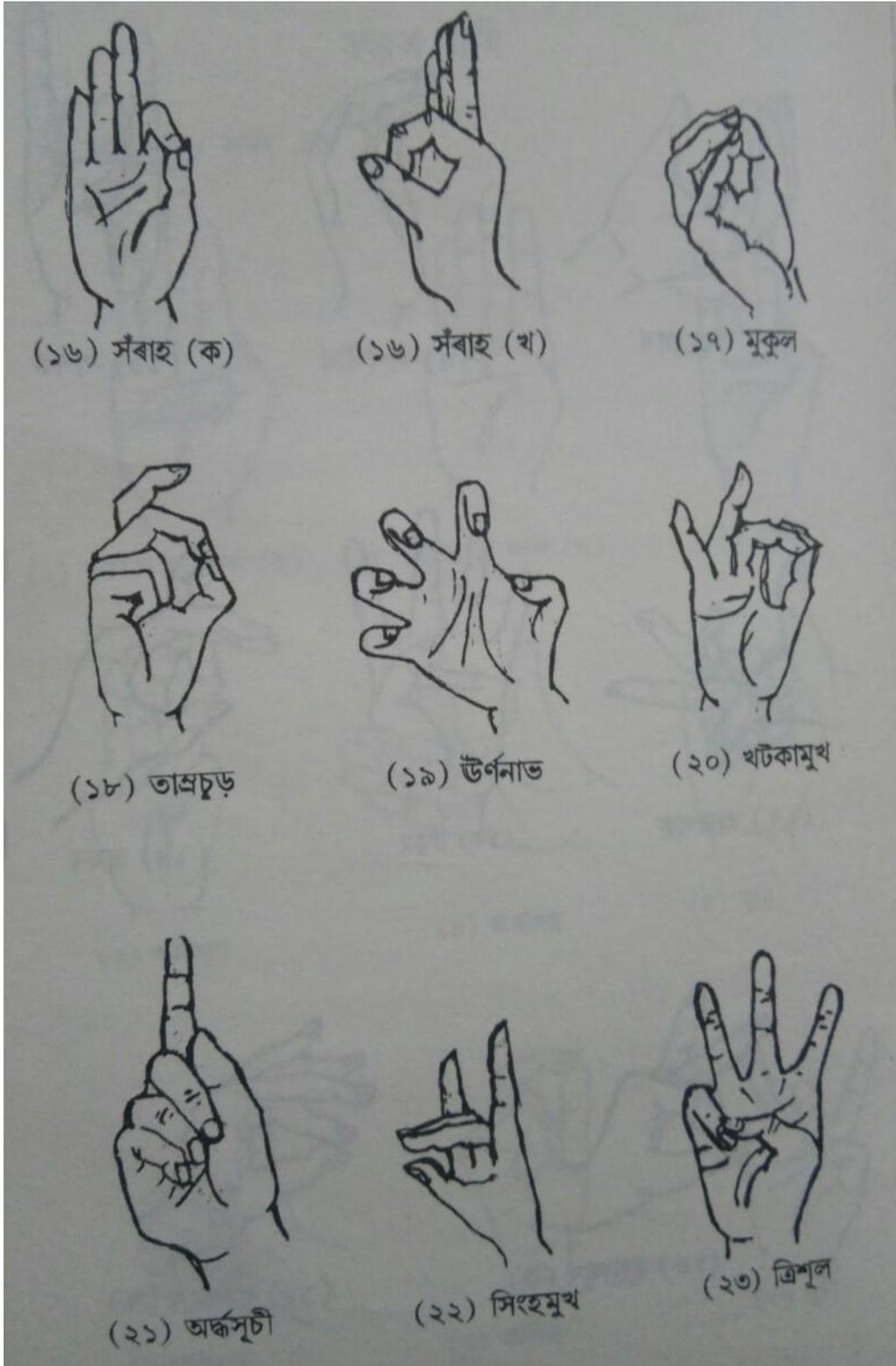
ASANJUKTA HASTA MUDRAS



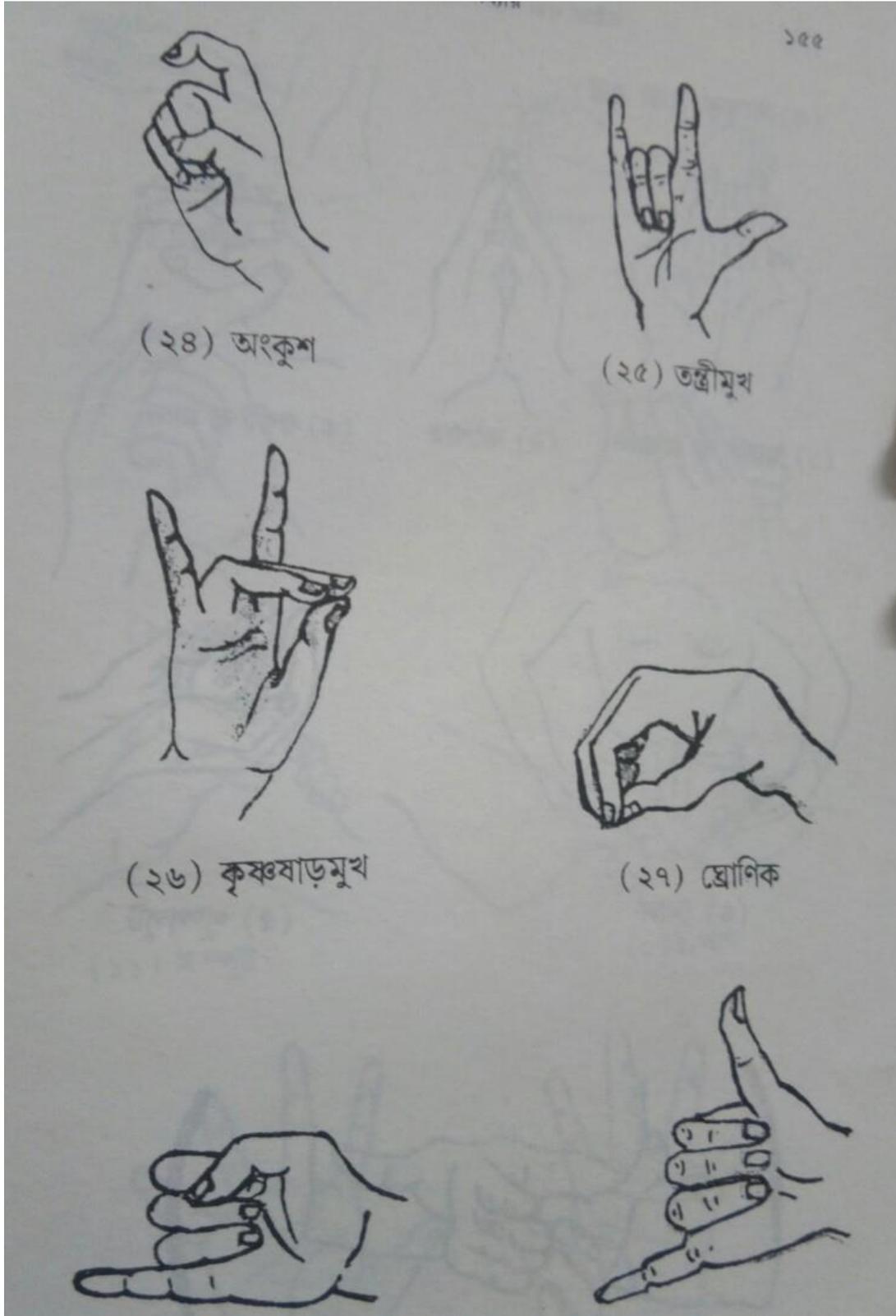
1.(a)PATAKA-(A) 1(b). PATAKA-(B) 2. PHOT. 3. ASIMUKHA 4. ARDHA CHANDRA 5. MUTHI 6. SHIKHAR 7. KAPITHA 8. SUCHI



9. PADMA KOSHA 10. SARPASIRSHA 11. SHASAK 12. ALAPADMA  
 13. CHATURA 14. BHRAMAR 15.a) HANSHAMUKHA-(A) 15.b)  
 HANSHAMUKHA-(B)



16.a) SARAHA-(A) 16.b) SARAHA-(B) 17. MUKUL 18. TAMRACHURA  
 19. URNANABHA 20. KHATAKAMUKHA 21. ARDHA SUCHI 22.  
 SINHAMUKHA 23. TRISHULA.



