

Tracing the Origin of Adavus through the Kannada Kavyas (Poetic Works)

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Abstract: The basic rhythmic unit, which is set to a time measure called *Tāla*, is called 'Adavu' in most of the south Indian classical dances. Adavus are, therefore, the building units of pure dance, which is called *Nritta*. *Nritta* involves the movement of the main body organs, ancillary organs that can be moved easily and minor organs located in the head. Movements done in Adavus use all these three. The *Kāvya*s (poetic works) written in the south Indian language Kannada have description of dance, music and musical instruments in them. The Kannada *Kāvya*s are studied under three categories. *Jaina Kāvya*, *Veerashaiva Kāvya*, and *Vaidika Kāvya*. Studying them give a twofold view. The deep knowledge of the concerned poets about the triads (dance, music and musical instruments) and also the types of dances, music and the musical instruments prevalent during that time. Present day Adavu has taken many names and many forms over centuries. The aim of the paper is to trace the journey of the various terminologies used through history in Kannada poetic works starting from the 10th Century to the 17th Century, spanning seven centuries, in relation to the evolution of Adavu.

Key Words: Adavu, Kalasa, Urupu, Lagu and Tirupu.

I. Introduction

1.1. Adavu

The basic rhythmic unit which is set to a time measure called **Tāla** in most of the south Indian classical dances is called 'Adavu'. Adavus are therefore the building units of pure dance, which is called **Nritta**. "Nritta is that which does not relate to any Psychological state" [1]. *Nritta* involves the movement of main organs of the body called **Anga**, which are six in number, namely, head, hands, chest, sides (flanks), waist (hips) and feet. The ancillary organs which can be moved easily called **Prathyanga**, which are again six in number, namely, shoulder blades, arms, back, belly, thigh (calves) and shanks and **Upāngas**, which are all located in the head and are twelve in number, namely, eyes, eyebrows, eyeballs, eye lashes, cheeks, nose, jaw, lips, teeth, tongue, chin and face. Movements done in Adavus use all these three Angas. Throughout this paper, the term **Nritta** will be referred in the sense thus defined. Present day Adavu has taken many names and many forms over centuries. The aim of the paper is to trace the journey of the various terms used through history in Kannada poetic works starting from the 10th Century to the 17th Century, spanning seven centuries, in relation to the evolution of Adavu.

1.2. Dance In Kannada Poetic Works

The **Kannada Kāvya**s (poetic works), dating from the 9th century AD onwards, were discovered in the 19th century from different sources. The most important **Kāvya** to be found, from the point of view of triad (dance, music and musical instruments), was the **Jaina Kāvya** 'Adipurana' of **Ādikavi Pampa** written in 941 AD (10th century). There has been no looking back from then onwards with many more **Jaina Kāvya**s (the poetic works written by the poets of Jain religion one of the prominent religions of India), **Veerashaiva Kāvya**s (written by poets belonging to Veerashaiva sect) and **Vaidika Kāvya**s (poetic works based on epics, Puranas and other sources of Hindu religion) being discovered, dating almost up to the 17th century.

Most of the **Kāvya**s have description of dance, music and musical instruments in them. Happy and auspicious occasions like pregnancy, birth of a child, cradle ceremony, marriage, ascending the throne by a King, special occasions in the King's courts, worship of Gods on special occasions such as **Kalyānothsava** (marriage of gods), chariot festivals, boat festivals, and **Homa** (fire rituals) in temples, were the time when programmes of dance, music and musical instruments were arranged. The poets of the **Kāvya**s used one or more of the above occasions in the story of their poetic works to describe in detail the performances of the dancers and musicians. The information thus available not only indicates the deep knowledge of the fine arts possessed by the concerned poets, but also the types and system of dance, music and the musical instruments prevalent during that time.

It is interesting to note that many terminologies are used in these poetic works which take the connotation of 'Adavus'. Many terminologies related to them are also mentioned indirectly and directly in these **Kāvya**s, right from the 10th century AD. These will be examined from the point of view of **Adavus of Bharatanatyam**, the classical dance largely prevalent in States of Karnataka and Tamil Nadu of India. The translation in English from the original Halegannada (old Kannada Script) has been done by the author of the paper by taking the help of an expert, who transliterated from old Kannada script to the new Kannada script.

