

Grade 5

Sivanarthanalayam



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BharathaNatya Kalaikoodam
பரதநாட்டியக் கலைக்கூடம்

Thillana

1. Thillana is the last rhythmic piece in the Carnatic music performance and the classical Bharathanatyam performance.
2. Thillana consists of three parts: Pallavi, Anupallavi and Charanam.
3. Pallavi and Anupallavi are full of footwork; Charanam has Sahithyam: Sahithyam has a small piece of Abinayam in it.
4. Thillana is performed in Thuritha Kalam (*aka 3rd speed*); its Pallavi is repeated many times.
5. Thillana starts with several Mei Adavus and then is followed by Korvais.
6. Thillana is composed of graceful body movements and some elements of Abinayam.
7. Thillana has compositions in a variety of Ragams and Talams.
8. It is usually the culminating piece of a Bharathanatyam performance.
9. Thillana is a Nirutha item with a small piece of Niruthyam.

Patham

1. Patham is a Niruthya item that showcases pure facial expressions and different hand mudras (Hastams).
2. Pathams express the Nayakanan's and the Nayaki's Bhavam.
3. It is divided into three parts: Pallavi, Anupallavi and Charanam.
4. Abinayam is the most important part of Patham; some Pathams have Sringara Rasam and some have Pakthi Rasam.

5. Pathams are written in many languages such as Telugu, Sanskrit and many more.
6. Patham is the fifth stage program in Natya Markam; it comes after the break.
7. It is performed in Sowka kalam which helps the dancer perform and focus on the Abinayam.
8. Pathams are set in different Ragams and Thalams.

Keerthanam

1. Keerthanam is the 6th stage program in the Natya Markam
2. It is the next Niruthya item performed after the Patham.
3. Keerthanams are deeply devotional songs.
4. It describes Lord Shiva, Lord Murugan and Lord Krishna.
5. Normally Keerthanams are based on Mathima Kalam (*2nd Speed*), however, some Keerthanams are composed in Thuritha Kalam too.
6. It divided in to three parts: Pallavi, Anupallavi and Charanam.
7. It is Niruthyam but it has one or two Avarthana swara korvais or Jathis in it.
8. Keerthanams are set Pakthi Rasam.
9. It is performed in many Ragams and Thalams. Keerthanams are also known as Krithi.

Bharathanatyam

Bharathanatyam is a South Indian dance. It is completely dedicated to God. The BHA means Bhavam, RA means Ragam and THA means Thalam. It is the reason why it is called Bharathanatyam. Another reason it is called Bharathanatyam is that Bharatha Munivar brought that art from heaven and introduced it to the Boologa people. This art has been in existence for more than two thousand years. During the olden days this dance was called 'Koothu'. After this era, it was called 'Sather', 'Sinna Melam', 'Thasi Attam' etc. In the olden days, this dance was performed at Temple Festivals and at the Kings' Palaces. For this reason, people used to think Bharathanatyam was not a respectful dance, however, after the 19th Century, people started to accept Bharathanatyam. They finally have come to realise that this dance respects God.

Bharathanatyam is one of the traditional arts forms in India. Adavus are basic steps in Bharathanatyam. Many adavus make a Korvai, Many korvais make Natyam. Combinations of hand movements (Mudras) and foot movements (Pada Betha) are called Adavus. These Adavus are divided into 12 groups: Thattadavu, Nattadavu etc.

Thanjai Nalvar organized Bharathanatyam programs; the dancers usually performed in the following order (Alaripu, Jathiswaram, Sabtham, Varnam, Patham, Keerthana, Astapathi or Javali and Thillana).

Bharathanatyam items are divided in to three main sectors: Nirutham, Niruthyam and Natyam. Nirutham is full of footwork, Niruthya is facial expression, and Natiyam is a drama which includes both dancing and acting.

Thandavam and Lashyam are the two main elements in Bharathanatyam. Thandavam is a dance full of fast and forceful footwork. Lashyam is filled with expressions.

There are four types of Abinayam used in Bharathanatyam which are Angika Abinayam, Vachika Abinayam, Akarya Abinayam, and Shathvika Abinayam.