24. ANKUSHA 25. TANTRIMUKHA 26. KRISHNASARAMUKHA 27.  
GRONIKA 28. DHANU 29. BANA

**SANJUKTA HASTA MUDRAS**



(১) অঞ্জলি বা আঁজলি



(২) কপোত



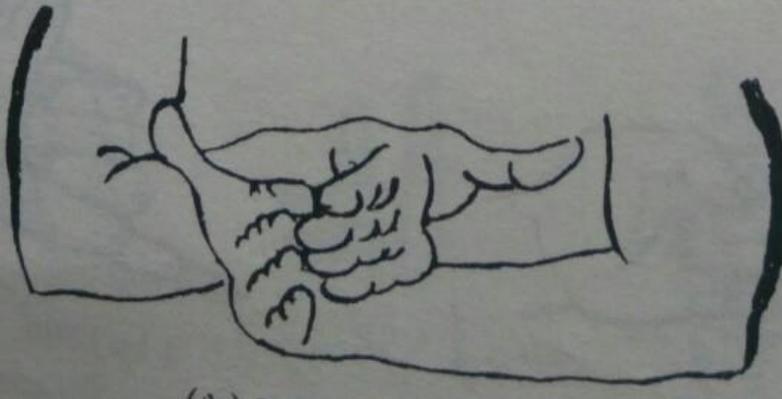
(৩) ককট বা মদন



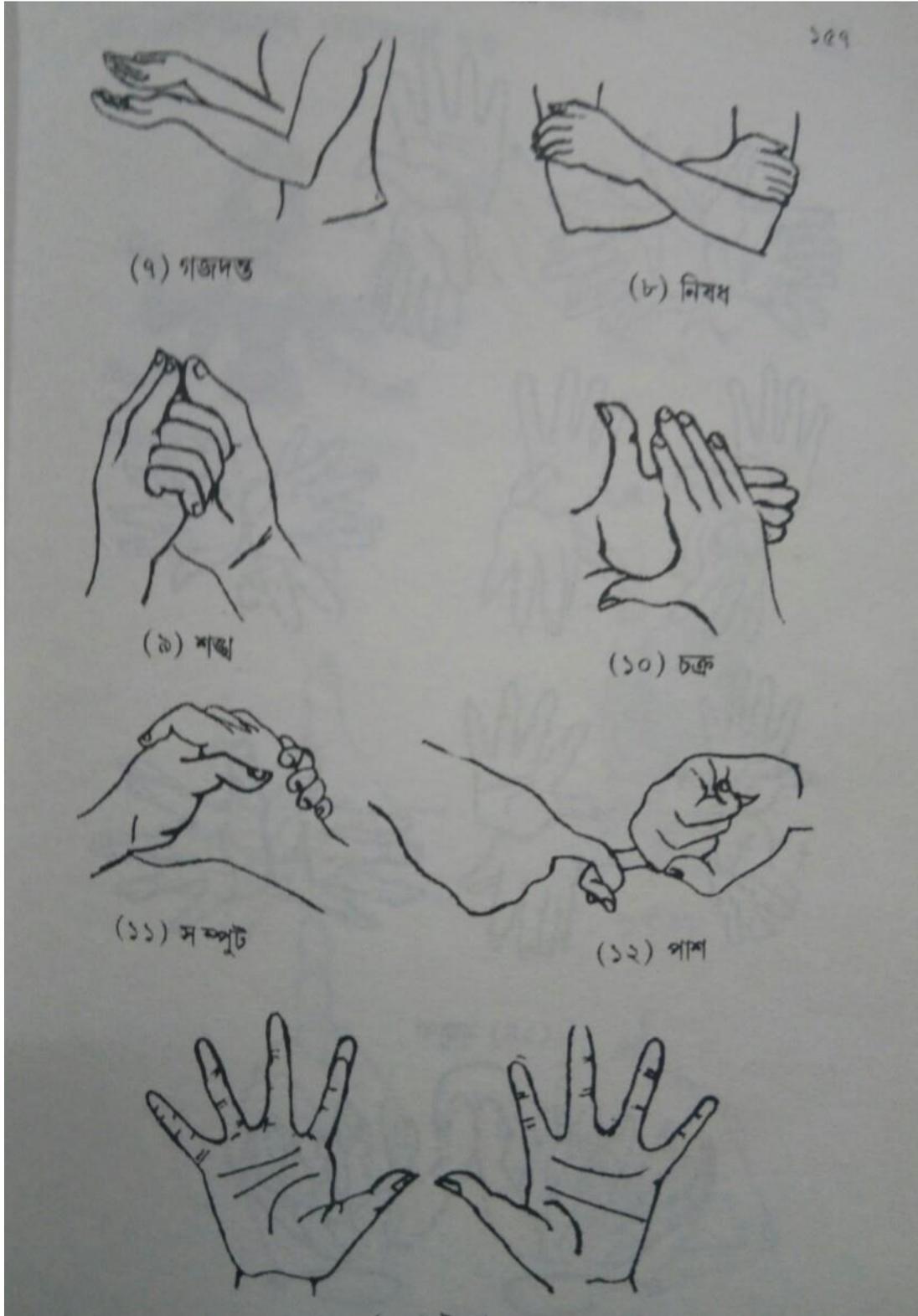
(৪) দোল



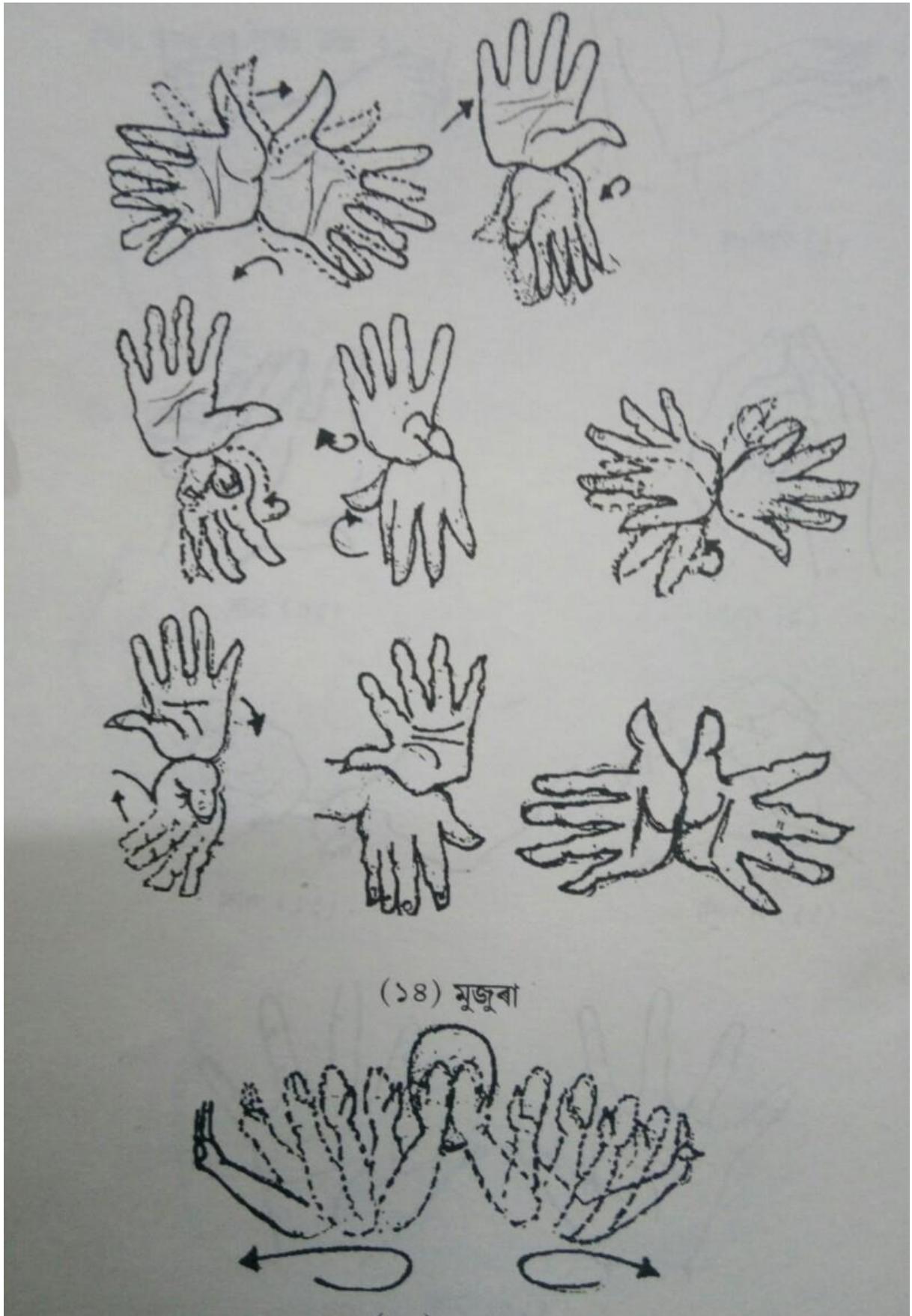
(৫) পুষ্পপুট



1. ANJALI 2. KAPOTA 3. KARKATA OR MADANA 4. DOL 5. PUSH PAPUTA. 6. MATSYA



7. GAJADANTA 8. NISEDHA 9. SANKHA 10. CHAKRA 11. SAMPUTA 12. PASHA 13. MOIRA



14. MUJURA 15. JALAK

Characteristic of Satriya dance is seen like some unique Hastas are creating in respect of use and they are called the Mowlik Hasta. For example- Hasti, Dhwaja, jal etc. Again in some cases used several different Hastas like – Sambandha Hasta, Dashavatar Hasta, Graha Hasta etc.

One speciality of use the Hastas in the Satriya dance is that the expressions and meanings are changed according to the positions and the movement types and the way of directions.

For example- when **Urpanabha** Hasta is showed as roll over it in front it means the umbrella, if it reverse to upside it will mean pot and if both hands are moved to their own side from the chest, it will express the explosion of heart etc.

## **KHUTLON**

### **(Manipuri Hasta Mudras)**

In Manipuri dance there are various types of Hasta Mudra in the **Nritta** and **Nritya**. Hand postures and use in dancing is called the **Khutlon**. “**Khut**” means hand and “**Lon**” means the hand language. Manipuri Gurus classified these hand movements as Khutlon, Khuttek(hand movements), Khutsa Jagoi(only finger movement) or Hastak etc.

But it is notable that the use of the Hasta Mudras have been using in Manipur from the prior to the publishing of the Vaishnavism. Because we see the use of these Hasta Mudras in their ancient traditional folk dance form like the **Lai-Haraoba**. The Maibies in the Maibi Jagoi express the mystery of precreation by these Hasta Mudras.

Thus “Yusshi”(Stambha) is shown by Suchimukh Hasta, “Kati”(Kanchi) by Kartarimukh Hasta, “Loipomba”(Kalika) by Korak Mudra, “LOishatpa”(Pushpabikash) by Padmakosh Mudra ect.

Khutlok Hasta mudras are divided into three types-

1. Khutnamgi Khutlon: it is done by one hand and it is Ashanjukta Mudra. These Ashanjukta Mudras are 25 numbers. They are -----

1. Pataka
2. Tripataka
3. Ardhapataka
4. Khatakamukha
5. Sandanshu
6. Mrigasirsha
7. Hansashya
8. Alapallaba
  
9. Bhringa
  
10. Ankusha
  
11. Ardhashandra
  
12. Koraka
  
13. Musthi
  
14. Ankur
  
15. Sardulasaya
  
16. Kangula
  
17. Trisula
  
18. Karttarimukha
  
19. Suchimukha
  
20. Padmakusha
  
21. Sikhara
  
22. Hanshapaksha
  
23. Ahitunda
  
24. Chatura
  
25. Dhenu

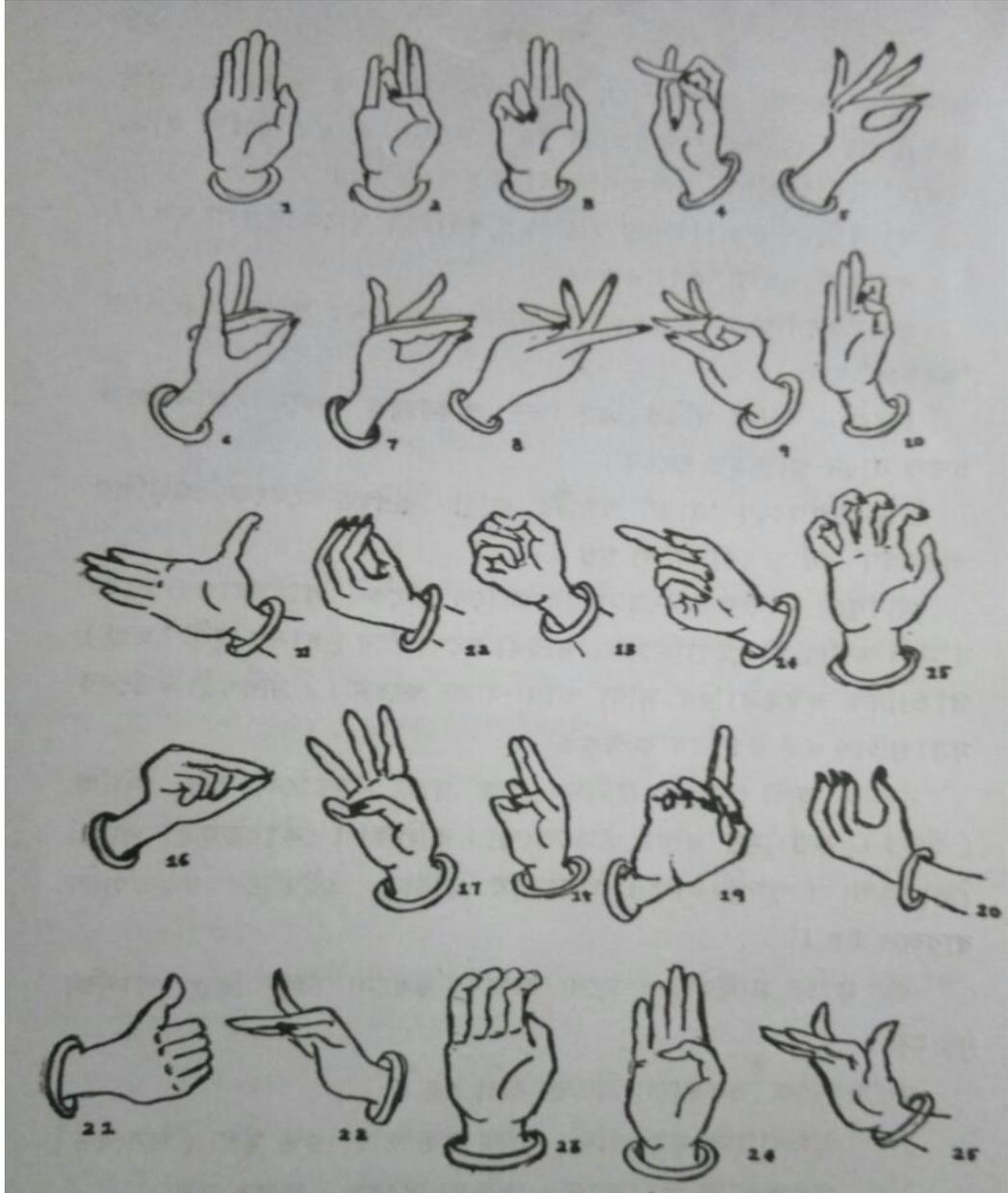
2. Khut Anigi Khutlon : it is done by the two hands and it is a Sanjukta

3. Mudra and it is of 12 numbers. They are --

1. Sankha
2. Chakra
3. Anjali
4. Tarkshya
5. Pasha
6. Karkata
7. Samputa
8. Rambhasuma
9. Pusputa
  
10. Kokila
  
11. Swastika
  
12. Suka

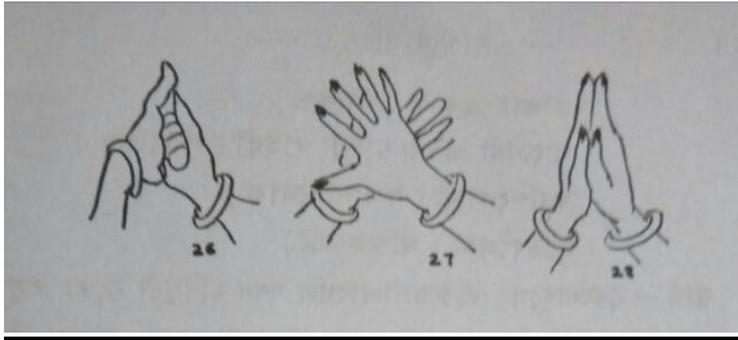
4. Punglol Jagoi Khuttheek: these are Nritta Hasta where no acting is done. They are –

- I) Champra Okpi (Anupallab)
- II) Champra Hekpi ( Uddhanchita)
- III) Champra Khaibi ( Pakkhanchita)
- IV) Lasingkappi (Sandangsabimok)
- V) Khujengloibi (swastika Mudra)



VI)

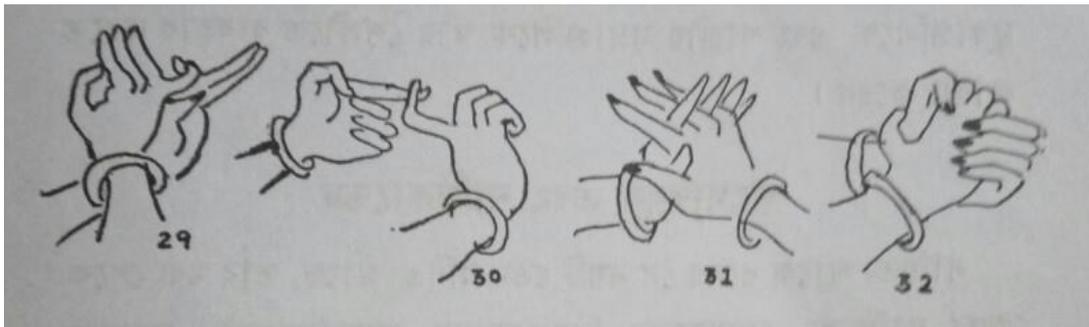
- 1.PATAKA 2. TRIPATAKA 3. ARDHAPATAKA 4. KHATKAMUKHA 5. SANDANGSA 6. MRIGASISA 7. HANSHASYA 8. ALPALLAVA 9. BHRINGA 10. ANKUSHA 11. ARDHACHANDRA 12. KORAK 13. MUSTHI 14. ANKUR 15. SADURLASAYA 16. KANGUL 17. TRISHUL 18. KARTARIMUKHA 19. SUSHIMUKHA 20. PADMAKOSHA 21. SIKHAR 22. HANSHAPAKHSYA 23. AHITUNDA 24. CHATUR 25. DHENU