II. The Kannada Padyas (verses) in the Kāvya containing the word Adavu and related terminologies

2.1 Jainakāvya

2.1.1. Ādipurana By Pampa - {Dated 941 - 10th century AD} [2]

2.1.1.1. Verse || 7- 121 ||

“The dance of **Indra** which he did with happiness that it looked like his stamping (his feet so hard) was causing the mountains to tremble, his long shoulders touching the stars made them drop down like flowers, the breeze created by his **Rāchakas** caused the disturbance in the oceans and the sound of celestial drums reached the horizons”.

The Stamping of Indra's feet indicates his doing a step similar to the first basic Adavu called the 'TattuAdavu', which is done by hitting the leg hard on the floor. “Long shoulders touching the stars” indicate his doing Adavus evolved from Plavana and Desi UtplutiPlavana (that involve jumping high). The **Rechakas** are four in number and involve the turning, drawing up or movement of any kind separately of the **Greeva** (neck), **Kati** (waist), **Pāda** (leg) and **Hasta** (hand) according to Natyasastra [3]. Here a hyperbole is used to say the breeze created by **Rechakas** done by Indra caused disturbance in the ocean and the drums accompanying his dance were so powerfully played to match his forceful stamping that their sound reached the sky.

Stamping or hitting the leg hard can be done in various postures. **āyataStānaka** (the posture in which turning the knees and toes of the feet to the sides, half sitting with the knees bending in the shape of a square), **SamapadaSthānaka** (standing straight with the knees straight and the toes and ankles joined at the sides of the feet) and also in many of the **DesiSthānakas** (postures influenced by and done in regional dances).

2.1.1.2. Verse || 7- 123 ||

“Their (celestial women's) creeper like shoulders, bow like eyebrows and lotus like eyes were brightly showing emotions and expressions. The celestial women dancing beautifully on their toes on **Indra's** shoulders astounded the people who watched them”.

The dancers, while dancing on **Indra's** shoulders, are using the movements of legs similar to what is known as 'MettuAdavu', which is one of the basic **Adavus** in today's **Adavu** repertoire. The four basic way legs are kept as **Tattu** (sole of the feet in contact with the ground), **Mettu** (heel arched and all the toes pressed to the ground), **Nātu** (the toes up and heels firmly pressed to the ground) and **Kattu** (one foot behind the other, the foot behind has heel arched and all the toes pressed to the ground) which are born out of the way the legs and feet are usually kept by people. Mettu is similar to the leg in **Agratalasancāra** (the posture in which one foot is in Sama, the other heel is raised, the big toe put forward and all the other toes are pressed inward) and many other **DesiSthānakas** having similar placing of the toes.

2.1.2. Nemināthapurāna By Karnapārya {Dated Around 1165 - 12th Century AD} [4]

2.1.2.1. Verse || 8- 125 |

Celestial women dancing on petals of a lotus, during the naming ceremony of **Nemin** is described beautifully in this poem as - “(these celestial women thinking) we are not equal to **Godess Lakshmi**, so we should not step on her abode, which is the lotus, danced in such way that they did not step on it or the earth”.

This again is a hyperbole used by the poet to describe the dancing of celestial women who were using high jumps and fast twirls in their dance, dancing at speed which looked like they were not touching the ground. The above movements are similar to **Adavus** like 'Plavana', 'Utplavana' and **Bhramari**, which are some of the **Adavus**, used in **Bharatanātyam**.