In Bharathanatyam, facial expressions are all particularly important. Dancers express their nine different Navarasams: Sringaram, Bepathsa, Payanakam, Aachariya, Hasyam, Veeram, Rowthram, Santham, and Karuna. The dancer communicates to the audience using her facial expression in a silent and forceful manner.

The dancer is accompanied by several types of musicians including the Nattuvanar (the one who keeps the thalam in the performance). Besides the other main features, Bharathanatyam also involves Carnatic Music and instruments such as Miruthangam, Violin, Flute, and Veena.

The costume is a rich and modern stitched adaptation of the sari and dancers wear different styles of costumes. The dancer is heavily bejewelled. The dancer wears salangai on both their feet to help control the beat.

Kathakali

Kathakali is the classical dance form from Kerala performed by Malayalis. It has been passed down generation by generation in a highly specialised form of teaching. The literal definition of Kathakali is “story play” since it is telling a story; it is derived from the word ‘Katha’ (story). It is usually performed in an open place under the canopy of the starlit night. The lights from the shining grass oil lamps gives the character of the dance play a supernatural look which is highlighted by the elaborate costumes, facial make up and headgear which are characteristics of this dance style.

This performance generally starts after dinner and then continues until morning. The Kathakali danced is based on burana stories such as ‘Ramayana’ or ‘Mahabaratham’. Kathakali has been considerably

influenced by the Sanskrit dramas of Kerala called 'Kudiyattam' and also the 'Krishna Attam' which originated from 1650 AD. It is known for its intensity of dance techniques, dramatic actions, powerful expressions, religious fervour and pantomime-like movements.

Kathakali is a traditional dance which has been conceived by a learned and philosophical mind and then is given to the audience. The dancer must display her expressions through her eyes, eyebrows, her whole face and the movement of her neck. In a way, the position of the knees and the soles of the feet that are employed in kathakali is a logical extension of a combat position for they serve to absorb the shock of landing. In the dance form, the body is essentially straight with the knees in the aramandi position. The feet are placed apart with outer soles touching the ground. The dancer usually moves in rectangles and squares with clear extensions of the leg. In no other dance is the classification of the glances as visible as in Kathakali. The eyes are able to stay open for long periods without blinking.

Kathakali – Make Up

The colour of the base make-up and costume, inclusive of headgear (**mudi**) and beard (**thadi**), of the dancers are important for they lend a meaning. Kathakali dancers have elaborate make up for various types. It takes several hours to put on. Each face mask represents a different character. The base of the mask is rice powder enhanced by lime and certain paints. The makeup used here is a highly developed art which involves great skill in the application of paints. Great care is taken to see if the mask is perfectly applied on the face with each colour in its place. **Pachai** (green) represent the heroic, kindly and divine, **kattai** represents demons with noble characteristics, **kari** (black) represents the demoness, '**thadi**' stands for the bearded, '**teppu**' refers to those painted representing a special class and '**minikku**' with realistic make up suggests female characters. In summary, green suggests a God, red a demonic character and yellow a wondrous character.

Kathakali – Acting

Kathakali dancers learn Kathakali when they are 10-12 years. The dancer explains their facial expressions using their bodies. The programme starts at midnight and continues to the morning. At the start of the dance play, a wick lamp is lit and the curtain is removed to reveal the supernatural characters. Slowly, various characters of the story appear. First they play the Mathalam whilst two dancers stand at the back of the curtain, which is called 'Thodayam'. The main singer sings the song then his assistant repeats the song. At the second repetition, the dancer will show Abinayam. In kathakali, dancers express two main Rasas which are Rowdrama and Brave. Traditionally, only male dancers enact all roles.

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Kuchupudi

Kuchupudi is a popular dance drama in Andhra Pradesh. Around 500 years ago in a village called 'Kuchupudi', a group of Brahmin Artists got together and created a dance drama tradition. That is the reason why they called it Kuchupudi.

In those days, there were lots of Folk dances (e.g. 'Sivaleela dance'). When the popularity of the 'Vaishnava Religion' spread, dance teachers would select chapters from the Bhahavathmela and composed dance dramas. The very first group of Brahmin Bhahavathmela was performed in 1502AD. Their programme was offered to the gods. They never allowed women to perform. Well trained men played the female roles but 'Nattumela' was only performed by women. Some dances of the Kuchupudi traditions are 'Vinayakatala Nuritya' with 72 mantras and 'Simhanthana Tala Nuritya' with 108 mantras.