**SANKHYA**

**SAKRA**

**ANJALI**

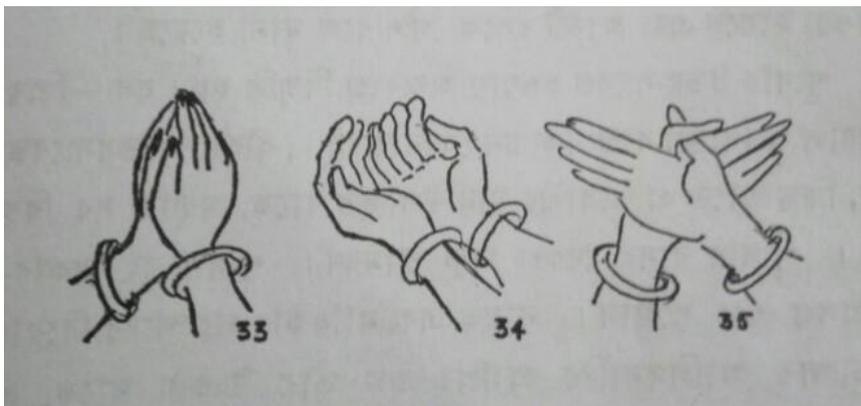


**TARKHRYA**

**PASHA**

**KARKATA**

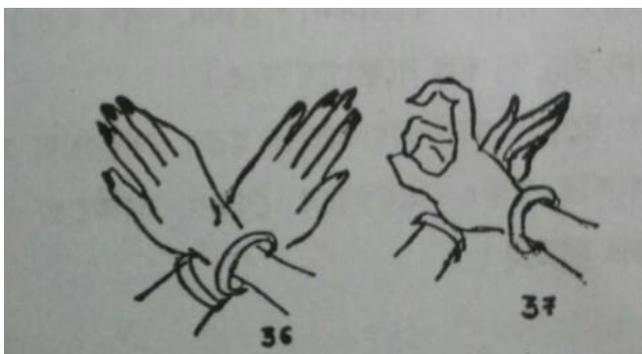
**SAMPUTA**



**RAMBHASUM**

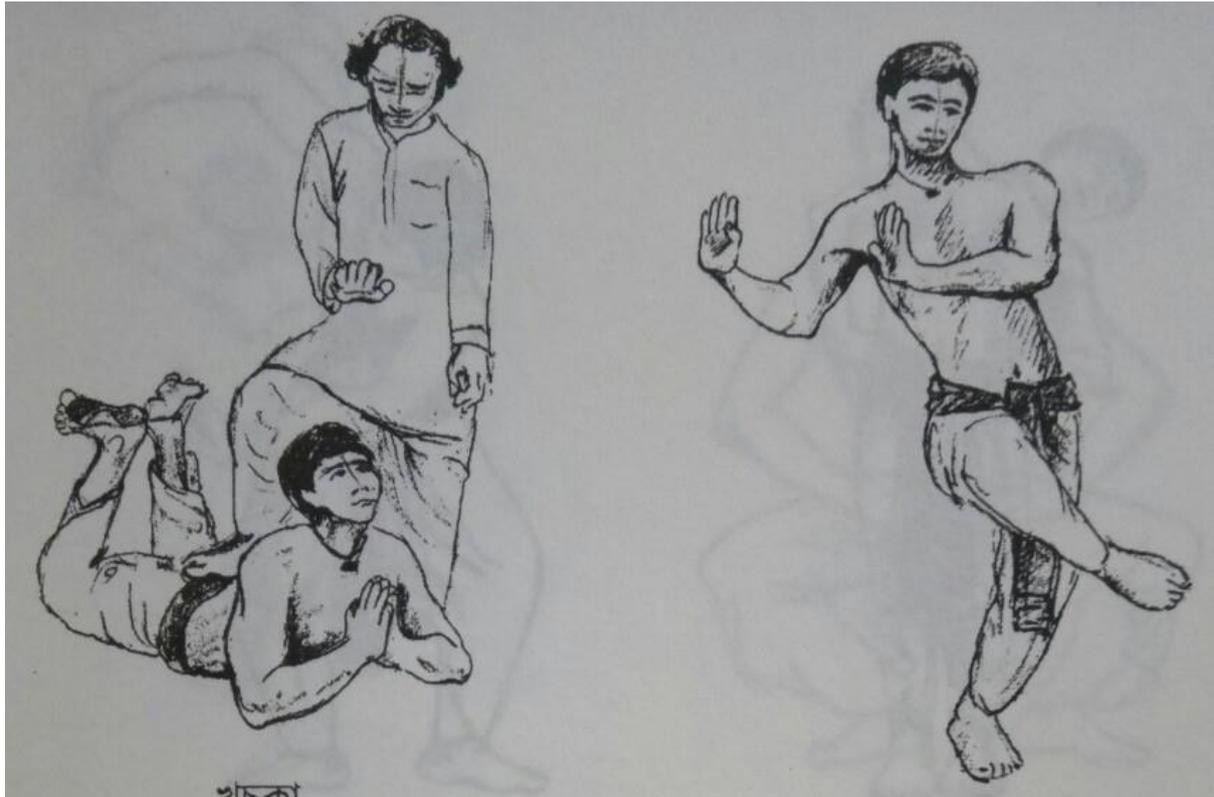
**PUSPAPUTA**

**KOKIL**



**SWASTIK**

**SHUK**



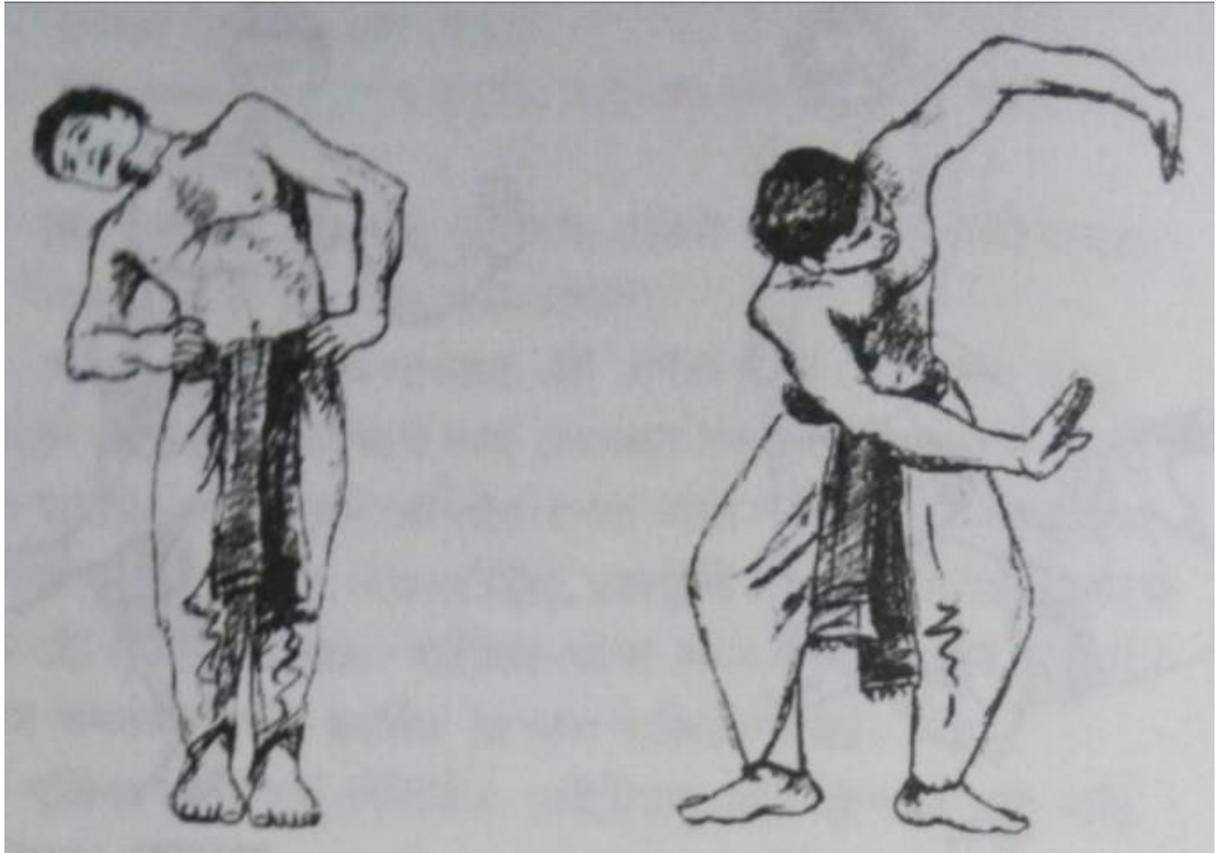
**KHASKA**

**HARBHANGA**



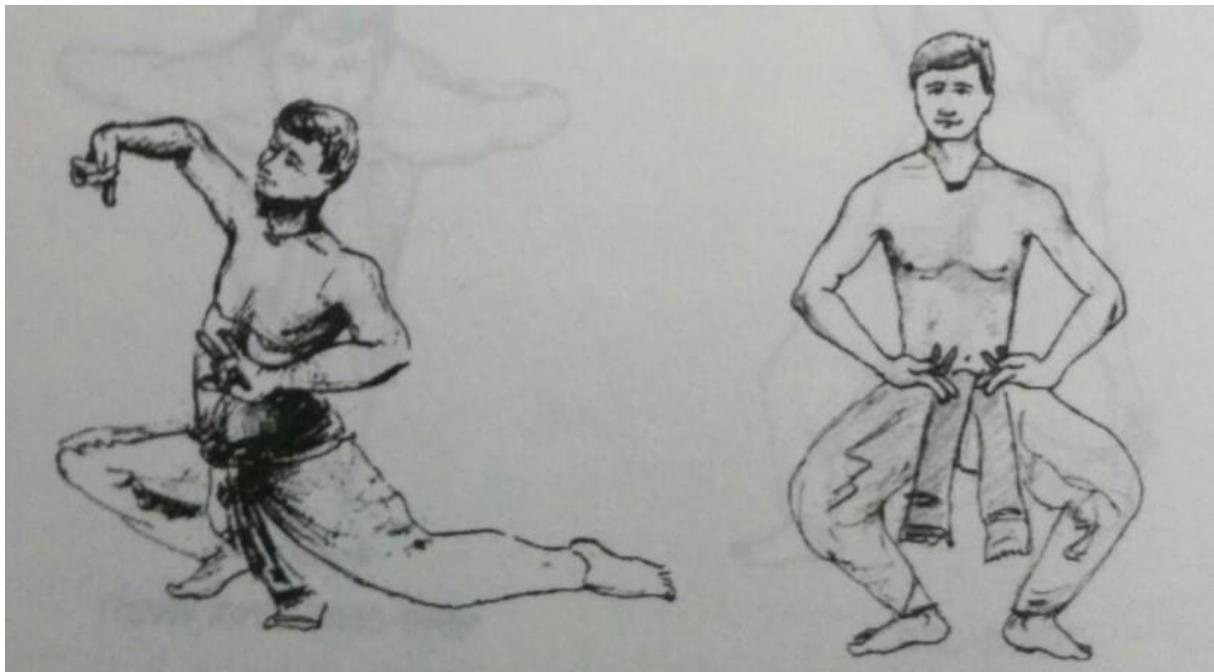
**GEROWA CHOWA**

**PASALA TOLA (1<sup>ST</sup> STEP)**



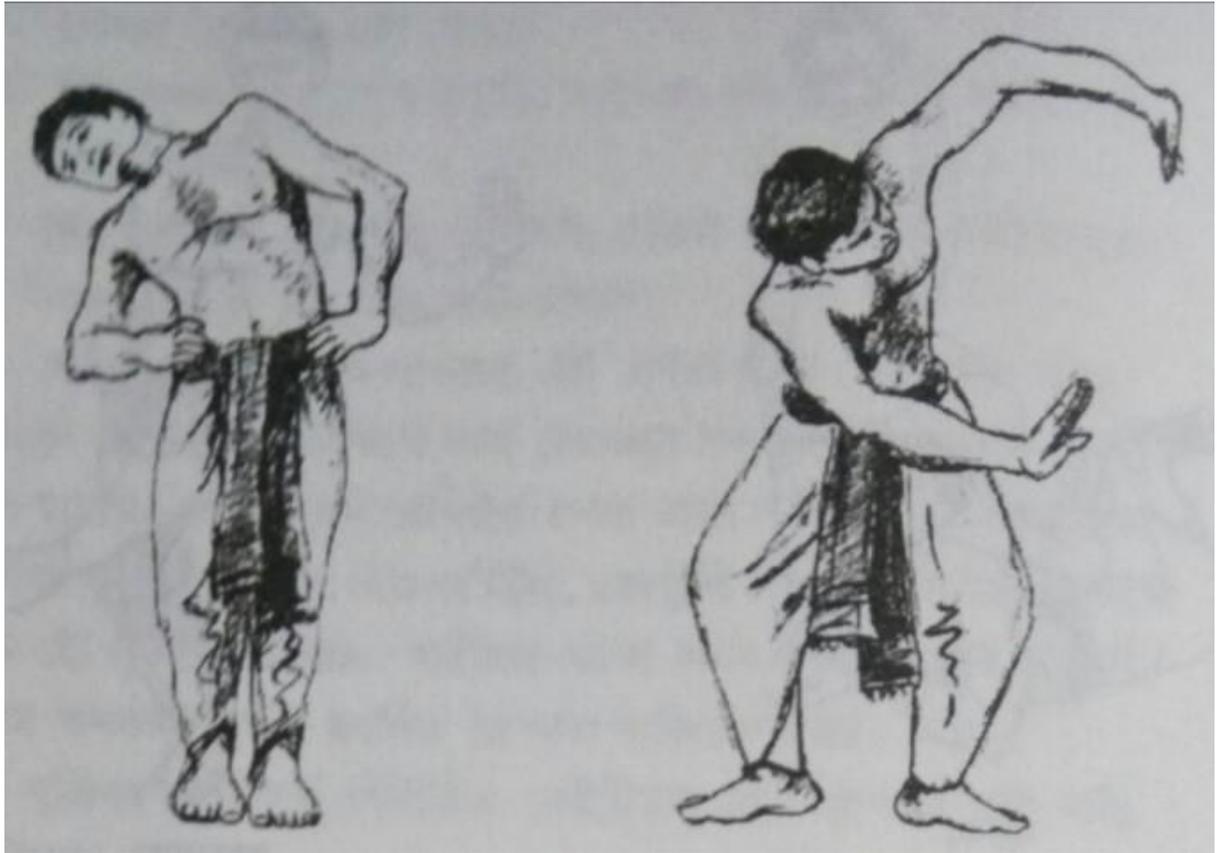