AkasikiCāris (aerial movements) mentioned in **Bharat Muni's Nātyasastra** [3], **Desi Utpluthipavana** (high jumping which are regional born) and **Desi Aksikar** is mentioned in **SangitaRatnakara** [5] are all movements using high jumps mentioned in the above verse. **Bhramari** is mentioned in **BhoumaCāris** (earthly movements) of **Nātyasastra** [3] and **Desi BhoumaCāris** of **SangitaRatnakara** [5]. Another Sanskrit treatise **AbhinayaDarpana** [1] mentions seven types of **Bhramari**. **Plavanas** (high jumping) and **Bhramari** (twirling movements) are used in most of the folk, desi and classical dances of India, under different names.

2.1.3. Dharmanāthapurana By Bāhubalipandita– { Dated Around 1552 – 16th Century AD} [6]

2.1.3.1. Verse|| 6- 85 ||

The celestial **Apsaras** (women dancers) had come on the order of **Indra** to entertain and take care of the queen '**SuvatrahMahadevi**' who was expecting a baby and the poet says – “Graceful **Perani** was danced by one of the celestial women in front of the Queen, pleasing her. She danced (so dexterously) as if the legs were like a tongue”.

The dancer performed **Perani** with so much precision of **Tāla**(time measure)and **laya**(rhythm) in executing legmovements,it looked as though her legs were as dexterous as her tongue. **Pārani** is a **Desi Nruthya**(regional dance),which is predominantly done by men.Since it is **Tāndava** based,it has forceful movements (**TāndavaPradhana**). In the above stanzas, it is shown as a woman from the heaven doing it.

Pārani has five elements according to the treatise '**Bharatarnavam**'[7],a Sanskrit treatise. They are a) **Ghargara**, 2) **Vishama**, 3) **Bhavayasraya**, 4) **Kavicarakam**& 5) **Gita**. In this,**Gargara**and **Vishama**are **Nritta** based. There are six types of Ghargara mentioned in this treatise, which are **PatipātaCāpadapa**, **Siripiti**, **Alagapāta**, **Sirihara**and **Khuluhula**. They are of very great significance from the point of view of evolution of **Adavus**,since they have the elements of **Adavu** in them.

2.1.4. Nāgakumaracharite By Bāhubalipandita – {Dated Around 1560 – 16th Century AD} [8]

2.1.4.1.Verse|| 4- 22- 97 ||

The dance of princess '**Srimati**' is described in this poem with a simile as – “ She danced the '**Urupus**' so fast that it looked as though she did not have any contact with the floor the way lightning dances for the sound of thunder”.

The dance of **Srimati**with the fast **Urupus** she did is described. The **Urupus**are similar to **Adavus**and described as 12 in **SangeethaMakaranda**[9] of **Vedasuri**written around 1640 AD. The twelve **Urupus** are **Lavana**, **Bhinna**, **Chitra**, **Natra**, **Jāramāna**, **Tullam**, **Venaka**, **Chulla**, **Prasara**, **Kartra**, **Hulu** and **Hoyilāswa**. The 12 **Urupus**also have four characteristics as in a **Adavu**,starting and ending **Sthānaka** (resting posture), **Nritta Hasta** (decorative hand gestures using one or both the hands),**Cāri**(movements of the legs) and the way **hastha** is kept in the beginning and the way it ends, which is called the **Hastkhātra**(area covered by the hand). They are set to a **Tālaāvarta**. The vogue of calling the **Urupus**as**Adavus**started much earlier than thisKavya, around the 15th century AD onwards. **PampāsthānaVarnanam**, written in the 15th century AD by **ChandrasekhreKavi**,gives the names of many of the **Urupus**as**Adavus**.

2.1.4.2. Verse|| 4- 22- 103 ||

“The young princess **Srimati**, who had movement of the eyes similar to waves, showed the **Kalāsasin** her dance, mentioned in **Bharatāgama**, in such a way that she made the audience forget themselves”. The **Kalāsas** danced by **Srimati** were very attractively executed that the viewers were enthralled. The stanzas indicate **Kalāsas** used to mean a string of **Adavus** in this verse.

It is interesting to note that the word**Kalāsa** is used to denote many things. The word **Kalāsa** is used in many regional dances such as **Yakshagāna**,which is both musical and dialogue based folk dance drama done in Karnataka,and also in the classical dance **Kathakali**which has transformed from a folk dance to a classical dance of Kerala,a state in India.