Dancers dance on a floor covered with white rangoli powder with a picture of Lions face or the Vinayaka face. The most popular Kuchupudi dance is a dance involving the dancer standing on a brass plate whilst having a pot filled with water on her head. The dancer moves on the stage with her feet on the rim of the plate, manipulating the plate to move. It's called "**Tharangam**". She/he also performs some movements without spilling a drop of water. Today, Kuchupudi as well as Bharathanatyam have undergone through some major changes. Present day dancers have advanced training in Bharathanatyam and each present it in their own individual ways. Kuchupudi dance is performed on the spot (without planning). A big oil lamp produces light everywhere. In the background, two musicians will start the sruthi and will sing the song whilst being accompanied by Miruthangam and the Thalam. The costumes are not elaborate. The makeup isn't heavy, however, female and male characters have different make up.

Origin of Bharathanatyam

1. WORLDLY

2. HISTORICALY

How Bharathanatyam originated worldly.

Long time ago, when mankind first came into this world, he didn't have any language skills. He expressed himself using body language. His joy was expressed by shouting and his anger by roaring and making different sound. These actions gradually developed into language. Man, just like animals, developed his own language over time. When he was happy, he smiled and laughed and when he was angry he roared. When he was happy he danced and clapping his hands according to the Thalam. His intelligence was developed due to these actions. The dancer was able to attract audience using his cleverness. This developed alongside civilisation itself. This happened one thousand years before Bharatha Munivar flourished this art fully.

Origin of Bharathanatyam- Historically

Indra, Lord of the Heavens appealed to Bhrama (*Supreme creator*) to create a past-time worthy for the Gods. Bhrama took something from the four Vedas to create a fifth Vedam and composed the Hindu drama named the '**Natiya Vedam**'.

Lord Brama took words from **Rig Vedam**, expressions from **Yasoor Vedam**, music from **Sama Vedam** and Rasas & emotions from **Adarvana Vedam** to make the 5th Vedam.

Bharatha Munivar, Viswakarma, Naarada and Gandarvas performed what they learned from Bhrama in front of Lord Siva.

One day the Stage was set so that Lord Siva himself can perform.

Goddess Saraswathi was playing Veena, Lord Indra was playing flute and Bhrama played the cymbals with Vishnu accompanying him playing the Drums and Goddess Lakshmi was rendering the vocal music.

After performing his dance, Lord Siva felt without the addition of the softer expressions, the dance was uncomplete. He taught Lashyam to Parwathi. Thandavam and Lashyam together make the very basic components of dance. Parvathi taught Lashyam to Bhanasurans daughter Usha. Usha then let this art spread to Boologa peoples. Rishi Bharatha learnt the details of Natiya from Brahma; he then passed this beautiful art on to the earth people.

The Differences between Sabtham and Thillana.

1. Sabtham is a devotional song but Thillana has no meaning up until Charanam.
2. Thillana is divided into three parts: Pallavi, Anupallavi and Charanam but Sabtham is divided in to Kandikais.
3. Sabtham is the third stage programme but Thillana is the last stage program in the Natiya Markam.
4. Sabtham changes Ragam for every Kandikai but Thillana is the same Ragam throughout.
5. Sabtham mostly belongs in Niruthiyam but Thillanas are Nirutham up until Charanam.
6. Sabthams start with Jathis follows in to shakithyam but Thillanas start with Mei Adavus follows in to korvais.

The similarities between Sabtham and Thillana.

Sabtham and Thillana are in the Natiya Markam. They display the dancer's skill in footwork and Thalam. Both are set in different ragas and Thalams. They have a beat and a sense of rhythm. You need to learn the two of these dances in a proper manner with music for practice. They both use different Pada Bethas and hand Hastas. Thillana and Sabtham give a certain sense of satisfaction to the audience when it is performed.

The comparison between Jathiswaram and Thillana.