**PASALA TOLA (2<sup>ND</sup> STEP)**

**PAANISISA**



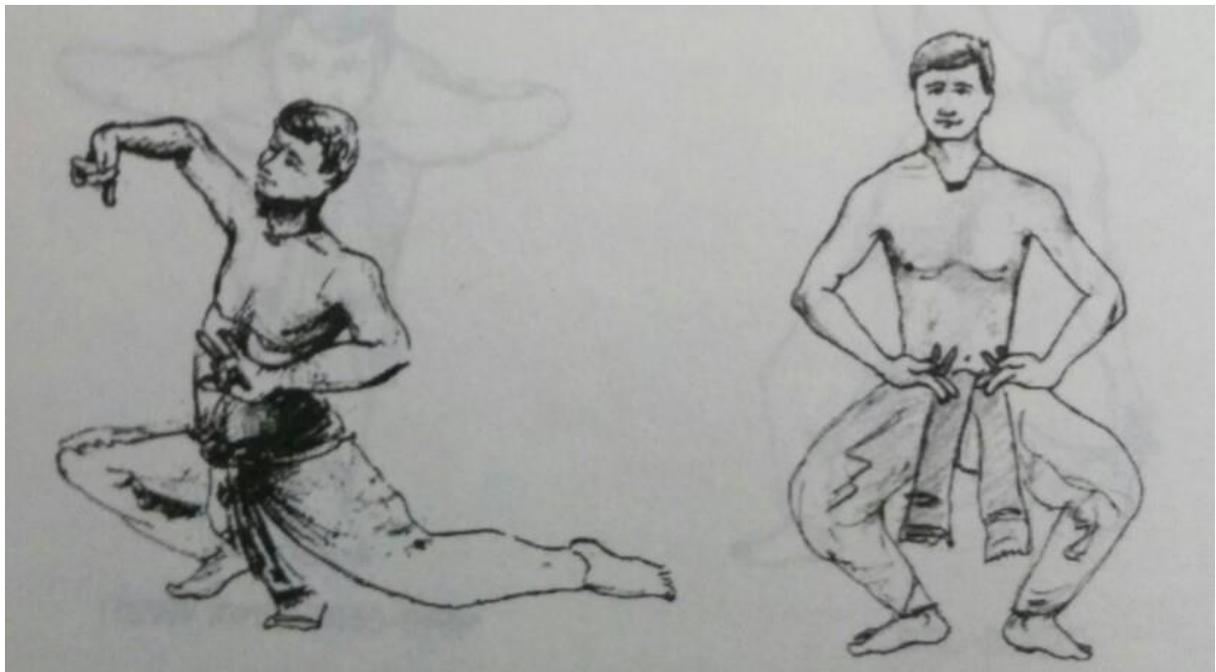
**SHINGHA JALAK**

**ORA-SATA (1<sup>ST</sup> STEP)**



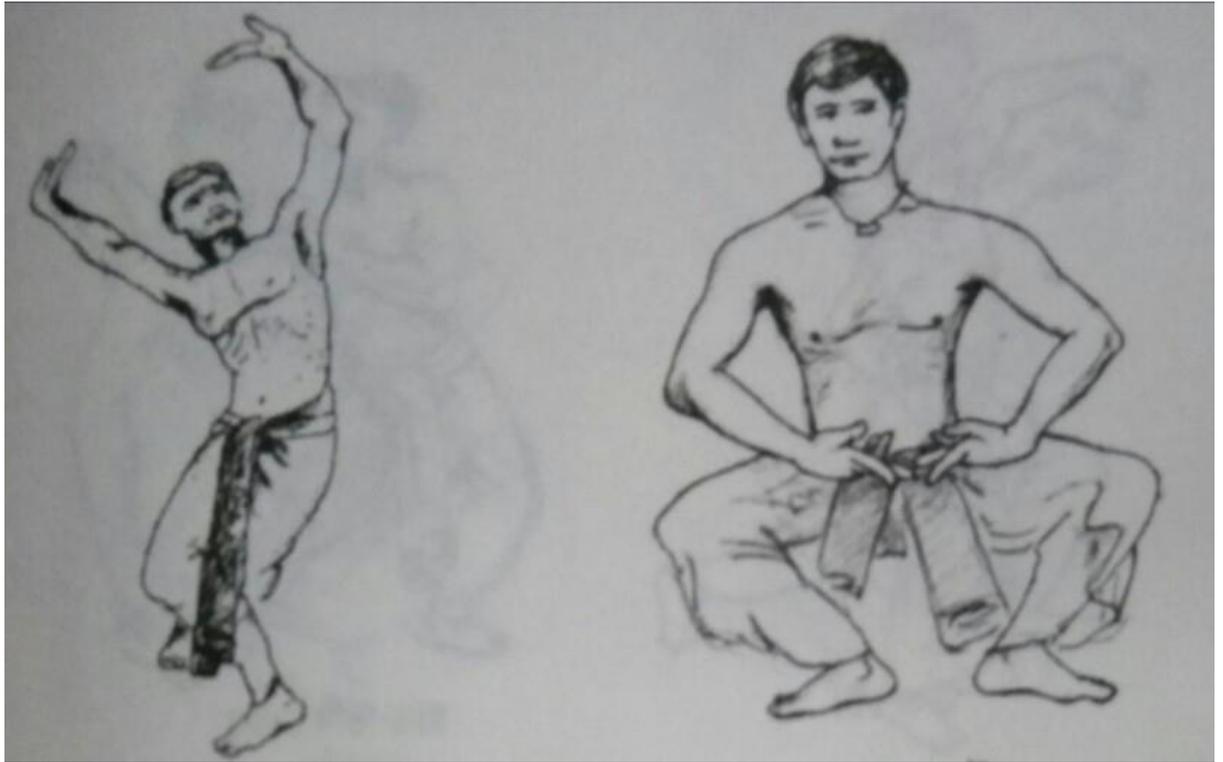
**PASALA TOLA**

**PANISISA**



**SHINGHA JALAK**

**ORA-SATA (1<sup>ST</sup> STEP)**



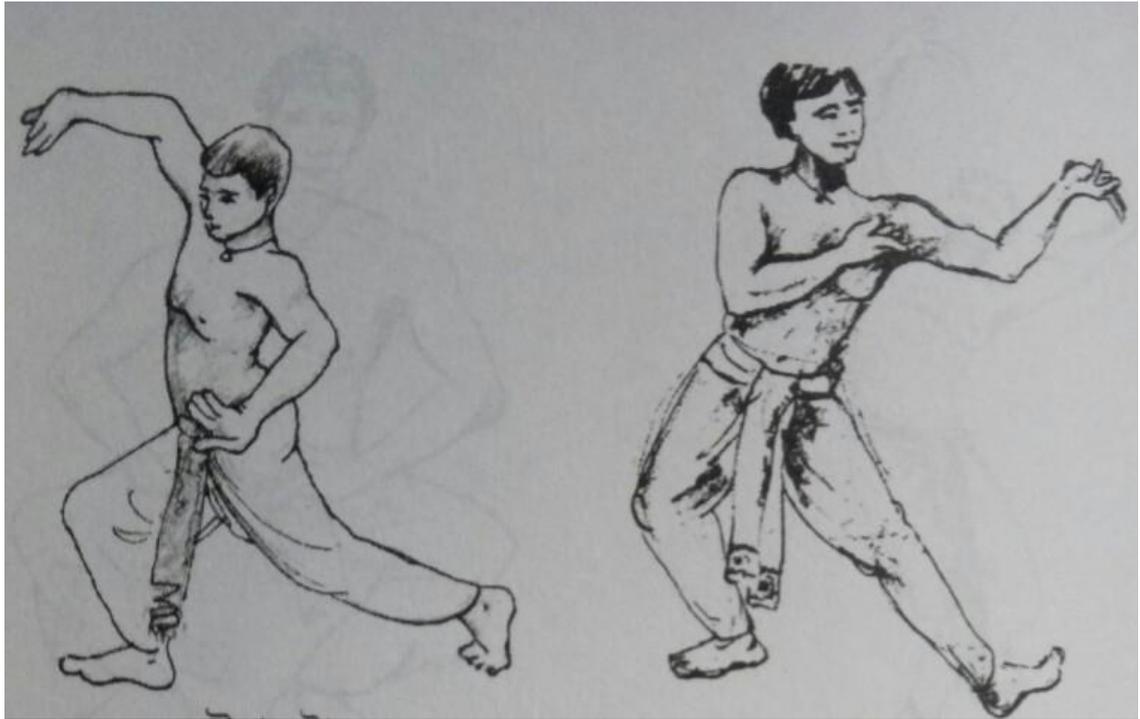
**ORASATA(LAST)**

**BAHASATA**



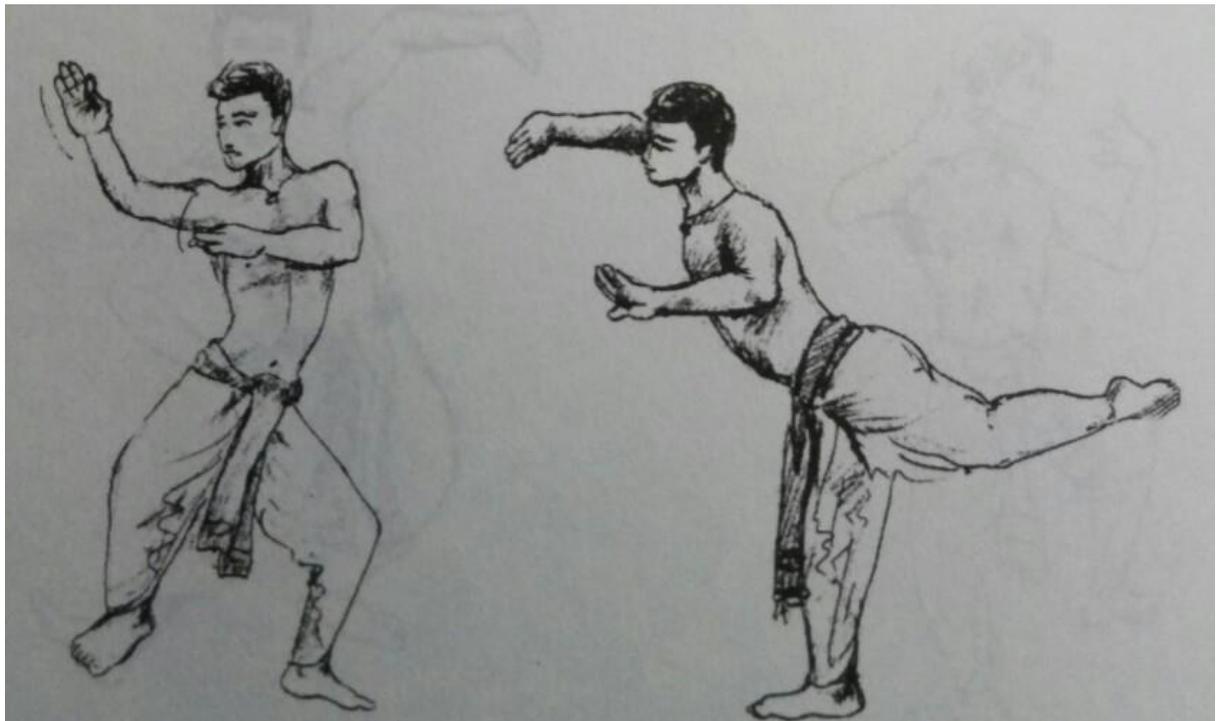
**SAMUKHALOI SATA**

**KATISATA**



**UDHASATA**

**HATBHARI SALANA**



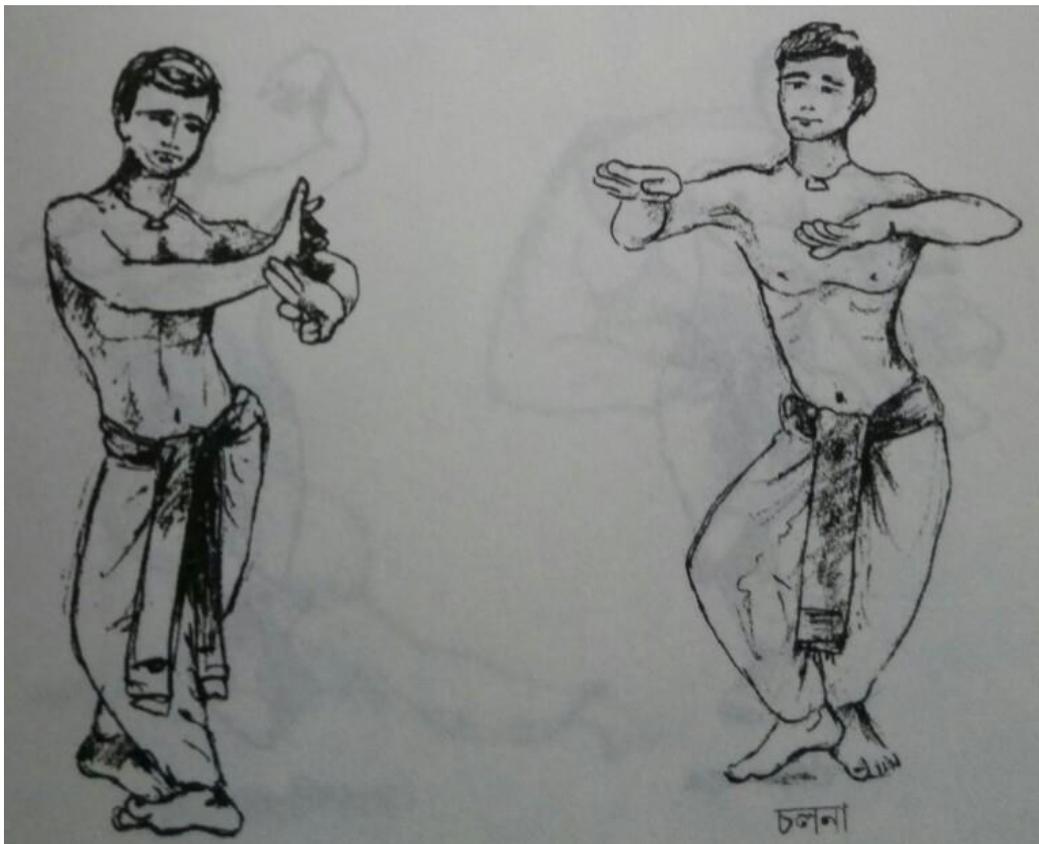