In **Yakshagāna**, **Kalāsais** used to mean the ending of dance. It is also used as **TereKalāsas**(screen**Kalāsa**). In **Yakshagāna**,a screen is held by two people, behind which the characters of the play come one by one and dance behind the screen, while they are introduced to the audience. **TereKalāsais** used in the beginning.**PātraKalāsa**(character introduction**Kalāsa**) is when four or five characters in the play come and dance on the stage together.

In **Kathakali**,**Kalāsais** used to denote a string of difficult**Adavus**executed one after the other. There are many **Kalāsas** done in **Kathakali** named**VattamittaKalāsam**, **AshtaKalāsam**, **YedaKalasham**, **YerateKalāsam** and **YedattuKalāsam**[10]. **Kalāsa** is used like the terminology**Korvai** meaningstring of **Adavus** used in **Bharatanātyam**.

Kalāsais also used in the sense of a technique in the play of percussion instruments. While playing the percussion instruments in **Kshiprayati** (high octave playing), the percussionist takes a break called **Virāma** (interval), which is also called **Kalāsa**. **Kalāsais** also used in the sense of a brief pose taken by a dancer, when one **Nritt**piece ends and before another **Nritt**piece begins,to coincide with the break taken by the percussionist.This is very much like the Kathak dancer taking a brief pose called '**That**' at the end of a piece before going on to another while the **Tabla** (percussion instrument) player takes a short break while accompanying the dancer. **Kathak** is one of the classical dances in the North of India.. Word **Kalāsais** also used to showhidden aspect of the hand, leg and body partsmovement. This meaning of **Kalāsa** clearly shows that it is used as **Nrittanga** (part of **Nritta**) in regional dances.**Kalāsa** is also used in the sense of a link or chain. This

could mean linking the **Adavus** in a string or whichever terminology, having the connotation of the **Adavu**, which was prevalent in that particular time.

2.1.5. Bharatesavaibhava By Ratnākaravarni – {Dated About 1567 – 16th Century AD}. [11]

2.1.5.1. Verse || 25 ||

“The two heels facing each other, the cloth worn on the thigh spread, and the hands kept on the waist and the body bent in the front (of the dancers) was pleasing the eyes of the spectators when the dancers stopped dancing”.

The heels facing each other, indicates the **sthānakaāyata** or **Ardhamandala**, the posture from which most of the **Adavus** are started. The cloth spread on the waist indicates the fan like pleats which are spread when sitting in **āyata**. This perfect posture of dancer, whose body was slightly bent to the front, is the way the dancer tilts the body in **āyata**.

2.1.5.2. Verse || 34 ||

“The jumping of the dancer looked as though she went away to heaven and came back like a celestial woman. She hit her foot so strongly that it looked as though she was stamping out all the anxiety”.

Doing **UtplavaAdavu** mentioned earlier, entails jumping with both legs touching the hip. Here the hands stretched are also thrown above the head, which looks as if the person dancing is jumping to heaven. “Came back like a celestial woman” indicates the grace with which she returned, perhaps, using an **Adavu** called **Nade** (walk) where graceful walking is done. The words “she stamped”, indicate movement similar to **TattuAdavu**. It looked like she was stamping out anxiety. Both the similes used here show the prowess of the poet.

2.2. Veerashivakavyas

2.2.1. Hariharanaragale By Harihara – {Dated Around 1185– 12th Century AD} [12]

2.2.1.1. Verse || 7 - Bhrungisaragale || 9th – 14th Lines ||

When the devotee of God **Siva** (one of the trinities of Hindu religion associated with Pralaya that is destruction), **Karikāmma** prays to **Siva** to show his **TāndavaNruthya** (dance of vigour), he obliges. His dance is described in these stanzas. “Showing different **Gatis** with hands, creating new **Tālas** with legs, slowly hitting the heels, showing very beautiful **Kalāsas**, walking in a swinging way, while doing **Lāgu**; he paused while hovering and moving with a swing”.

