Charis

**Slokam**

- Evam Padasya Janghaya  
  Urvoho Kattyastathaiva 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 Khandha. And three or four Khandas combining together constitute a Mandala.

**Note:** Charis are 32 in number: 16 Bhaumi Charis & 16 Akasiki Charis
There are 16 types of Bhumi Charis. They are:

1. Samapada
2. Sthitavarta
3. Sakatasya
4. Adhyardika
5. Chashagati
6. Vichyava
7. Edakakreedita
8. Baddha
9. Urudvrrutta
10. Addita
11. Utsyandita
12. Janita
13. Syandita
14. Apasyandita
15. Samotsarita Mattali
16. Mattalli
1. **Sampada:**

**sloka:**
Punascha Samyutan Hastan
Gadato Me Nibodhata
Patakabhyam Tu Hastabhyam
Samsleshadanjalih Smrutaha

**Meaning:**
Both the feet are placed together with the nails of the toes drawn closer and the dancer stands on the spot.
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.
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
4. Adhyadhika:

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.
5. Chashagati:

sloka:
Padah Prasaritah Savyaha
Punaschivopa Sarpitaha
Vamaha Savyapasarpi Cha
Chashagatyaam Vidhiyate

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

**sloka:**
Padah Prasaritah Savyaha
Punaschivopa Sarpitah
Yamaha Savayapasarpip 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.
7. Edakgridita:

sloka:
Talasanchara Padabhyam
Utpulya Patanam Tu Yet
Pariyayatascha Kriyate
Edakakreedita Tu Sa

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

**Sloka:**
Talasanchara Padasya
Parshnir Bahyonmukhi Yada
Jaghanchita Tathodhruta
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.
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.
11. Utsyandita:

**Sloka:**
Sanaihi Pado Vivarteta  
Bahyenabhyantarenavayadrecha  
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.
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.
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.
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.
15. Samotsarita Mattali:

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.
16. Mattali:

**Sloka:**
Vubhahhyamapi Padabhyam  
Ghurnamanopasarpaihi  
Vudhveshtitapavidhaischa  
Hastairmattaliyudahruta

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