Jathiswaram and Thillana are both performed in the Natiya Markam. Both are divided by Pallavi, Anupallavi and Charanam. Thillana and Jathiswaram have lots of footwork and a sense of Thalam. Jathiswaram is a Nirutham and Thillana is also Nirutham, but the Charanam has a small Niruthiyam piece. Both dances are set in Mathima Kalam (*2nd speed*) and Thurutha Kalam (*third speed*). Jathiswaram starts with Theermanam and then it follows onto Korvais and then Mei Adavus but Thillana starts with Mei Adavus and then the Korvais follow. Jathiswaram is made up with Jathi and Swaram whilst Thillanas are made with swaram, Sahithyam and Jathi.

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Pada Bethas (Foot Movements)

Foot movements are divided into four types.

SLOGAM: Mandalo Uthblavanachaiva Bhramari Padacarika
Chathurtha padabethaha shusthesham lakshna mukyathe

1. Mandala Betham (*Standing*)
2. Uthpilavana Betham (*Jumping*)
3. Bramari Betham (*Spinning*)
4. Chari Betham (*Walking*)

MANDALA BETHAM (10)

Mandala Bethas: ten standing postures.

SLOGAM: Sthanakam Ayata Aleedam Prenkhan Prarithanicha
Pradyaleedam Swasthkamcha Motitham Samasoochika
Paashwasuchi Thicha Thasa Mandalani Tithanika.

1. **Sthanakam** - Standing Straight
(Arthachandra hastha placed on both waists.)
2. **Ayatham** - Placing Half Sitting
(Both hands hold chathura hastha front of the chest.)
3. **Aleedam** - Left Foot Placed Before the Right Foot (L SHAPE)
(Left hand Sikaram right hand Kadahamukam.)
4. **Prenkanam** - Stretch Your One Foot Out
(Hold korma hastha front of the chest)
5. **Preritham** - Half Sitting With Both Feet Away From Each Other.

(Front of the chest left hand hold Sikaram right hand Pathakam.)

6. **Prathyaleedam** - Opposite To Aleedam

(Left hand Sikaram right hand Kadahamugam.)

7. **Swasthikam** - Crossed Feet

(Front of the chest hands crossed with pathakam.)

8. **Motitham** - Sit With Full Sitting One Knee Touch The Ground

(Both hand Threpathakam in Natiyarampam.)

9. **Samasoochi** - Both Knees Touch The Ground.

(Hamsashya hastha follow the knees.)

10. **Parsvasoochi** -One Knee Touch The Floor Other Knee Lift Up

(With sooch hastha pointed the lifted knee.)

UTHPILAVANA BETHA (5)

Uthpilavan betham: five different jumping positions

**SLOGAM: Alakam Katharicha Ashwothplavanam Motitham Thatha
Kirupalakam Ithikiyatham Panchathoth Plavanam Puthaiki**

1. **Alagam** – Aramandi Position, Jump Up, Landing On The Floor Like Starting Position.

(Both hand Sikara Hastham)

2. **Kartharicha**- Do The Karthari Adavu.

(Kartharimuga Hastham)

3. **Ashvath Plavanam** - Stand Samapada; Jump With One Foot After The Other-> Jump Like Horse.

(Pathaka Hastham Front of the chest)

4. **Motitham Thatha** - Jump Side To Side

(Sikaram, Pathakam)

5. **Kirupalakam** – Jump Forward Like Thalankuthom

(Alapathmam, kadakamugam)

BRAMARI BETHAM (7)

Bramari means spinning; they are seven different spinning movements.

1. **Uthpulutha Bramari** - The whole body whirls around (turn around mid-air) with Samapatha position. Hands on the hips.

2. **Chakra Bramari** - Keeping the feet on the ground, trace a circle around you with your toes. Hands are on the hips.

3. **Garuda Bramari** – Stand with one bent knee and the other foot lifted, lean forward to, spin rapidly with Garuda Hastha.

4. **Eha Patha Bramari** – Stretch out Right hand with Alapathamam, left hand Kadahamugam on top of the head. Stretch out the left foot in standing position, lift up the right foot and then spin around..

5. **Kunchitha Bramari** – Put your hands on your hips. Stay in aramandi the entire time. Jump and spin in mid air 180 degree so that you end up facing the back wall. Repeat the jump to end up facing the front again.