**KETELA**

**THIYA MARUKA**



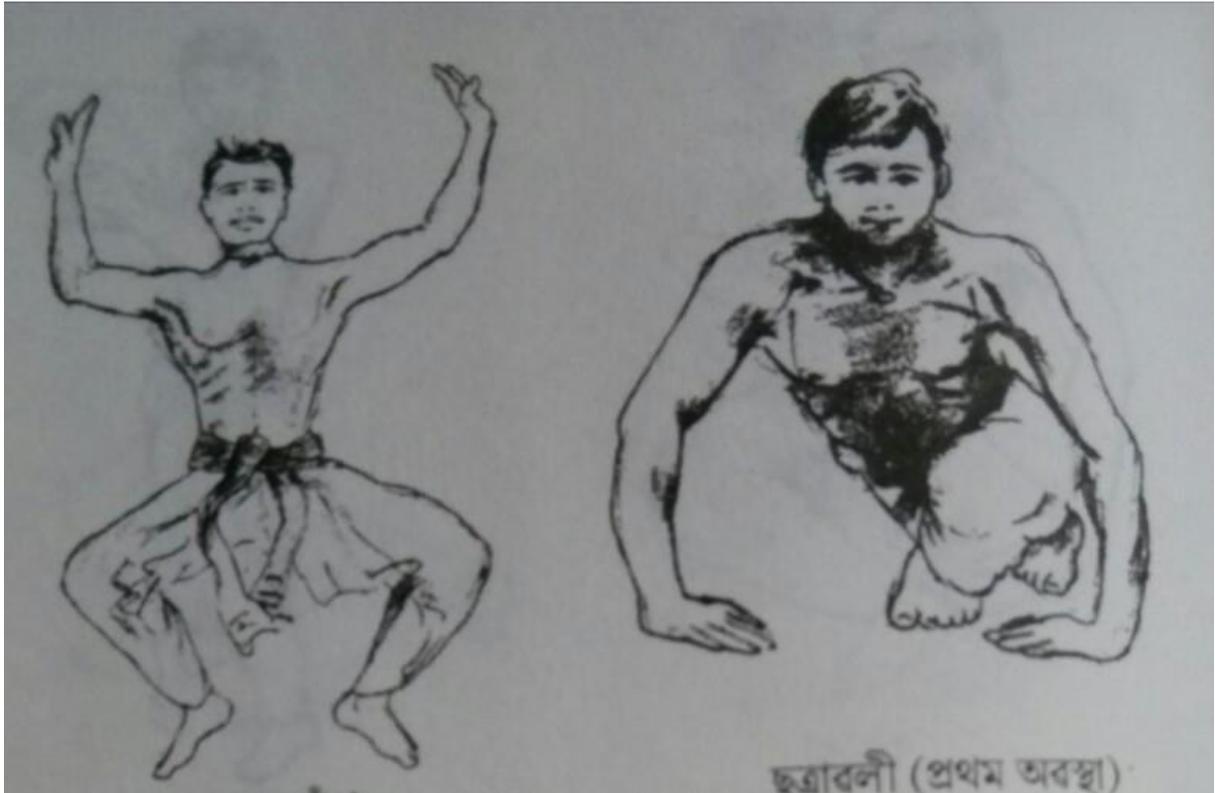
**ATHUWA**

**JATANI**



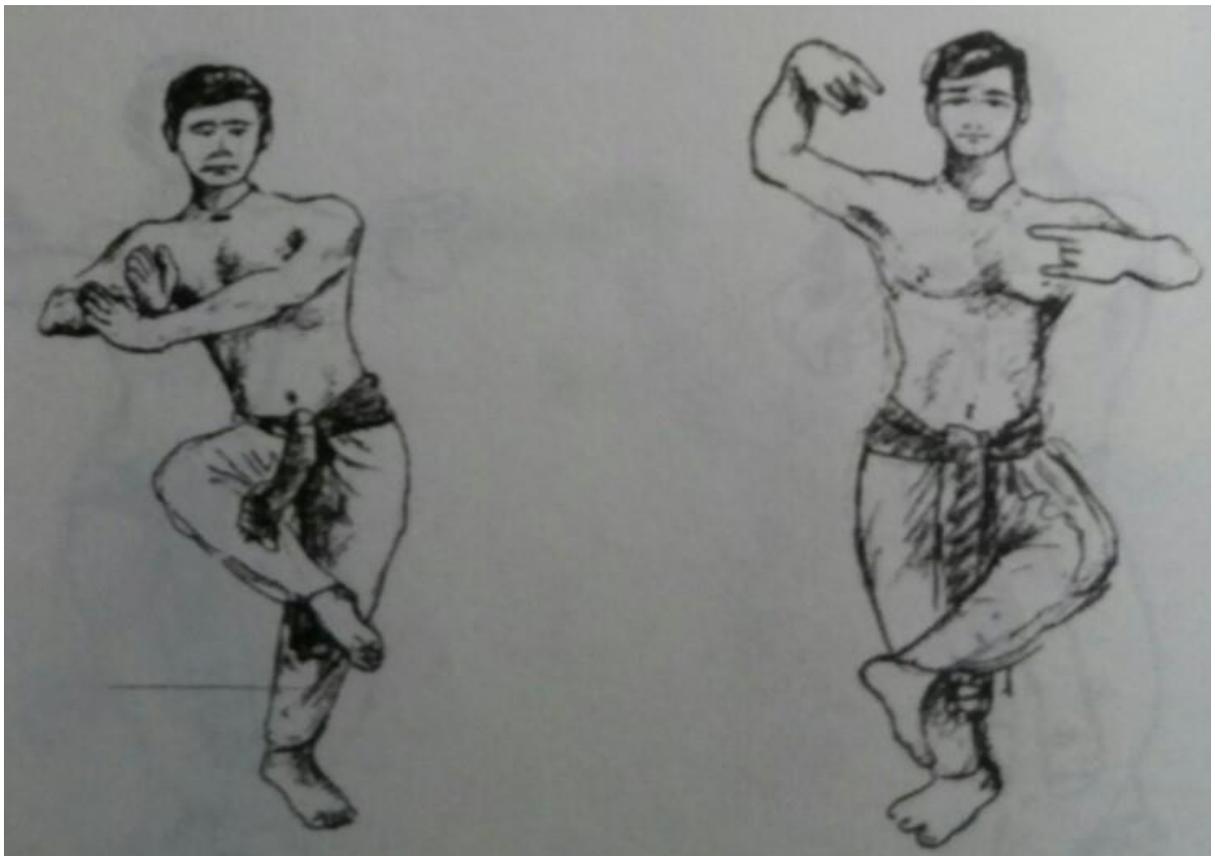
**CHITIKA(1<sup>ST</sup> STEP)**

**CHALANA**



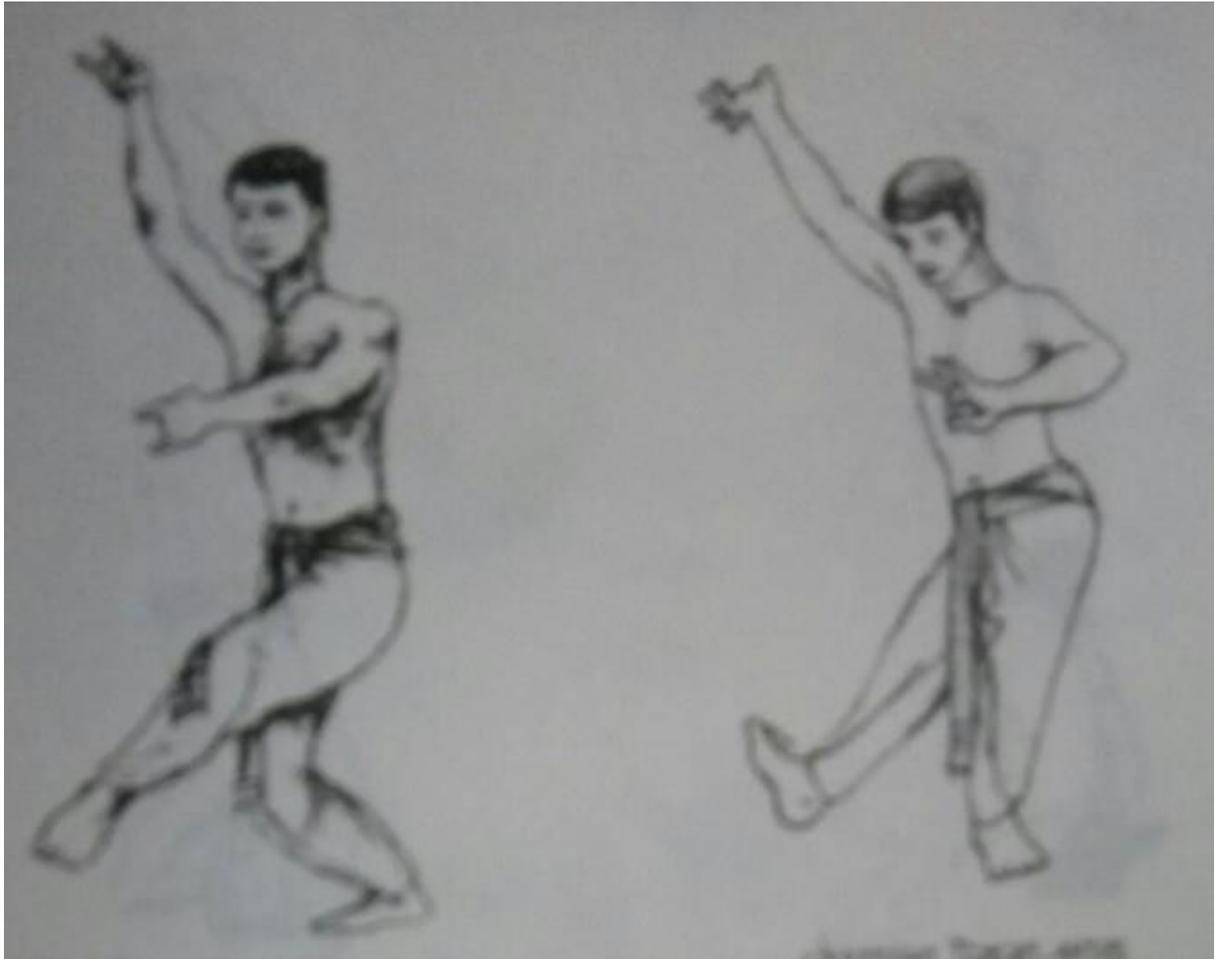
**BAGH JAAP**

**SATRAWALI (1<sup>ST</sup> STEP)**



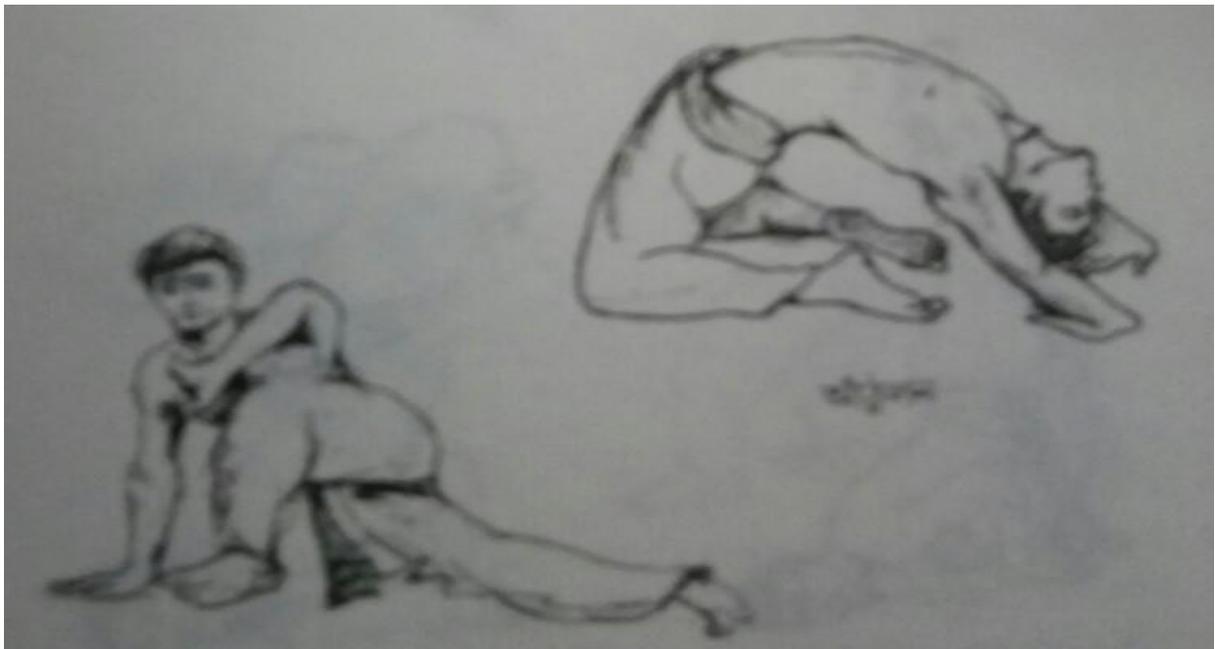
**AKOL PAAK**

**GERI-PAAK**



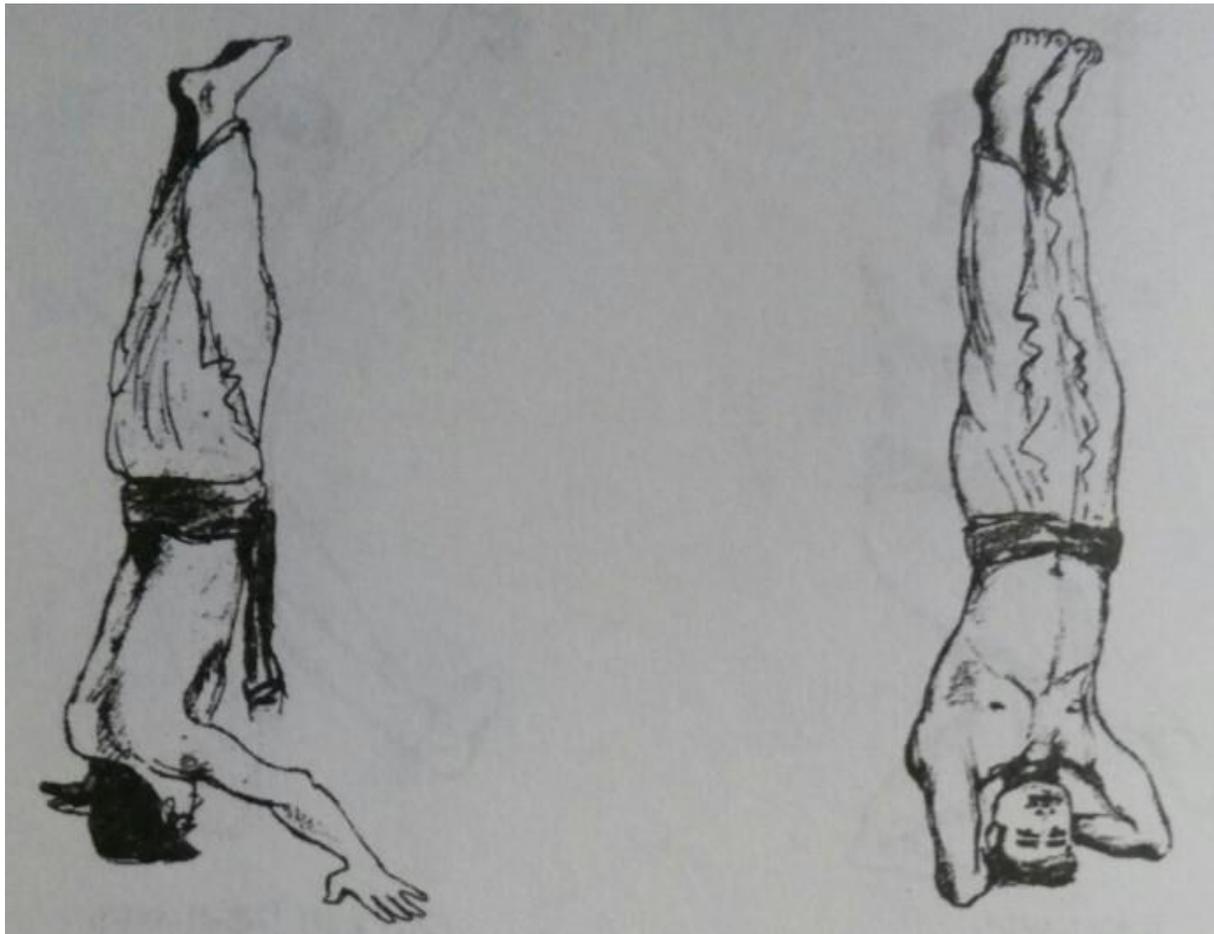
**TUKURA PATAK**

**THENG MELA TUKURA PATAK**



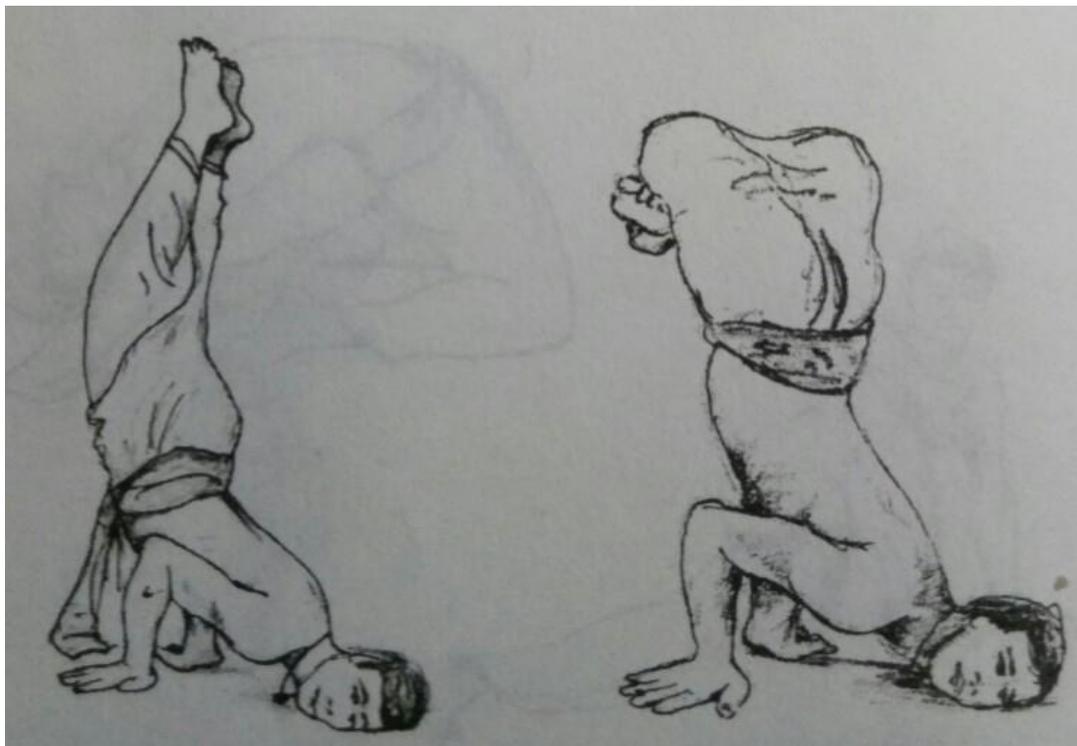