Siva showing command over **Gatis** (gaits), indicates **Gatis** which are innumerable according to **Natyasastra** [3] and listed as ten in **AbhinayaDarpana** [1] which are done to imitate the gaits of animals, birds and human beings in various states of mind and character. The line saying creating new **Tālas** with leg points out **Siva** creating new types of leg movements to match different **Tālas** as he was dancing. Hitting the heels indicates **NatuAduva**. The word **Kalāsais** used in this verse in the context of a beautiful pose and **Lāgu**, a terminology used in 15th Century for **Adavu**, in which jumping is used. **Lāgus** are of two types ‘**DhāvanaLāgu**’ which is of seven types and ‘**SthalaLāgu**’ which is of 4 types. These are explained in **SangeethaMakaranda** [9] written by **Vedasuri**. **CaturaDamodara** says in his book ‘**SangeetaDarpana**’ [13], that “**Lāgu** is nothing but jumping and getting down to earth”.

2.2.2. Pampāsthānavarnanam By Chandrasekhara Kavi {Dated Around 1430 – 15th Century AD} [14]

2.2.2.1. Prose || 88 ||

“Another dancer wearing dress and jewellery appropriate for dance, doing the most difficult **Adavus** like **Lavani**, **Lāgu**, **Muruhu**, **Gundala**, **Lāganulāgu**, **Beesugālu**, **Dāshi**, **Vishamadāshi**, **Pārane**, **Dokkara**, **Madimandi** and adding some more **Adavus** like **Malaku**, **Katara**, **Sulahu**, **MolakālSulahu**, exhibited the dance in a glowing way. Doing **Tāndava**, she did beautiful **Adavus** like **Tarahara**, **Nissarane**, **Vattumāna**, **Bettumāna**, **Tirupumāna**, **Kāku**, **Alaku**, **āsara**. She also danced **MukhaCāle**, **Neru**, **Urupu**, saying the lyrics of the song with proper pronunciation, choreographing appropriately for their meaning, showing expressions and emotions, making proper lines and squares (with her **Nritta**) to enhance the dance, with a shining face, entertaining eye movements, mesmerising, looking like a doll, jumping like a swan in air, showing the sheen of tender mango in her body, twirling like a top, stopping for a moment, giving the twirl again so fast as a whirl wind, showing the secrets of graceful dance, she danced **Pekkana**, **Pārani**, **Kudadanda**, **Vāsuka** and **Gouiunka** appealing to the eyes of the viewer”.

The description of many **adavus** prevalent during the time of **Vijayanagararule** with **Hampi** as its capital and the performance by a dancer in the **Virupakshatemple** of **Hampi** using these **Adavus** in her dance is dealt in detail in the prose part of the poetic work of **Chandrasekhara Kavi**, ‘**PampasthānaVarnam**’. Almost 36 **Adavus** danced by the beautiful dancer are mentioned here. **SangitaMakaranda** [9] describes the above **Adavus** under **Urupus**, **Duvada**, **Lāga** and **Tirupu** in his **Sanskrit** treatise. Her turning like a top, Twirling like a

whirlwind while dancing points to **Bhramari** movements, which come under **Tirupu**. Dancing of four types of regional dances such as **Pekkana**, **Pārani**, **Kudadanda**, **Vāsuka** and **Gouinukahas** been mentioned by the poet.

2.2.3. Rājasekharavilāsam By Shadaksharideva – {Dated Around 1655– 17th Century AD}[15]

2.2.3.1. Verse || 5 – 19 ||

The dance of the court danseuses, dancing in king **Rājasekhara**'s court, is described as-“Singing from the throat, showing acting with hands, **Rasa** (emotions) with eyes, the leg movements not missing the time measure (**Tāla**). They (dancers) strung **Roopu**, **Nāru**, **Lāgu**, **Lavani**, **Adapu**, **Tirupu**, **Kaimaru**, **Kalāsa**, **Kootamāna**, in a sequence without skipping **Rasabhava** (emotions and expression). Without compromising on **Gamaka** (elaborating the **Rāga** without using words and using only sound) while singing, without separating the beauty and coquettishness and without concealing enthusiasm and grace, they danced four types of **Suddha Desi** dances eliciting appreciation from learned people”.

