

Charis

Slokam

- Evam Padasya Janghaya
Urvoho Kattiyastathaiva Cha
- Samanakaranacheshta Sa
Charityabhidhiyate
- Ekapadapracharo Yaha Sa
Charityabhidhiyate
- Dvipadakramanam Yatu
Karanam Nama Tathbhavet
- Karananam Samayogath
Khandamityabhidhiyate
- Khandaistribhischaturbhirva
Samyuktam Mandalam Bhavet

Meaning:

Chari is that activity where in the movements of the hands, feet, calves, thighs and the hip are kept in mutual concordance. The word Chari strictly connotes the movement with a single foot; the concordant movement of two feet is called a Karana. The combination of three (or more) Karanas is termed a Khanda. And three or four Khandas combining together constitute a Mandala.

Note: Charis are 32 in number: 16 Bhaumi Charis & 16 Akasiki Charis

Bhaumi Charis (Earthly Charis)

Slokam

- Samapada Sthita Varta
Sakatasya Tathaiva Cha
- Adhyardhika Chashagatihi
Vichyavacha Tathapara
- Edakakreedita Baddha
Urudvrutta Tathaddita
- Utsyandita Cha
JanitaSyandita Chapasyandita
- Samotsaritamattalli
Mattalli Chethishodasa
- Eta Bhomyah Smrutascharyaha
Srunutakasikihi Punaha

There are 16 types of Bhumi Charis . They are:

1. Samapada
2. Sthitavarta
3. Sakatasya
4. Adhyardhika
5. Chashagati
6. Vichyava
7. Edakakreedita
8. Baddha
9. Urudvrutta
10. Addita
11. Utsyandita
12. Janita
13. Syandita
14. Apasyandita
15. Samotsarita Mattalli
16. Mattalli

1. Sampada:

Sloka:

Punascha Samyutan Hastan
Gadato Me Nibodhata
Patakabhyam Tu Hastabhyam
Samsleshadanjali Smrutaha

Meaning:

Both the feet are placed together with the nails of the toes drawn closer and the dancer stands on the spot.



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2. Sthitavarta:

Sloka:

Bhumigrushtena Padena
Krutvabhyan Tara Mandalam
Punarutsadayedanyam
Sthitavarta Tu Sa Smruta

Meaning:

One Agratalasanchara foot is placed crossing the other foot and drawn separated. The same movement is repeated with the other foot as well.



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3. Karkata:

sloka:

Nishannangastu Charanam
Prasarya Talasancharam
Udahitamurah Krutva
Sakatasyam Prayojayet

Meaning:

One Agratalasanchara foot should be lifted and put forward, while the other leg is also stretched wider. Here the chest should be lifted up



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4. *Adhyardhika*:

Sloka:

Savyasya Prushtato
Vamascharanastu Yada Bhavet
Tasyopasarpanam Chaiva
Gneya Sadyardhika Budhaihi

Meaning:

The right foot should touch the backside i.e. the heel of the other foot and should be drawn to the front. The same movement is repeated with the left foot too.



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5. Chashagati:

Sloka:

Padah Prasaritah Savyaha
Punaschivopa Sarpitaha
Vamaha Savyapasarpi Cha
Chashagatyam Vidhiyate

Meaning:

The right foot should be stretched forward and then drawn backwards. The same movement is repeated with the left foot also.



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6. Vichyava:

Sloka:

Padah Prasaritah Savyaha
Punaschivopa Sarpitaha
Vamaha Savyapasarpi Cha
Chashagatyam Vidhiyate

Meaning:

The right foot should be stretched forward and then drawn backwards. The same movement is repeated with the left foot also.



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7. *Edakṛidita:*

Sloka:

Talasanchara Padabhyam
Utplutya Patanam Tu Yet
Pariyayascha Kriyate
Edakakreedita Tu Sa

Meaning:

Being in the Agratalasanchara foot, jump with the right foot, while the left is held upwards and vice versa.



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8. Baddha:

Sloka:

Anyonyajhanga Samvedha
Krutva Tu Swastikam Tatha
Urubhyam Valanam Yasmat
Sa Baddhacharyudahruta

Meaning:

Having both the feet in kunchita pada, cross and bring back the feet and the right knee should be raised to thigh level across the left leg. The same movement should be repeated with the other leg too.



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9. Vrudvrutta:

Sloka:

Talasanchara Padasya
Parshnir Bahyonmukhi Yada
Jaghanchita Tathoddhruta
Vurudvruteti Sa Smrutha

Meaning:

Taking right foot in Agratalasanchara pada, touch the heel of the left leg at the back, and cross the thighs lifting the right knee upward and rest the foot on the ground.



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10. Addita:

Sloka:

Agratah Prushtatovapi
Padastu Talasancharaha
Dvitiyapado Nighrushtaha
Yetra Syadaddita Tu Sa

Meaning:

Right leg taken in Kunchita pada, rubs either the fore part or the heel of the left leg, which is in Samapada and the same is repeated with the left leg also.



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11. Utsyandita:

Sloka:

Sanaihi Pado Vivarteta
Bahyenabhyantarenavayadreacha
Kanusarena Sa
Charyutsyandita Smruta

Meaning:

From Samapada the right foot is lifted and placed at the side and moved in the manner of Rechaka (literally in and out). It is called Utsyandita Chari. The same movement is repeated with the left foot as well.



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12. Janita:

Sloka:

Mushtihastascha Vakshahasthaha
Karonyascha Pravartitaha
Talasancharapadascha Janita
Charyudahruta

Meaning:

Keeping a hand in Musti hasta in front of the chest, the second hand should be shaken and the feet should be moved in Agratalasanchara pada.



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13. Syandita:

Sloka:

Panchatalantaram Padam
Prasarya Syandita Nyaset

Meaning:

When the left foot is placed firmly on the ground and the right foot is extended forward to a distance of 5 spans (talas), it is known as Syandita Chari.



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14. Apasyandita:

Sloka:

Dvitiyena Tu Padena
Tadhapasyandita Mapi

Meaning:

It is the reverse of Syandita Chari, i.e., the right foot is placed firmly on the ground and the left foot is extended forward to a distance of 5 spans (talas). It is known as Apasyandita Chari.



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15. Samotsarita Mattalli:

Sloka:

Dvitiyena Tu Padena
Tadhapasyandita Mapi

Meaning:

When the left foot is placed firmly on the ground and the right foot is extended forward to a distance of 5 spans (talas), it is known as Syandita Chari.



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16. Mattalli:

Sloka:

Vubhabhyamapi Padabhyam
Ghurnamanopasarpanaihi
Vudhveshtitapavidhaischa
Hastairmattallyudahruta

Meaning:

Moving forward in circular movements with Agratalasanchara pada, the hands should be moved round and separated.



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