

The Ancient Tamil Dance Grammar and The Purity of Bharatanatyam as Shown in The Koothanula

PARAMESWARAN ROSHANTH
RLV College Tripunithura, Ernakulam

Abstract- Dance is a human art form without boundaries. Introducing that Bharatanatyam is admired all over the world today because of its pure beauty and scientific form. The Koothanul composed by Satanaar, the scientific grammars formulated for ancient Tamil dance (9 Iyalgals: Suvaanul, Sukaanul, Verinul, Kalaanul, Karananul, Talanul, Isaianul, Avayanul, Kannul) is a historical specialty that not only artists but also poets like Satanaar, who were neither dancers nor dancers, documented this art form in writing for the future.

Keywords – Koothanula, Satan / Satanaar, make a phone call, Grammar of Ancient Tamil Dance, Nine Natures, Bharatanatyam, Art Theory Anatomy, Poet and artist contribution, Universal art

I. INTRODUCTION

Koothanul

Koothanul is a primary Tamil grammar book that elaborates on the grammar of the three arts: classical Tamil music, dance (Nirutham), and drama. Disciples of Agathiyar: The sage Agathiyar, who composed the first grammar book of the Tamil language, "Agathiyam", had 12 students (disciples). Tamil tradition says that Tolkappiyar, the author of Atangottashira, Duralingan Sempunsei Sathanar (author of Koothanul), Vaiyaphikan Voriyan Panambaranar, Kalarampan, Avinayan, Kakaipadiniyan, Dronagupthan Usi were all his twelve disciples.

It is a belief in the Tamil Saiva tradition and Puranas that Lord Shiva directly taught Tamil to Agasthiyar and that Agasthiyar taught it to his disciples. Tamil music and drama historians state that Satanaar has compiled this book based on the ideas of rare musical koothu and sheet music such as Agasthiyam Tennisai Perisai Narai Kurugu Sayantham Muruval Takkam Thalam Tannumai Danduvam, which have disappeared from use over time in ancient times.

The book is divided into various sections such as Taste, Architecture, Nature, Industry, Clothing, Gastronomy, Music, and Drama, and explains all the aspects necessary for the art of Koothu in detail. This book explains the artistic connections from Central Andhra Pradesh to South Kumari in detail, in a total of nine sections.

Flavor thread(suvainul)

It is a section consisting of 153 lines (nurthams). It discusses in depth the basic forms, characteristics and their structure (sharupam) of Saptham, Nirutham, Sangeetham, Koothu, and Natakam. This book clearly and systematically defines the Vedyal, a special dance for kings in ancient times, and the common Koothus for the common people.

Sum book (thogainul)

This book is structured in detail with 7 chapters. It discusses in detail the various forms of Nrithams (dances) of Lord Shiva and the famous 108 Shiva Tandavas. Out of the 108 Tandavas, the book highlights the 12 most important Tandavas and describes them in great depth and detail. The book also clearly explains the 12 dramas and their systems based on these 12 Tandavas.

tax thread(varinul)

This book places great importance on the nomadic dance styles that existed in rural and folk settings.

- Puravari: This is a dance based on the lifestyle and nature of the people belonging to the five lands of Kuringi, Mullai, Marudham, Neithal, and Palai.
- Akavari: A dance form that expresses the emotions of love and the sins of love between a leader and a leader.

- Address: It includes a variety of dance movements performed either as a group or by an individual standing alone on stage.
- Wasaivari (Vasai Veeri): Humorous or pretentious (Kasiya Sharupam)

It is a type of comedy or comedy mixed with satire.

Art book(kalainul)

The art book provides a complete anatomical grammar for the dancer's physique, movement of body parts, and facial expressions:

- Sutras: This is a compilation of more than a hundred nūṭpaṭas (sūtras) that outlines detailed rules for dance movements.
- Anga Kriya (movements of body parts): It clearly defines the correct positions (sthanas) of the feet, toes, ankles, knees, hands, shoulders and their movement patterns.
- Upanga (facial expressions): It describes in detail the subtle facial expressions and emotional expressions that should be expressed through the neck, jaw, chin, mouth, nose, eyebrows, eyes, etc.

