BHARATA NATYAM: A PLAY OF THE SUBTLE ENERGIES

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In Bharata Natyam we say, “yatho hasthastato drishtihi, yatho drishtasthato manaha, yatho manasthato bhaavo, yatho bhavasthato rasaha” meaning thereby, “Where the hands (Hasta) go, the eyes follow (Drishti); where the eyes go the mind follows (Mana); where the mind goes, there is created an aesthetic expression of emotion (Bhava) and where there is Bhava, the essence of the spirit (Rasa) is evoked in both performer and the attentive and sensitive audience (Rasika).

Was teaching this to my dear students at Yognat recently and realized once again that our ancients had brought all spiritual concepts so well together that no one realizes it anymore!

Where the hands go, the eyes go and where the eyes go, the mind goes. This is how we humans live our lives!

We only pay attention to those things that matter to us and usually those that can be ‘reached’ for with our Karmendriya/ Jnanendriya.
In this case hand (Pani) as the Karmendriya and the eyes (Chakshu/ Drishti) as the Jnanendriya.

The Yogic teachings tell us, "Where the mind goes, the Prana flows"!

When Prana flows, life manifests and emotion comes alive.

This is indeed the intricate, inner link between the Pranamaya Kosha and our emotions!!

No wonder Ammaji is right when she says, "Bharata Natyam is a play of the subtle energies of the Mandalas and Chakras."
The very interesting resultant effect from Ammajis idea of having florescent bands tied around the dancer's arms, necks and waists while dancing to show Chakric and Mandalic energies in a more understandable and manifest manner.