

Bhoomi Pranam - A Report

**Main Auditorium, India International Centre(IIC)
on 14 August 2010 at 7 PM**

Traditionally an Odissi dance recital starts with Mangalacharana, where the dancer dedicates herself to the Almighty and begs forgiveness from Mother Earth for stamping feet on her. Begs apology from the audience of any shortcomings and pays obeisance and seeks blessings from her Guru. In Mangalacharana the dancers of the evening will begin with a prayer to Lord Vishnu in the Sanskrit shloka: “Shantakaram Bhujaga Shayanam Padmanabham Suresham.....”

Artists: Ayushi Nayak & Amrit Setia

The next item is **Batu**, which is a **Nritta** or pure dance. It depicts different sculptural postures of ancient temples of Orissa. This item is devoid of lyric and hence there is no **Bhava- Abhinaya** or expression.

Artist: Amrit Setia

The next item is **Saveri Pallavi**. The word “**Pallavi**” has been derived from the Sanskrit word pallava, which means the bud of a leaf, or the shoots of a tree which are very tender. As a small seed grows gradually into a large tree, in Pallavi, a tune is sung in a particular raga and it develops gradually into different varieties. In this item equal importance is given to dance as well as music and rhythm. The movements in this item are extremely graceful and lyrical. Today’s Pallavi is based on “**Saveri Raga**”.

Artist: Ayushi Nayak

Then comes the Abhinaya which is the most important part of an Odissi repertoire. Abhinaya is an expressional dance where a story conveyed to the audience through Hasta mudras or hand gestures, Drishti bhedas or eye movements, Griva bhedas or neck movements and Shiro bheda or head movements. Abhinaya can be performed on verses in Sanskrit or Oriya. Today’s Abhinaya is based on an Oriya Song “**To Lagi Gopo Danda Mana Re Kalia Suna.....**” written by 18th century poet Gopal Krushna Pattanaik. In this song Radha is warning

Krishna not to move on the streets of Gopapura as he troubles every body with his naughtiness and pranks.

Artist: Ayushi Nayak

The next item is an Abhinaya based on the Sanskrit Song **Chandana Charchita Nila Kalevara...** which is an excerpt from *Geeta Govindam* by the legendary poet *Jayadeva*. In this *Abhinaya*, *Sakhi*, a friend of Radha describes the beauty of *Lord Krishna* who is enjoying “*Raasa*” with other gopis. Sakhi says that the blue coloured body of Lord Krishna, who is also known as *Banamali*, is decorated with sandalwood paste and the gopis are ecstatic in their dance in tune with the flute played by Lord Krishna.

Artist: Amrit Setia

The sixth item **Dashavataar** is also an excerpt from “*Geetagevindam*” . In this song the poet has depicted ten incarnations of Lord Vishnu such as Meena (the fish), Kacchhapa (the tortoise), Shukara(the wild boar), Narahari(half-man half-lion), Vamana(the dwarf), Bhrigupati(the warrior), Raghupati(or Rama the great king), Haladhara(the tiller), Buddha (the preacher of non-violence and peace) and Kalki the destroyer who is yet to come.

Artists: Ayushi Nayak & Amrit Setia

The Last item for the evening is *Moksha* in which the dancers will pray for salvation. *Moksha* means “spiritual liberation”. This dance represents a spiritual culmination for the dancer who soars into the realm of pure aesthetic delight. The dance moves onto a crescendo that is thrilling to both, the eye and the ear. With the cosmic sound of the “Om”, the dance dissolves into nothingness – just like *Moksha* or the deliverance of the soul in real life.

Artists: Ayushi Nayak & Amrit Setia