

# A Brief Study of Bharatsara Sangraham

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Dance is a universal art. It is one of the four arts. Was different in all. A collective art. Literature, music, sculpture are all intertwined. Although the dance was originally six traditional dances, in recent times the dances Satriya, Che and Ankiyanat have also been included. All of these dance traditions are said to be based on choreography and acting mirror. Only the handprints and text variants mentioned in them are used. But no one seems to be using what is said in other scriptures. Apart from these books, Bhava Prakashanamu and Bharathamamu There are many great books like Bharatasara Sangrahamu and Nrittaratnavali. Of these I am a summary of Bharatasara 'I quote what the Madras government said in their Oriental Series book.

Bharata Shastramu - Poetry "This is a compilation of Bharatasara" written by the poet Chillakuri Divakara. In the first chapter of this book the general feature of the quadrilaterals and the differences between them are explained. First of all, in the gesture, the head, eyes, feet, and hands show the emotional traits and the empirical traits have been said. The characteristic feature is that the earth shows only the forms of objects, not their names. It is said that if the name is shown like this, it is pure semantics. When it comes to the verbal feature, it is a soliloquy if you pretend to sing. It has been explained that pretending to be sung by someone else is subtitled, pretending to be in tune with oneself is phonological, and pretending to be in tune is called subtitled. The food is worn according to the characters. And the last one is sattvic. Sattvamana mind. Acting with the eyes is called chakshushabhinayam (eyes as eyes). Acting with the head and hands is called ambatamu.

Twelve types of vital features per finger are said to be present in the hand duodenal vitals. The asymptotic hands are mentioned as 128 in the Abhinaya Darpanam and 26 in the Bharatasara Sangraham. Apart from these the Pallava hand feature is specifically described in Guri. The compound hands tell us 24 in the acting mirror, of which 28. It is something that all the organs of the body perform in the whole body Explained. Dance is the movement of every organ in the body. The process of acting using feet etc. is explained in great detail.

As mentioned earlier, in this book, along with the differences in vision and feet, the Navaratnams, the Nava Grahas, the Nava Rasas, the Saptasvaras (Shadjama, Gandharam, Madhyamam, Panchamam, Divinity, Nishadas) are explained in detail. In addition, the method of showing numbers, zodiac signs, weekly minutes, stellar yoga dates, and decimal features are also explained. The features of Panchabana are mentioned in great detail. It is customary for us to show nakshatra, yoga and tithu while performing nuptials, dashavasthas, manmadha panchabanas and any heroine in the dance However, all these are explained in great detail in this scripture as a verse metaphor. This scripture is currently unavailable and will be used as they see fit. My main intention is to put the contents of this in front of you.

## Navaratna's

Simhamukhambuna chennondu vajrambu  
Chandrakantambardha chandramunanu  
Munu konna kongoola muna pushyaragambu  
Mahichaturambuna marakatambu  
Sandeshamuna ganinchaga padmaragambu

Kalitaneelamu katakamukhamuna  
 Narthapathaka nimpaina gomedhika  
 Malaru Mouktikamu Hamsasyamunaku  
 Paraguni Kantha Maniyala Pallavamuna  
 Shikharamuna vidrumambuja makhakaramuna  
 Danaru vaidooryamunu batta dagunatandru  
 Ratnasoochanavela Sri ramaneelola

### **Impressions of Navratna:**

The lion's face to the diamond; It is said that a half moon should be used for coral, a conch hand for pushyraga, a clever hand to show makaratamu (emerald), a katakamukha to show blue, a half flag for garnet and a swan for mooktikamu (pearl).

### **Navagraha's**

Sarasamau bangaru chathurahasthambuna  
 Talukaina vendi pathaakamunanu  
 Nupamindagu raagi tripaathaka karamuna  
 Saravinithashikhanda chathuramunanu  
 Jigamincha dagu kanchu simhasanambu  
 Guligalaasambu kaam goolamunanu  
 Tagarapu reku lartha pathaaka karamuna  
 Kadu musti karamuna ghatti inumu  
 Nukku tunakalu soochiyandonara delupa  
 Namaru nanduru bharatha mathaantharamula  
 Santhathaanantha sakala digantharaala  
 Danthuritha keerthi trushnaya nanthakrishna.

### **Impressions of the Navagraha:**

The square hand is used to show gold, the flag hand to show silver, the triple flag to show copper, the long hand to show bronze, the half flag to show tin, and the fist hand to show iron.