**KHASKI**

**ATHULAN**



**UDHALAN-A**

**UHALAN-B**



**MORAI PANI KHOWA**

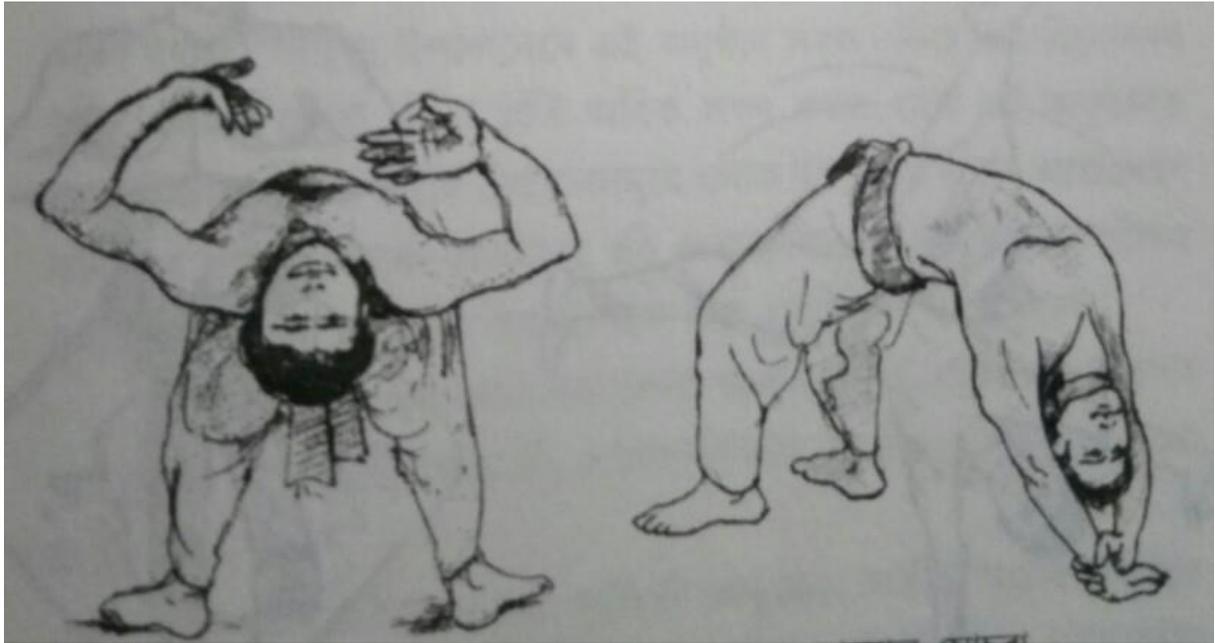
**KACHAI PANI KHOWA**



**KAMITANA**

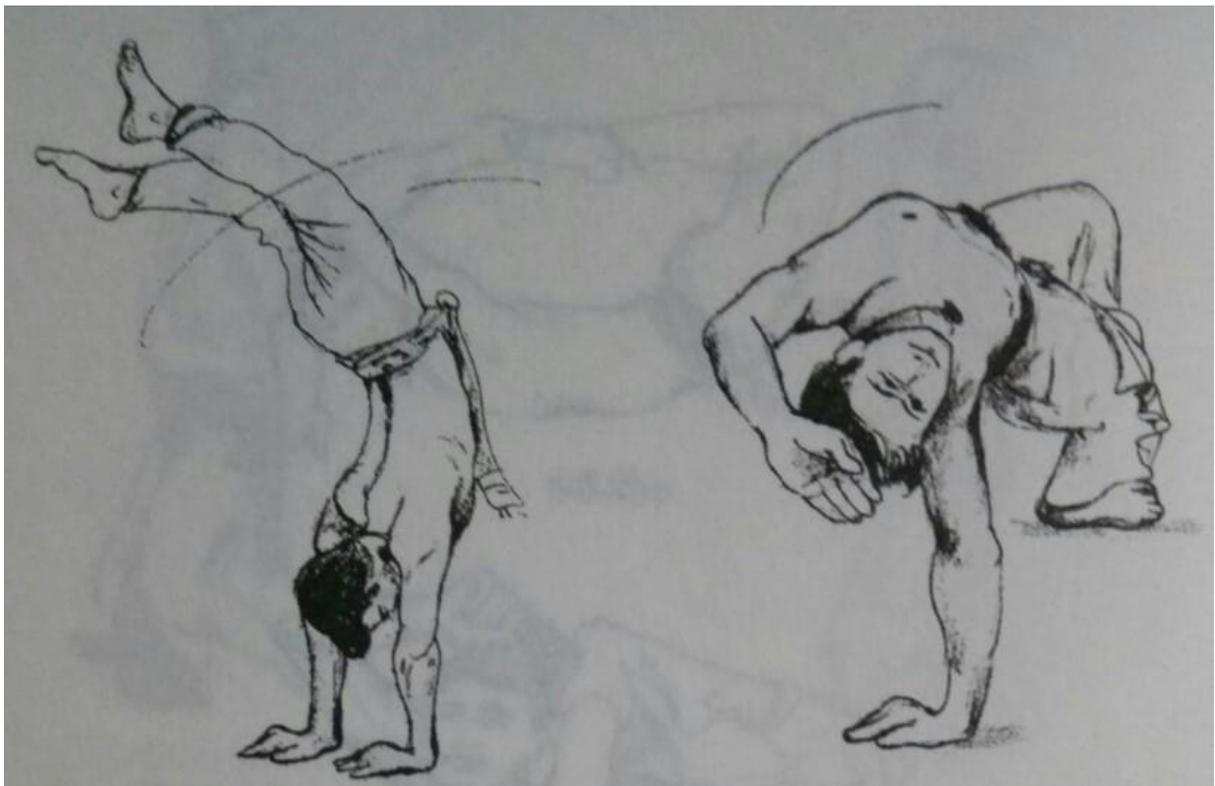


**JURIYA KAMI**



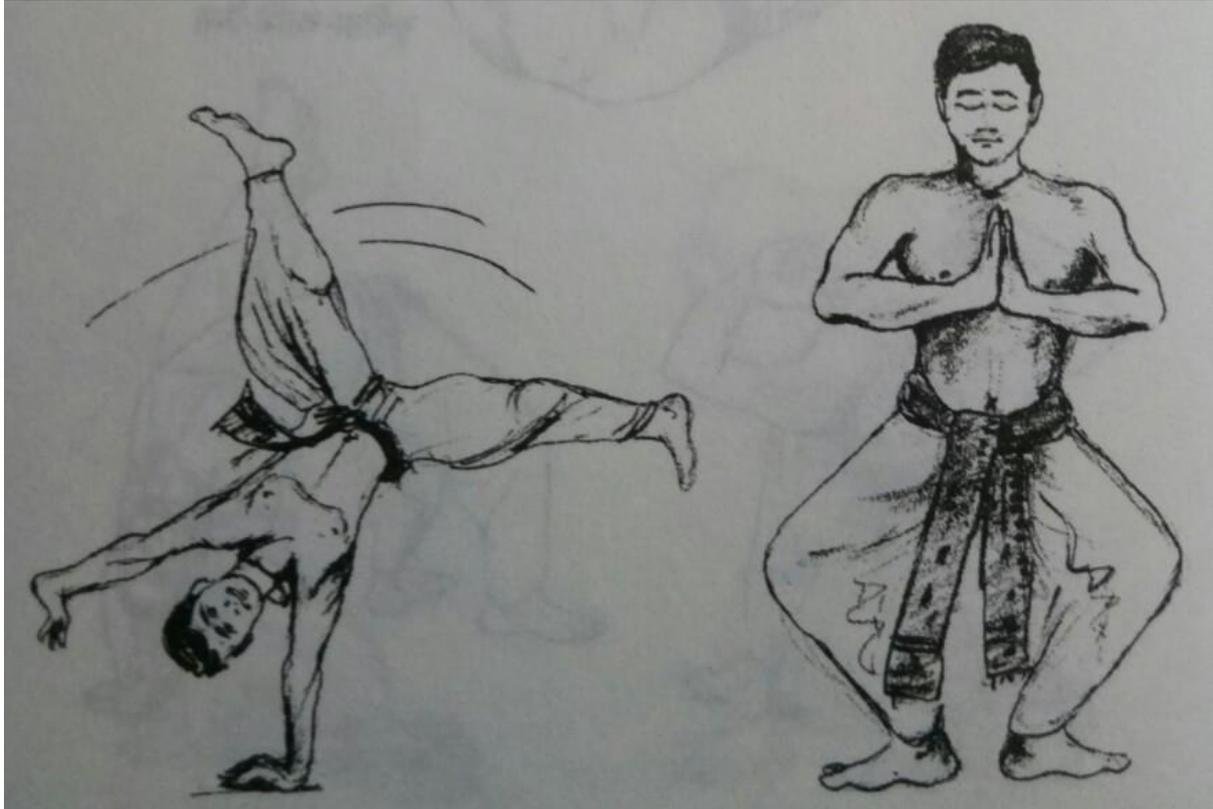
**BUKUSOWA**

**TAMOLMUSARA**



**CHIT- KHAR**

**TAMLA-MOCHARA**



**KATI KHAR**

**NRITYAR PRANAM**

## **SATRIYA ABHINAY**

The Satriya dance is mainly a religious dance created by the incarnated Mahapurush Sankardeva and it was an effective tool of publishing the Bhakti dharma or Nava Vaishnavism.