Karana thread(karananul)

This article explains in detail the most important movements of dance, the karanas, and their elements:

- Karanas: The organs of the body, hands and feet, work together. It clarifies the basic dance movement patterns, the karanas.
- Mudras Danas: Provides grammar on the hand gestures (hasthas) and the positions (dhanasthanas) of the artist on stage for dance.
- Winged Tandavam Laxium
 - Legs (wings): Leg movements and footwork.
 - Tandava: Majestic, fast-paced dance movements that express emotions such as bravery and anger.
 - Lacyum: Gentle dance movements that express feelings of peace, beauty, tenderness, and love.

Rhythm thread(thalanul)

The most important basis for Koothu and Natyam is the taalam (time scale). This Iyal explains in detail the time scales (layam) required for the movements and music of the koothu, the units of the dhana and the

tablet sizes. It defines the various types of taal systems used in ancient Tamil tradition, the elements of the taalam (taala angagal) and the methods of operation such as the pitch of the taal.

It also highlights the playing methods of the "dannumai" (skin instruments like matalam/murasu) and other percussion instruments played as a background to the koothu, and how they should be synchronized with the dance movements.

Music book(isainul)

This book elaborates on the grammar of musical Tamil, which is the lifeblood of Koothu and theatrical events. It explains the basic qualities (ragas) and skills of ancient Tamil music used for Koothu, and how they should be sung according to different tastes (meipadas) and emotions.

It provides grammars on the stringed instruments (jazz veena) and wind instruments (flugelhorn) played in the background during the Kooth and their musical interplay. It regulates the musical techniques that show the rhythms of the songs sung by the Kooths during the performance, the duration of the raga, and the lyrics of the song.

They are books(Avainul)

This book provides a complete grammar of the structure and stage management of a theatre or theater: It explains the rules for the dimensions of the hall where the theatre is staged, the pillars, the height of the stage, and the design of the seating areas for the audience. It defines the various types of screens (screens/curtains) used for the scenes of the theatre and the methods of raising and lowering them.

It describes the costumes, accessories, painting methods (meiboochu) and make-up techniques to be worn according to the character, age and characteristics of the characters. It gives references to the lamps used for lighting in the theatre in ancient times, the flames and the methods of setting the light according to the emotions of the play.

Eyeglasses Koothu or drama is not just entertainment but an art that refines the human mind and leads to higher thoughts. It explores the factors that determine

the success or failure of a Koothu artist's performance and staging, the audience's reception and the levels of perfection that the artist must achieve. This book highlights the importance of yoga practices that unite the body and mind, as well as meditation practices to focus emotions and attention.

II. CONCLUSION

This discussion clearly demonstrates that ancient and profound dance grammars flourished and developed in Tamil as well, just as the "Bharathamuniyin Natya Shastram" and "Nandikeswararin Abhinaya Tharpanam" in the northern language are considered primary texts on the art of dance.

From the opening ghadai of Silappadhikaram to the Koothanull of Sathanar, it cannot be denied that the Tamil dance tradition is full of wonderful artistic treasures and interesting nuances! The current global development of Bharatanatyam clearly proves that the arts are boundless. Art is the expression of the human soul." In that way, Bharatanatyam does not allow any boundaries to express itself. In ancient times, poets like Sathanar, who wrote the Koothanull, and poets like Ilangovadi, did not identify themselves as stage dancers or rhythmic dancers.

However, they were very sensitive to the beauty of the art of dance, the scientific purity behind it, and its necessity for human life. It is an undeniable fact that these literary assets they left behind so that the art of Bharatanatyam should shine with purity and majesty throughout the world beyond their time are a great guide for artists like you today! Just as the work of artists who dance on stage is important for living beyond generations, the contribution of poets who have documented it and carried it to the future is also very important. In short, artists are the body of the art, and poets and Tamil scholars are the soul and guide of the art and have developed this art.

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