6. **Akasha Bramari** - Stretch the hands sideways with Pathakam, jump and place both the leg wide apart before whirling. (Spin 360 degree whilst being in a starfish position in mid-air)

7. **Ange Bramari** – Keeping both hands on the hips and place the legs apart to other with half sitting while around the hip. Rotate entire upper body without moving the legs.

CHARI BETHA (8) - WALKING

There are eight types of Chari movements of the feet.

**SLOGAM: Athartha Chari Bethanam Lakshanam Kathyathe Maya
Adawthu Chalanam Proktam Pasth Camkramanam Thatha
Charanam Veginichaiva Kuttanamcha Thathaparam
Luthitham Lolitham Chaiva Thatho Vishsam Chasraha
Charibetha Ami Ashdow Puroktha Parathavethipih.**

1. **Chalanam** - Move forward from original position. Hands on hips.
2. **Chankramana** - Raising the feet one after the other, placing it in front and side to side. Hands are top of the head.
(Right hand Musti, left hand Zochi)
3. **Sarana** - Slide the foot forward to Aleeda position (L SHAPE). Hands are above the head.
(Right Musti, Left hand Zooch)
4. **Vegini chaiva** - Moving forward rapidly with either heels or toes.
(Hold Mukula hand front of the chest then change to Alapathmam)
5. **Kuttanam** – ‘*Thei thei ththi thith*’ adavu.
6. **Luditham Lolitham** – Do the 3rd ‘*tha thei theitha*’ adavu
7. **Thathakparam** – Walk forward with crossed feet like nagapandam. Keep the hands with the mudras Nagapandam in front of the chest.
8. **Vishamachancharika** - Walk like a snake. Continuously walk, right foot cross, left foot cross etc.

STHANAKA BETHAM (6)

SLOGAM: Samapatham epatham nagapantham thathakparam
Inthram karudam chaiva brakasthanamithikramath.

1. **Samapadam** - stand straight
2. **Eka patham** - Standing in one foot. Right hand top of the head with hamshasyam left hand front of the chest with hamshasyam.
3. **Nagapantham** – Feet's are cross standing with jumps three times. Hands are Nagapantham.
4. **Karudam** - left foot stretch back out, right foot knee bend with Karuda hastham.
5. **Aninthram** - Put the right foot into the left foot knee, Hands are top of the head with Thipathakam cross hand (God Indra)
6. **Brahamasthanam** - Sit down in the floor with cross feet like yoga nilai. Hands are Hamsasyam

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Sikara Hastha Viniyogam

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Mathane	Cupid (Manmathan)
2.	Kaarmuke	Bow
3.	Sthambhe	Pillar
4.	Nichchaye	Certainty
5.	Pithrukarmani	Offerings to the dead ancestors
6.	Oshte	Lips
7.	Pravishtaroopecha	Pouring
8.	Radhanay	Teeth
9.	Prashanabavane	Questioning
10.	Linge	Sivalingam
11.	Naastheethivasane	Saying 'no'
12.	Smarane	Recollection of memories
13.	Abinayanthike	To show abinayam
14.	Kadipanthaa Karshaneycha	Tying around the waist
15.	Parirampavi dhikrame	Hugging
16.	Kantaninatho	Sound of the bell
Shikaro yujathe prathaathibihi		

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Kabiththa Hasta Viniyogam

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Lakshmiyaamchaiva	Goddess Lakshmi
2.	Sarasvathiyaam	Goddess Sarasvathi
3.	Natanam thala tharane	Putting thalam
4.	Godhokanae	Milking cows
5.	Abianjanecha	Applying eyeliner
6.	Leelakusumadhaarane	A lady holding a flower
7.	Chelaanchalaathikrahane	Attract some one attention
8.	Padashaivakundanay	Covering the head with saree
9.	Dhoopadheepanjane saabi	Showing incense and light
Kabitha samra yujathe		

Katakaamuka Hasta Viniyogam

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Kusumaavasaye	Plucking flowers
2.	Mukthaasrakthaanaam	Showing Pearl necklace
3.	Thaarane thatha	Wearing
4.	Saramadhjekarshanecha	Draw the string of a bow
5.	Naagavalli prathanakay	Offering betel leaves
6.	Kasthuri kaathi vasthoonaam	Paste of musk and sandalwood
7.	Peshane	Mixing
8.	Kanthavaasane	To smell
9.	Vasane	Speaking
10.	Thrishti paavepi	Glancing (eyes)
Katakaamuka Ishyathe		