As a classical dance Satriya dance has its ideology and some definite wit. The main aim of this beautiful dance form is to spray and extract the Bhakti Rasa to the people's mind. Though this dance form contains all the Rasa but the Bhakti Rasa is the main in Satriya dance.

Satriya dance contains the essential Abhinay like Angik, Bashik, Sattwik, and Aharya and these expressed and beautified this dance form to extreme level.

In case of the Angik Abhinay, the Satriya dance is very rich in it. Because it has the large number stock of Hasta Mudras, which are required in Angik Abhinay and the Padakarma or foot movements.

These are used not in the Loka dharma but it is only to be used in the Natya dharma and in the symbolically.

The use of Bashik Abhinay means acting is giving importance to the Satriya dance.

Bashik Abhinay is composed with different types of dramatic dialogues, songs, slokas and Bhatimas to express the dance form to its extreme.

In satriya dance the importance and priority of the pure dance or "Suddha Nach" is more. In this songs contain the many parts of the Sattwik Abhinay.

In case of the Aharya Abhinay also there is a unique individuality of the satriya dance. Because, it is decided as per the speciality and ideology. In case of the use of colours also it is used as per the religious sastras.

## **MANIPURI ABHINAY**

Manipuri Abhinay or acting of dance is different and unique in characteristic.

Raash leela in Manipuri dance use proper four types of customs but the Abhinay of it is of three types-

1. Swanugata : expression of the concept or thinking is showed by various specific body movements. Importance of use of singing is not seen here.
2. Anugata : here Angik Abhinay are done as per the concept of the every word of the songs.
3. Gamak : In this instead of using the specific word expression, it is shown symbolically or in the other way and made the act more meaningful.

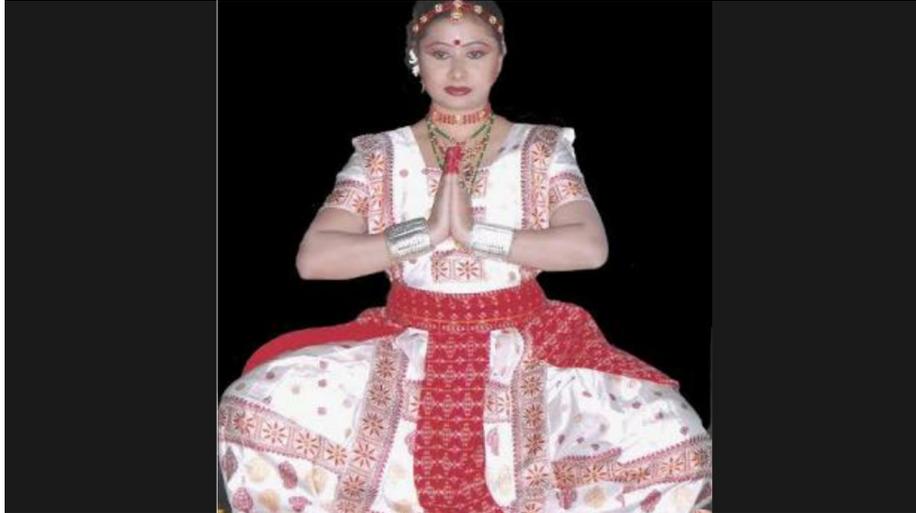
In Manipuri dance, the Mukhabhinay, Astakabhinay and Angasalan are done with the symbolically and controlled.

Again the use of Swanugata and Anugata Abhinay are seen very few and instead the use of Gamak is more.

### COSTUME OF SATRIYA DANCE



1. Lohonga: Lohonga is a long skirt with pleats.
2. Tangali- I: two long pieces of cloth like scarfs which are pleated and placed on the either side of the shoulders.
3. Tangali –II : a belt designed to keep the costume in position.
4. Kachali and Anchal : a piece of cloth wrapped around the chest.
5. Paguri : Like tarban. There are sixteen numbers of different types tarban in the Satriya, the most commonly used are the Kukhapatiya Pag worn by the Sutradhar(the chief interlocutor) Toekunia pag worn by the Gayan(singer) and Bayan(drammer).
6. Blouse : short sleeve blouse.
7. Dhoti : a long cloth wrapped round the legs and tied round the waist by making Thoors.
8. Sadar : a long piece of cloth that is worn over upper part of the body.



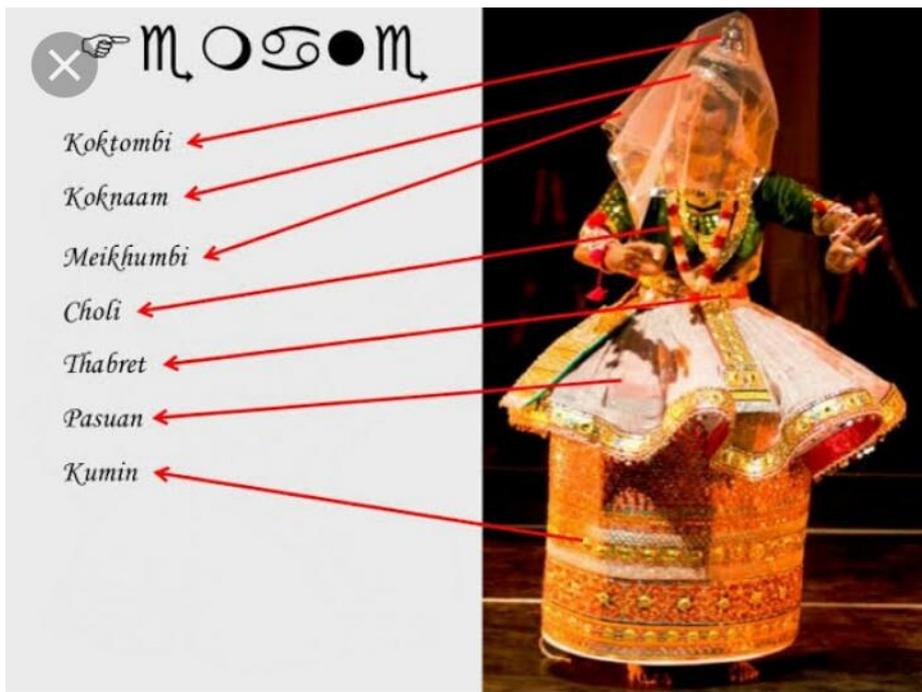
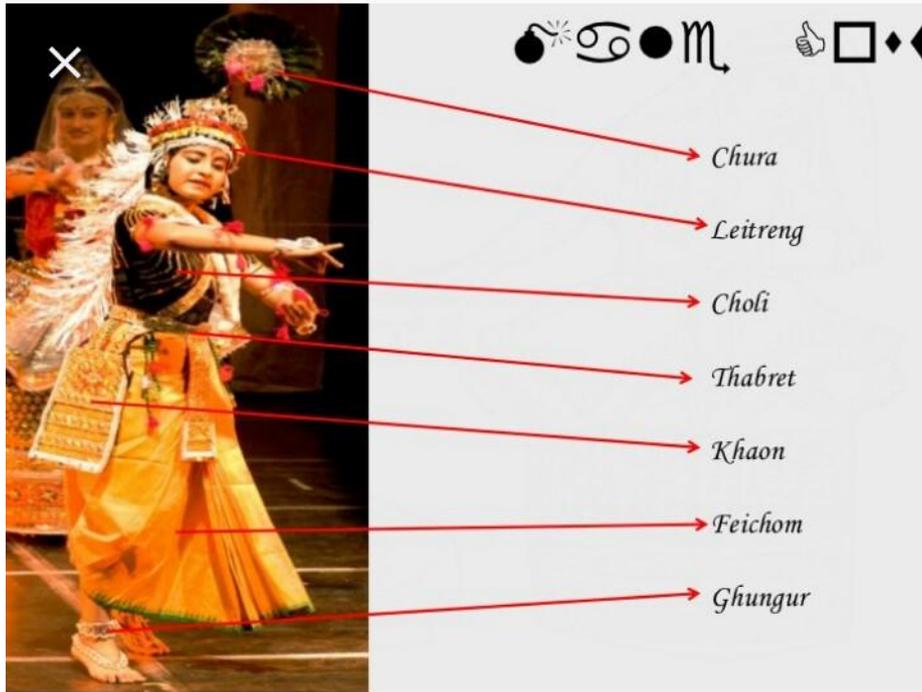
Jewellery for the Satriya dance:

1. Sitipati or Kapali : head ornament.
2. Golpata: Necklace.
3. Gejera or dholbiri : Necklace.
4. Bena or Jonbiri : Necklace
5. Dugdugi : Necklace
6. Lukapara : Necklace with ear rings.
7. Keru : Ear rings.
8. Thuriya: Ear rings.
9. Sona : Ear rings.
10. Gamkharu : Bangles.
11. Muthikharu : Bangles.
12. Junuka : foot ornaments or tinkling belt.

### **COSTUME OF MANIPURI DANCE**

Manipuri dance is popular not only for the beautiful art form of unique grace and rhythmic movements but also the various attractive and colourful costumes.

According to the Manipuri people, the king Bhagyachandra (1763-1798) dreamt the Raas Leela and as per his dream he had designed the costumes of the Manipuri dance.



Costume of Radha and the Gopies are like –

1. Koktombi : Ornaments of hair or bun
2. Shamjithet: Ornament of Hair
3. Jhapa: Ornament of Hair
4. Karnaphul: Ornament of ears
5. Kurak Loiteng: Ornament of Hair
6. Resham phurit: Velvet blouse
7. Thabakayet: white cloth wrapped over chest.

8. Kumin: Cylindrical drum like hard shaped dress for lower part.
9. Posaoyal: 5- 10 metre long light wave shaped cloth wear in waist.
10. Khaon: squar type symbolic bag hanging in shoulder
11. Khwangnop: waist belt to fix Khaon.
12. Tankha: Arm ornament
13. Khudop: ring
14. Ratanchur: ornament wear finger to wrist.
15. Taal: Arm ornament
16. Tanthak: Arm ornament

Costume of Krishna and Gop Balak ( Herdsmen) :

1. Nakhum Chura: head ornament
2. Hoikrushreng: neck lace
3. Shamdrempi: neck lace
4. Kajengloi: ring shape metallic ornament
5. Cherei: long tail of paper wear in head
6. Chomai: ear ring
7. Lepreng: woollen mala
8. Maroishareng: metallic mala
9. Dhora: waist belt
10. Phojom: long cloth wear covering waist
- 11 .Nupur: foot ornament
12. Khongji: foot ornament.

Besides, various costumes are used by the dancers like Phanek, Inaphi as per the requirement of dance.

\*\*\*\*\*

## **IMPORTANCE OF MATI AKHARA IN SATRIYA DANCE AND BHANGI PARENG IN MANIPURI DANCE**

The importance of ***Mati Akhara*** in the training of Satriya dance is very essential. It is one kind of physical exercise which helps the performer to perform with excellence. In this Mati Akhara several physical postures are included so that if practice regularly with perfection, it helps to perform the Satriya dance beautifully and the beginners are lose the physical fatigue and become a good performer. It grammatically corrects the dance posture and after that the Satriya dance becomes easy for the beginners. It is trained in the guidance of well-trained Guru so that the perfection of the postures becomes the right way.

Mati Akhara basically performed on the ground or earth. In Assamese language “Mati” means earth and the “Akhara” means the exercise, so the Mati Akhara is nothing but some physical exercises which are done with the help of ground.

Moreover, in one line it is a preliminary dance form of the Satriya dance or it is the base of Satriya dance without it the Satriya dance postures couldn't be perfect or grace. After getting well trained the performers gain their physical fitness with grammatically correct postures for the Satriya dance style.

In the Natya Sastra, we found that there are 108 types of basic exercise for the dance trainees which are more effective for beginners in dance performing. Thus the Mati Akhara is similar to these exercise and we can say that the Satriya dance took this conception to follow the Natya Sastra.

Mati Akhara is classified in to two types. One is called Anubhumik or Bhoumi and another is called Akashmukhi or Akashiki.

Thus the matiakhoras that used in the dance called the karana and those do not use in the dance is called exercise

Dance grammar, Nrittwa Barna, Sthiti Pradarkhak, piece of dance, entrance, self-expression etc. are the prime parts of Mati Akhara dance.

Mati Akharas could be compared with the Chari of the Natya sastra. In the Natya sastra, Bharat Muni said :

***Abang padasya janghaya uroh katyasthaiba cha***

***Samanakaranachesta chariti parikartita.11/1***

That means the systematic and synchronic movement of feet thighs and hips are called the charis. These systematic movements of charies in some definite order are called the Byayam or exercise.

In the Satriya dance we found the free movements of body joints instead of muscle movements which are done in the other Indian classical dances.5555 (the joints and fundamental anatomical bone structure of human form)

In case of training of dance there are four prime characteristic of the Mati Akharas. They are :

1. Nritta Byakaran( Dance grammar) :

Mati Akharas are assumed as the grammar of the Satriya dance. As the grammar of a language is defined some specific mandatory rules, the same case is in these Mati Akharas also. It guides the Satriya dance in some specific and grammatically corrected way of performance.

2. Nritta Barna:

In any literature the Barna means letters are the most essential elements whether writing or expressing the words or sentence, thus the Nritta Barna is similar to it and without it Satriya dance could not be the perfect one. Beyond it dance performance will be an immature attempt to perform the classical dance.