The **Urupus** are already described in detail in Nagakumara Charite of Bahubali Pandita. **Tirupus** are twirling movements similar to **Bhramaris**. **Bhramari** has been explained in **Nāminātha Purana**. The **Chakkara** (turning) is one of the main features of classical dance **Kathak** which are similar to **Tirupus**. Many types of **Chakkaras** are done in **Kathak**. **Tirupus** are 12 in number according to ‘**Sangita Makaranda**’ [9]. They are **Jānuprushtabhramari**, **Prapadabhramari**, **Swastiksbhramari**, **Antarbhramari**, **Khandasācibhramari**, **Mandibhramari**, **Cakrabhramari**, **Mandalabhramari**, **Jānubhramari**, **Katibhinnabhramari**, **Karanabhramari** and **Antarjānubhramari**. The dancers also danced four types of **Shuddha Desi Nruthya** (pure regional dances). Most of the regional dances, such as **Perani** and **Goundali**, have elements of **Adavus** in them and current **Adavus** have slowly evolved from them.

2.3. Vaidika Kavya

2.3.1. Karnataka Bharatakatamanjari By Kumaravyasa – {Dated Around 1430 – 15th Century Ad}[16]

2.3.1.1. Verse || 7 – 93 ||

When **Arjuna**, one of the five **Pandavas** (heroes of the Indian epic Mahabharata), goes to **Indra Sabha**, his witnessing the dance of Celestial women like **Rambhe** and other dancers in **Indra Sabha** (assembly) is described in the above stanzas as-“**Rambhe** and other dancers showing **Rasabhavābhinaya** with their hands and movements of the eyes, **Sāthvika** (acting done through expressions and emotions) and **Angikābhinaya** (acting done through the movement of organs of the body that is **Nritta**), good movements of the legs, **Karanas** in **Sama** and **Vishama**, dextrous display of **Kalāsa**, superior **Lāsyā** and **Tāndava** looked as though these dances were seen for the first time and sparkled when the celestial dancers danced them”.

The emotions and expressions (**Rasabhavābhinaya**) were shown through the hands and eyes, **Pādabedhas** (different leg movements), **karanas** (basic units of dance that are 108 in number and codified in Natyasastra [3]), in **Sama Yati** and **Vishama Yati** (**Yati** is one of the ten **Prānas** or life of **Tāla**). **Karanas** have led to **Adavus** over the centuries. **Kalāsas**, both **Tāndava** (forceful) and **Lāsyā** (soft and graceful), were done by the celestial dancers. Good movements of the legs mentioned in the verse come under **Pādabedhas** and according to **Abhinaya Darpana** [1], there are 10 **Mandalas** with the first **Mandala** called **Sthānaka** divided into six **Sthānakas**, seven **Bhramaris**, five **Utplavanas** and eight **Cāris**. Many of the **Adavus** done today are the offshoot of these **Pādabedhas**.

III. Discussion:

3.1. Analysis of Adavus in Kannada Kavyas

The journey of **Adavu** traced through the Kannada **Kāvya** taking on many terminologies in its journey which started in the 10th Century till the 17th Century is fascinating. It shows the process of evolution which started much earlier when 108 **Karanas** mentioned in **Natyasastra** [3] written around 5th - 2nd Century BC led slowly to **Adavu**, which shares three common characteristics, **Sthānaka**, **Nitta Hastha** and **Cāri** with **Karana**. Part of the progress is traced in this paper through the medium of Kannada **Kāvya**. This gives ample scope to examine the journey of **Adavu** from the time of **Natyasastra** to the 10th Century which is beyond the scope of this paper.