Soochi Hasta Viniyogam

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Ekathepi	Number one
2.	Parapramha bhaavanaayaam	Brahma (God)
3.	Sathepicha	One hundred
4.	Rawov	Sun
5.	Nagaryaam	City
6.	Lokaarthe	World
7.	Thathethivasane picha	Accepting
8.	Yach chabde apiyap shabde	Either this or that
9.	Vijanaarthepi	Loneliness
10.	Tarjane	To threaten
11.	Kaarshye	Thin
12.	Shalaake	Thorns
13.	Vapushi	Body
14.	Aachcharye	Wonder
15.	Vernibhaavane	Plating hair
16.	Chathre	Umbrella
17.	Samarthe	Cleverness/ capability
18.	Paanauwcha	Palm
19.	Romaanyaam	Eyebrows
20.	Bherivaadhane	Beating a drum
21.	Kulaala chakrabramane	Potter's wheel
22.	Rathaanga mandaletathaa	Chariot wheel
23.	Vivechane	To think
24.	Dheenaam thecha	The end of the day
Soochi Hastaha Pirakeerthi Thaha		

Chandrakala Hasta Viniyogam

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Chantre	Moon
2.	Mukhecha	Face
3.	Praadheshe	Measuring index
4.	Thanmaathra kaaravasthuni	Objects of that shape
5.	Shivashya makute	Lord Shiva's Crown
6.	Gangaa nathyaamsa	River Ganga
7.	Lagudepicha	Axe

Ehshaam chandrakalaa schiva viniyojia

Padmakosha Hasta Viniyogam

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Pale	Fruit
2.	Bilvakapithathaw	Wood Apple
3.	Sti Naamchakuya Kumbayoko	Woman's Breasts
4.	Aavarthe	Circular Movements
5.	Kanthuke	Ball
6.	Sthaalyaam	Plate
7.	Bhojane	Food
8.	Pushpakorake	Flower Bud Garland
9.	Shahakaara Pale	Mango
10.	Pushpavarshe	Shower Of Flowers
11.	Manjarikaathisu	Cluster Of Flowers, Bouquet
12.	Jabaakusuma Baavecha	Flowers Used In Puja
13.	Kantarupe	Bells
14.	Vidhaanake	Icon Made Of Saffron
15.	Valmeege	Ant Hill
16.	Kamala	Lotus
17.	Apiyande	Egg

Padmakoso Vithiyathe

Sarpasirasta Hasta Viniyoga

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Santhane	Making sandalwood paste
2.	Pujake	Snake
3.	Manthre	Saying Manthrams
4.	Prokshane	Sprinkling water
5.	Poshanaathishu	Protecting
6.	Devashyodaka thaanesu	Offerings to Devas
7.	Aaspaalay	Patting shoulder
8.	Kajakumbayoko	Elephant's head
9.	Bujasthaanestho mallaanaam	Arms of wrestlers
Yujyathe sarpashra sakaha		

Miragasheersha Hasta Viniyoga

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Strinaamarthe	Women
2.	Kapolacha	Cheek
3.	Chakre	Wheel
4.	Mariyaatha yorapi	Respect
5.	Beethiyaam	Fear
6.	Vivaathey	Discuss
7.	Nay path yay	Cover in garments
8.	Aashvaanecha	To call
9.	Tripuntrake	Three marks on forehead
10.	Miruga mukhe	Face of animal
11.	Rangavalyaam	Rangoli/Kolam
12.	Paadasam vaahane thaa	Massaging feet
13.	Sanchaa recha	Walking slowly
14.	Piriya kuvaaney	Calling beloved
Yuj yathey mirigasheer sha ga ha		

Simhamuhaha Hasta Viniyoga

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Home	Sacrificial fire
2.	Shashe	Rabbit/ Deer
3.	Gaje	Elephant
4.	Tharpachalane	Grass
5.	Pathmadaamani	Lotus garland/petals
6.	Simhaanane	Lion's face
7.	Vaithyapake	Preparing medicine
8.	Shodhane	Experiment
Simhamuga yujathe		

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