### **Navarasa's**

Srungaramula padma rekhendu karamuna  
 Nenadripathaakamu veerarasamu  
 Sarasamau karunaa rasamu mukulambuna  
 Thagu nadbuthambu samdamshamunanu  
 Lali hamsa mukha virahambuna haasyambu  
 Nalapoornanaabhambu valana Bhayamu  
 Dharatripathaaka kartharulabhee bhatsambu  
 Thodaru roudramu shuka thundamunanu  
 Shamarasamu hamsapaksha hasthamuna delupa  
 Baragu thaduchita Bhaavaanu Bhaavakalana  
 Lalaramukhaleela gaanpimpa nabhinaimpa  
 Patra rahihinchi sabhalona padmanayana

## Impression of the Navarasa's:

Alapadma for romance. Danger to heroic juice. The crown of mercy is the hand of grace, the hand of miracle. Hansapaksha for humor. The meaning of fear is the flag of terror Shukatunda said to take the hand, the swan hand to the gentle juice.

## The feature that shows the number

Sootiga noka okka soochikarambuna  
 Thagu rendu nardha pathaakamunanu  
 Danaru moodanu okka thaamra choodambuna  
 Chennondu naalugu shikharamunanu  
 Mudamu naidanu okka mukula hastambuna  
 Naaranadagu baana hasthamunanu  
 Hamsaasya karamuna naaru nokkati okka  
 Yenimidi samdamshamuna ganimpa  
 Thommidanu okka katakaamukhammunandu  
 Veladi padiyana nivi rendu viduva jellu  
 Padiyu nokataadi, sankhyagaa baragu nitula  
 Karamu soochimpa dagu chaana garudagamana

**Impressions are gained in a fluid, global, diffused way.** The hand is used as a nine digit, two digit hand to represent a ten digit.

## Zodiac sign

Aaraya Meshambu hamsaasya karamuna  
 Jennondu vrushabhambu shikharamunanu  
 Danaraaru midhuna mardhapathaaka karamuna  
 karkatakambu karkatakamunanu  
 Simharaashi danarchu simhamukhambuna  
 Melimi dagu kanya mrugashiramuna  
 Monayu thulaaraashi mushti hastambuna  
 Shukatundamunanu vruschikamu danaru  
 Saraviganu pattu dhanuvartha chandramunanu  
 Janumakaramu pathaakikaa swasthakamuna  
 Kalashakaramuna kumbhalagnamurahinchu  
 Makara karamuna meenambu malayu Krishna

I will describe the impressions of the weeks as handprints rather than verses in a way that everyone can understand. Alapallava hand for Sunday, Artha Chandra hand for Monday, Tripataka hand for Tuesday, Sandansha hand for Wednesday, Shikhara hand for Thursday, Flag hand for Friday and Fist hand for Saturday.

The decadence that the heroine enjoys is even more important than the impressions there while showing the longer stages and panchabana features.

## Decades

Modati yavasthache mohandhakarambu  
 Rentanu maru chesta lanti penagu  
 Moota dehamu dassi mukhaseema vaadunu  
 Naalginta mamatha bhinnamulu badunu  
 Naidinta nirlajja yagu korke madibettu  
 Naarinta nannambu naruchi buttu  
 Saphthambuna maru jwaramupai dodarunu  
 Nastamambuna nunisheshtayagunu

mammuravuthaku medagrammu gommidintaa  
 padita mru dochubakaina sanaina  
 Pasuma sthalini vidashavastha landru  
 Pradhita Gunayudha Rukmini Prananatha

These are phase libidos. The implication is that in the first stage Feeling gloomy with passion, the cupid begins in the second and the face fades in the third. In the fourth, Mamata is all separated, and in the fifth stage, shameless desire increases, in the sixth stage she does not taste rice, in the seventh stage she has a fever, and in the eighth stage she becomes naughty. In the ninth it reaches the peak of separation and in the tenth stage death also occurs. It explains that these conditions are the same for Pakaina and Sikaina.

## Panchabana features

Aravinda Bana Mabburapu Mohamu Rechi  
 Valaraju Cheyyulu Galugajeyu  
 Kadunashokashastramurvadi Momu Vada May  
 Nudaga vibhramamulu badamajeyu  
 Nilachootha sharamu siggedalinchi minchina  
 Marulu benchuchunanni maruchijeyu  
 Malle thoopugathora maarajwarambuche  
 Srukkinchi cheshtalu dakkajeyu  
 nathula neelotpalambakam bangajaagni  
 Taapamuvrelchi maranambu dopajeyu  
 Kayajuni soyagapu pancha sayakamula  
 Lakshanamulivi Bhuvilona Pakshigamana

Here are the names of the Cupid Pentacles, and the conditions under which either the heroine or the hero falls due to their use. Aravind, Ashoka, Chutam, Navamallikam and Nilotpalam are the five arrows. Phase libido, however, is approximately the same. This is because both the states are in the state of despair, all of which are described in this book.

All this is said in the lead verses. Grammatically speaking, a lead poem is a playful, lyrical song. All the features are stated in this scripture as described above. However, it is my opinion that the contents of this book are not known to anyone as it is not available at present. So I studied this book with the intention of informing some of the artists and explaining only a few things.