ādipurana of **Pampa**, which was written in 10th Century and **Nāminātha Purana** of **Karnapārya**, which was written in the 12th Century, have description resembling **Tattu**, **Mettu**, **Plavana**, **Utplavana** and **Bhramari Adavus**. **Bhrungisa Ragale** of **Harihara** written a little later (end of 12th Century) than the **Nāminātha Purana** starts mentioning terminologies such as **Kalāsa** and **Lāgu**, the former term to denote a string of **Adavus** and latter to denote the equivalent of **Adavu**. The period between 15th to the 17th century saw prolific use in all the Kannada **Kāvya**s of terminologies such as **Perani**, which was a **Dāsi Nruthya** with elements of **Adavus** in it, and terms such as **Urupu**, **Lāgu** and **Tirupu**, which were used in the same sense as **Adavus**. It is also interesting to note that **Chandrasekhara Kavi** in **Pampaksetra Varnanam** written in the 15th

Century has explicitly used the word Adavu and has named 36 Adavus giving different adjectives like difficult, beautiful, attractive etc. but there is no description of them. However, the description of those names is given in **Sangeeta Ratnakara** [9] not under Adavu, but under other names. After a journey spanning almost eight centuries, the beginning of the 19th century saw **Adavu** replacing all the other terminologies and coming to be known as the basic rhythmic unit of most of the South Indian dances set to a **Tāla**.

3.2. Origin Of Bharatanatyam

The most popular South Indian dance form around the 19th Century was called **Sadir**. It was also known as **Dāsiāttamin** Tamil Nadu and **DevadāsiNruthya** in Karnataka. Dancers who performed in the King's court were called Raja Nartakis and those that danced in social gatherings and assemblies were called Sabha Nartakis. The dances were performed in temples by the women called by the name **Devadāsis** (servants of God). Devadāsis were young girls dedicated to temples to perform dance in front of the Deities. However, they also performed dance outside the temple, where a degree of vulgarity had crept in. This system also led them into prostitution. **Sadir** or DasiAttam, which had fallen into disrepute, was banned from the temples by the Government in 1930. Rukminidevi Arundale hailing from Madras state and many other like-minded people revived **Sadir**, eliminating the vulgar elements which had crept into it and renamed it **Bharatanatyam**. She also established a pioneering institute, **Kalakshetra**, for the propagation of Bharatanatyam, music and other South Indian classical dances.

3.3. Adavus In Bharatanatyam

The famous **Tanjore Quartet**, brothers Chinnyya, Ponnayya, Sivananda and Vadivelu, who lived in the early part of the 19th Century, gave a frame work (known as Marga) to the **Sadir** form of dance. They classified various dance items and also wrote many items setting them to music to suit dance choreography. Their pioneering work included defining 10 main types of Adavus with 12 variations under each one. The way different Gurus (teachers) taught **Adavus** gave rise to different schools called **Bānis**. The system of dance followed by the Tanjore quartet was called **Pandanallur Bāni**. There are now eight **Bānis** active in South India, which are **Mysore Bāni**, **Nanjangudu Bāni**, **Muguru Bāni** and **Kolar Bāni** in Karnataka, **Tanjore Bāni**, **Pandanallur Bāni**, **Vazhavor Bāni** and **Kalakshetra Bāni**, in Tamil Nadu. The Adavu system, thus established, has been in existence for a little less than two hundred years as of now.

IV. Conclusion

Kannada Kāvyas, written between 10th and 17th Centuries, make extensive references to dance units. The early treatises describe movements similar to **Adavus**, but do not give any names. In the 15th century **Chandra Sekhara Kavi** used the word **Adavu** explicitly and named 36 of them, without describing them in detail. However, the description of those names is given in **Sangeeta Makaranda** [9], not under **Adavu**, but under other names. The terminology **Adavu** and its description gained currency after the **Tanjore Quartet** laid down the framework for dance performances and tabled and defined 120 **Adavus**. The 21st Century has again seen trends like revival and reconstruction of **Karanas** and **Desi Karanas**, reconstruction of some of the **Desi Nruthyas** such as **Perani**, **Goundali** and others. The long journey of many centuries travelled in the establishment of today's **Adavus** will not stop here. As the saying goes – "Change is the way of life".

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