3. Sthiti Pradarkhak :

This type of Mati Akharas define the actual postures the hasta means hand movements and the foot movements and the perfect synchronising movements of various body part in the Satriya dance. This is an ideal way to break the fatigue and stiff body and converts the performer into a perfect dancer of the Satriya dance. If practising with an expert supervision the learner could become a dancer of excellence.

#### 4. Nrittar Tukura :

It is nothing but some specified movements which are systemically grouped as a set of Mati Akharas and it is grammatically corrected postures so that the satriya dance could be the perfect classical dance form. This is the base of the Satriya dance.

Generally Mati Akhara is of 64 types but as per the various Satras its number is different. As per the speciality Mati Akharas are classified in to seven groups. They are:-

1. Ora,
2. Chata,
3. Paak
4. Plen
5. Khar.
6. Jaap,
7. Annanya.

Some of the matiakhoras of the kamala bari satra are.....

- |                     |                          |
|---------------------|--------------------------|
| 1. Bahi muruka      | 23.Ur pak                |
| 2. Thiya muruka     | 24.Ur pak tukura         |
| 3. Tintiya jalak    | 25.Theng mela tukura pak |
| 4. Charitiya jalak  | 26.Athulon               |
| 5. Singha jalak     | 27.Thiyo lon             |
| 6. Ora              | 28.Katilon               |
| 7. Orat boha        | 29.Udhalon               |
| 8. Bahi chata       | 30.Chalana               |
| 9. Ora chata        | 31.Harr bhonga           |
| 10.Udha chata       | 32.Hat pakowa            |
| 11.Moropa           | 33.Pani sisha            |
| 12.Khar             | 34.Jatoni                |
| 13.Luti khar        | 35.Pachala tola          |
| 14.Kacha bandha     | 36.Kakila khocha         |
| 15.Tukura pak       | 37.Tomal mochara         |
| 16.Thita pak        | 38.Teltupi               |
| 17.Akal pak         | 39.Morai pani khowa      |
| 18.Shari pak        | 40.Kami tana             |
| 19.Kati pak         | 41.Khahaki               |
| 20.Geri pak         | 42.Athuwa                |
| 21.Chereki pak      | 43.Chatrawali            |
| 22.Udha chereki pak | 44.Bagh jap              |

After completion training of the Mati Akharas perfectly and the performers when achieve the correct body movement style, then they are trained to the next step of Satriya dance style, which are called the Suddha Nritta. They are as:-

1. Chali dance, 2. Jamdani dance, 3. Geetar dance, 4. Mela dance, 5. Roja ghariya dance, 6. Jhumura dance, 7. Nadu bhangi, 8. Behar dance, 9. Manchok dance and 10. Bar prabesh dance etc.

If we analyse the Mati Akharas in any types whether it is Chari, Karan or Angahaar, we find the basically all are nothing but some physical exercises which are scientifically fitness tips for the body parts. On the other hand if we deeply observe we see that it can be compared to the yoga. Because, practising it one can not only become a good performer of dance it also make physically fit and also of good health. We see some of it to be clear enough as...

1. Kasa bandha : Kasa bandha Mati Akhara is similar to the Padmasana . if practising regularly it helps in remedy to the spine misalignment and keeps one young after old age.
2. Teltupi : this Mati akhara is just similar to the Dhanurasana. This Mati Akhara helps to keep healthy to the liver and the spleen and also it cure the constipation and keep the digestive system tuned. Again practice of this reduce the unnecessary fat of the stomach and belly and it excellently work in the diabetic.
3. Athulaan : this Mati Akhara is to be compared with the Bhrastasana of the traditional yoga. By this Mati Akhara, spine of the performer becomes attractive and the same time the constipation problem is also solved.
4. Thiya lan : this Mati Akhara is as same as the yoga asana which is called the Ardha chakrasana. Practising this Mati Akhara make healthy the spine joints and also increase the volume of the chest and the same time it increase the strength of the hands.
5. Morai paani howa : Mayurasana is similar to this Mati Akhara and by the help of this any types of stomach disorder can be rectified and it is also beneficial for the gas, acidity and cough problems where in the Ayurveda called the Baat, Pitta and the Kauf. Again the physical stiffness also vanish by the practise of it.

6. Udha lon : this Mati Akhara is similar to the sirsasana. This Mati Akhara improves the eye-sight and the hearing power of the performer. By practicing it the thinking ability is also improved.

In this above studies we can understand that in the Satriya dance, the main aim of the Mati Akhara is to make physically fit the performer which will be the keys of perfection and at the same time to give a better knowledge of the classical Satriya dance form.

Therefore, after practising the Mati Akhara the Satriya dance learning become easy and the performers are able to achieve the perfection in the farther training of the beautiful dance form. The mutual efforts of the Guru and the disciples become the graceful performing.

The Manipuri Jagoi or dance, the beautiful art form of the people of Manipur is filled emotionally and religiously in their mind and it is a very graceful cultural fine art of the state. In this dance form given the importance of all the body parts movements and are very synchronically balanced.

Manipuri Jagoi is divided in to three parts:-

1. Pung lol Jagoi: Pung means the Mridang, which is a double sided lather instrument. This dance form is dependent to the beat of the Mridang. In this dance there is no any acting but the body movement with the Taal and rhythm is very beautiful.
2. Mot touba : the acting based dance in the Manipuri dance form is called the Mat touba. It is also known as Noiba .
3. Leela or Natya : When some story is performed with the help of four elements which are – Angik, Basik, Aharjya and Swattik then it is called the Leela.

The main two characteristic of the Manipuri dance are 1. Nipa Jagoi or Tandav dance means male dance and the other is 2. Nupi Jagoi or Lashya means female dance which is elegant, enchanted and graceful.

Nipa Jagoi is of three types:

1. Sanshaneba Jagoi ( Gostha Leela Nartan)
2. Chalam (Cholam): Kat Taal chalam 2. Mridanga chalam

3. Thangta : The dance with the help of sword and ballam(lance)

Again Nupi jagoi is of two types :

1. Lashya style which is performed in Bhangi Jagoi and
2. The dance which is done in the Pung lol Jagoi based on bole.

Among the traditional Manipuri dances the Bhangi pareng and Chali dance are the most important dance style. Bhangi pareng is like the soul of the Manipuri dance as the various characteristics of Manipuri dance are systematically expressed in the beautiful art form.

The word Bhangi means the breaking and the word Pareng means the systematic movements. Therefore in the Bhangi Pareng dance various body parts are systematically and grammatically moved when performing.



Bhangi Pareng is of five types.

1. Achouba Bhangi pareng
  2. Brinndavan Bhangi pareng
  3. Murumba Bhangi pareng
  4. Gostha Bhangi pareng
  5. Gostha Brindavan Bhangi pareng.
- Among these the first three are Lashya dance and the rest are the Tandav style.

The Bhangi Pareng has two words, one from Sanskrit and the other form is Maitei. Bhangi in Sanskrit means giving from to something by bending of the different parts of the body. The word Pareng means **series** in

Maitei. Thus the literal meaning of Bhangi Pareng is a series of different bending forms of the body.

The Manipuri dance training is not completed if the Bhangi Pareng is not completely practiced. Manipuri dance is completely based on the religious sentiments and therefore the systematic complete training of the Bhangi pareng is must.

If we see the contents in the Bhangi Pareng we get that in the Achouba Bhangi pareng the description of the beauty of the lord Krishna and the sexual activities of Krishna and the Gopies. And in the Brindavan Bhangi pareng we get the description of the Brindavan garden. Thus the khurumba Bhangi pareng is the dual prayer and the Gostha Bhangi and the Gostha Brindavan Bhangi are the Tandav dance style, where we found the Gostha Leela and the Gostha Brindavan leela of the lord Krishna.



If we describe the Taal in the Bhangi Pareng we get that all are the from the Bhusana Taal. Let us see the Taal in the Bhangi Pareng :-

- a) Achouba Bhangi Pareng : Rajmel (7 Barna kaal), Tanchap( 4 Barna kaal) , Menkup(3/6 Barna kaal), and Chali 8 Barna kaal.
- b) Brindavan Bhangi Pareng : Tin taal Achouba(8 Barna kaal), Tanchep, Menkup and Chali.
- c) Khurumba Bhangi Pareng : Rajmel, Menkup, tanchep and Chali.
- d) Gostha Bhangi Pareng : Rajmel, Menkup, Tanchap. Chali taal is not in this style.

e) Gostha Brindavan Bhangi Pareng: tin Taal, Achouba, Menkup, Tanchep and Chali.

Therefore, in above discussion we have seen that to become an perfect performer of the Manipuri dance with excellence, one have to get the perfection in these Bhangi Pareng as the Bhangi pareng contains the necessary body parts movement management of the Manipuri dance. And speciality and beauty of the Manipuri dance are the grace, excellent body movement and tremendous body control with the beautiful postures. In the sastras the Lashya style is called the Simitangam.

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## **SOCIAL AND CULTURAL INFLUENCE OF SATRIYA AND MANIPURI DANCE IN THE SOCIETY**

The Sattra institution in other spheres, besides religion, deserves notice.

During the last few hundred years of its existence, it has enriched Assamese life, socially and educationally and has contributed a great deal to the realm of literature and art.

One of the most notable social contributions of the Sattra institution is the upliftment of the backward classes. The so called untouchables and backward classes were freely taken into the fold of Vaisnavism. Though inter-dining and inter marriage between different castes were not prescribed, yet the spiritual bond and fellow feeling fostered by Sattras reduced to a considerable extent the rigour of caste distinction.

“The Kiratas, the Kacharis the Khasis, the Garos, the Miris, the Asamas (Ahoms), the Mechas, all others became pure in the company of the servants (devotees) of Krisna. Shankaradeva practiced what he preached.

He embraced into his fold large number of tribals and persons of the so called lower casts. In the Vaisnava congregations, all members of the fraternity are equal. The prayer services and reading of sacred texts could be conducted by persons able to do it, irrespective of his social standing in the old scale.

From the old orthodoxy, people flocked to Sankaradeva’s side to listen to the message of love, and met there as equal sons of God.

The ‘*Namghar*’ is one of the most important contributions of Sankaradeva’s neo Vaisnavism. The village *namghar* was the replica of Sattra. From the beginning the *namghar* formed the hub of all village activities. It was the village club and theatre.

It exercised a close spiritual control over all members of the community, and held them back from many an evil act. In fact, this institution might be called the village parliament. It was the village court, trials of disputes and crimes were held in it, and no one dared disregard the judgement pronounced by the elders of the village.

The monastic Sattras have multifarious contribution to the Assamese society. It

helped in the enrichment of social and moral values of the people, and contributed in the development of Assamese literature, music, art, painting and crafts. It also made significant contribution to the freedom movement of India.

The system of initiation also prevails in other religions like Christianity and

Buddhism. The Sattras offered *sarona* to the people of different ethnic groups in the Brahmaputra valley. It acted more or less as the guardians of morality by keeping close vigilance over their disciples. By appointing regular agents at different localities and by personal visits, the head of the Sattras tones up the moral values of the people.

Most of the Sattras have a considerable number of tribal *sisyas* also. As for

example, the Auniati Sattras has 1000 Mising *sisyas*. On the other hand Sonowal

Kacharis are the *sisyas* of Auniati Sattras. This Sattras has 300 Tiwa *sisya* in the Morigaon district. Similarly, the Dakshinpat Sattras has Mising, Tea tribe and Bodo people as their *sisyas*.

Both monastic and non monastic Sattras have tribal *sisyas* in different district of the state. Therefore, this is one of the most important factors of social contribution of the Sattras as it brings social cohesion among the people of diverse cultures and beliefs. When the tribes take Vaisnavism, they gradually adopt Hindu conducts of life.

Gradually, the tribal people gave up many undesirable habits, discarded animism and became more and more refined in their dealings within a society.

Village *Namghar* is an important contribution of the Sattras as well as the new Vaisnavite movement of Assam. Every family of an Assamese village is affiliated to any one sattras of Assam. The establishment of the village *namghara* came about with the idea of popularising Neo-Vaisnavite faith to the masses! The *namghara* came to serve as a forum of not only religious but also socio-cultural activities of the community.

The village *namghar* for the last four hundred years has been serving as the village public hall. It is at once a village prayer hall and a village court, there by providing a common forum for the villagers to assemble in an atmosphere of goodwill and cooperation, where the villagers assemble on various occasions to discuss matters concerning their village.

The *namghar* has, thus, contributed immensely to the socio-cultural development of the Assamese people. The role of the *namghar* as a *panchayati* institution can hardly be exaggerated. The village elders assemble here to try cases of moral or social delinquency on the part of any villager. Some minor criminal and civil cases are also tried. Thus, the *namghar* performs a socio cultural as well as a judicial role in the context of the Assamese society.

#### MANIPURI :

The Manipuri peoples are very religious and artistic and music and dance are parts of their religion. Therefore, Manipuri dance and music are mixed religiously to the society of Manipur.

Main religious function of Manipur is Lai- Haraoba, where they pray the earthly gods like Sanamahi, Umangalai and Pakhamba with the help of dance. They organise and attend the festival with great joy and devotion.

But later on, when the king Bhagya Chandra welcomed the Gaudiya Vaishnavism to Manipur, gradually the people accepted this religion in large numbers. Therefore, people attached every social and religious family functions with the dance and music, where they pray Lord Sri Krishna and Radha. To worship lord Krishna they performed various Krishna- Leela with the help of dance and music.

Therefore, the Manipuri society becomes culturally rich because, the blend of dance, music and the devotion to the Radha and Krishna.

In Manipuri society we see the beautiful combination of religion and culture. And for example – when children becomes ill, parents pray god and commit that their child will play the role of Krishna or Radha, when they would be recovered from the diseases.

In the Manipuri society the cultural Gurus are very respectable person. From the ancient time they have been facilitating with the various honours like the- Hanjara, Hidong, Jaipatra etc from the royal kingdom.

To control and propose these cultural works in Manipur, an organisation is created which is known as "Pala Loisang". Maharaja Bhagya Chandra initiated this in the 1776. This Pala Loisang consists of a panel of some expert singer and dancer Gurus of Manipur. They have given all the power and responsibilities of controlling, and protection of the singing, dancing and playing music.

This type of beautiful combination of society, culture and religion are rare in the states of India.

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