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## Indian classical dance bharatanatyam information

Indian Classical Dance Bharatanatyam Dancer Indian Classical DanceMul Tamil Nadu Bharatanatyam, (Tamil: சுதா அட்டம்) also known as Sadira Attam, is a major form of Indian classical dance which is indigenous to Tamil Nadu. [1] Bharatanatyam is one of the oldest classical dance traditions in India [citation needed]. It was nurtured in the temples and courts of South India since ancient times[1][2][3]. It is one of the eight forms of dance recognized by sangeet natak akademi[4][5] (other Kathak, Kuchipudi, Odissi, Kathakali, Mohini, Attam, Manipuri and Sattriya) and it expresses South Indian religious themes and spiritual views, especially Shaivism, Vaishnavism and Shaktiism. [1] [6] [7] Bharatanatyam's description by the 2nd century CE is mentioned in the ancient Tamil epic Cilavatikaram, while temple sculptures from the 6th to 9th century CE suggest that it was a well-refined performing art by the middle of the first millennium CE. [5] [8] Bharatanatyam is India's oldest classical dance tradition. [9] The dance form was prevalent in ancient Tamil Nadu, and many books have coded them like dramatics. [6] Dramatics is just a codification by an unknown writer of forms of dance present in Tamil Nadu. Bharatnashyam material some types of oak. Bani, or tradition, is a term used to describe dance techniques and style specific to master/master. They have been named according to guru's village (with the exception of some detainees). Bharatanatam style is noted for its fixed upper torso, bent legs and knee flex (Aramandi) combined with superb footwork, and a sophisticated vocabulary of sign language based on gestures of hands, eyes, and facial muscles. [8] Dance is accompanied by music and a singer, and is generally present as the dancer's mentor Nattuvanar, director, and conductor of performance and art. [1] Dance has traditionally been a form of an explanatory narration of mythological legends and spiritual ideas from Hindu texts. [4] Bharatanatyam's performance repertoir, like other classical dances, includes NRIs (pure dance), Rakshita (solo expressive dance) and theatrical (group theatrical dance). [4] [10] Bharatanatyam remained exclusive to Hindu temples through the 19th century. [8] It was banned by the colonial British government in 1910,[11] But the Indian community opposed the ban and expanded it outside the temples in the 20th century. [8] [11] [12] Bharatanatyam's modern platform productions have been spread and popular throughout India which have been done in various ways and include pure dance based on technical performances, non-religious ideas and fusion themes. [5] [8] Etymology is originally known as Sadiraattam or Dashiyattam (Tamil: சுதா அட்டம்) The Indian classical dance form Bharatanatyam owes its current name, E Krishna Iyer and Rukmini Devi Arundel, who mainly played an important role in modifying the Pandanallur style of dance. Removing the Srigangai (erotic) elements from the dance, which in the past required the legacy of his devadasi sangh [citation]. The word Bharat is a memory which includes the BHA-TA. [8] According to this belief, Bha Bhava stands for (emotions, emotions), Rai stands for Melody (melody, outline for musical notes), and ta stands for Tala (Ta Ta). [8] [13] [14] The word theatrical is the Sanskrit word for dance. Thus the compound word Bharatanatyam refers to a dance that expresses bhava, raag, padlock harmoniously. [13] History dancers at Thanjavur, Brihadeeswara Temple dedicated to Shiva. The temple has been a major centre of Bharatanatyam since about 1000 CE. The theoretical foundation of Bharatanatyam is found in dramatics, the ancient Hindu text of the performing arts. [5] [16] [17] Dramatics is responsible for the ancient scholar Bharat Muni, and its first complete compilation is between 200 BC and 200 CE. [18][19] but estimates vary between 500 BC and 500 CE. [20] The most studied version of the dramatics lesson includes about 6000 verses structured in 36 chapters. [18] [21] The text, Natallal Lidovala states, Tandava dance (Shiva), describes the principle of Rasa, bhav, expression, gestures, acting technique, basic steps, the principle of standing postures – all of which are part of Indian classical dance. [18] Dance and performing arts, this ancient text says[23] is a form of expression of spiritual thoughts, qualities and essence of scriptures. [24] The more direct historical references to Bharatanatyam are found in the Tamil epics Silapikaram (C 2nd century CE[25]) and Menimalai (C6th century). [5] [8] The ancient text cilavatikaram contains the story of a dance girl named Madhvi; It describes the dance training regimen called Madhvi's Arangalur Kathai in verses between 113 and 159. Carvings in the Shiva temple of Kanchipuram that date from the sixth to 9th century CE suggest that Bharatanatyam was a well-developed performing arts by the middle of the first millennium CE. [5] [8] [26] The 7th century Shiva in Karnataka Bharatnatyam Mudrabharatnatam has helped inspire musicians, poets, painters, singers and sculptors in Indian history. [27] A famous example of example sculpture is in the southern entrance of the Chidambaram Temple (~12th century) dedicated to the Hindu Lord Shiva, where Bharatanatyam has become 108, also described as karans in dramatics, carved in stone. [28] [29] Many statues of ancient Shiva in Hindu temples are similar to Bharatanatyam dance. For example, the Cave of Badami Cave Temples depicts Shiva as Nataraj, the date of the 7th century, [30] dance dance. [31] [32] [33] Image, 5 feet (1.5 m) tall, expresses dance positions arranged in a geometric pattern that has 18 arms in a form. [33] The arms of Shiva Express currencies (symbolic hand gestures), [34] which are found in Bharatanatyam. [5] [35] Devadasi, anti-dance movement, colonial ban and Some colonial industrialists and modern writers have argued that Bharatanatyam is a descendant of an ancient Devadasi (literally, servant girls of dev temples) culture, suggesting historical origins between 300 BC and 300 CE. [36] Modern scholarship has questioned this principle for lack of any direct text or archaeological evidence. [37] [38] Historical sculpture and texts describe and project dance girls, as well as temple quarters dedicated to women, but they do not describe them as alleged prostitution and prostitutes by early colonial industrialists. [36] According to Dawesh Sonji, an important investigation of evidence shows that Vaishya dance is an event of the modern age, which began in the late 16th or 17th century of the Naithik period of Tamil Nadu. According to James Lochtefeld, Bharatanatyam remained exclusive to Hindu temples through the 19th century, only to appear on stage outside temples in the 20th century. [8] Moreover, the Maratha rulers of Tanjore contributed protection and contribution towards Bharatanatyam. [39] Rukmini Devi Arundel, here in 1940, helped revive Bharatanatyam after the British colonial government banned Hindu temple dance in 1910. With the advent of the East India Company in the 18th century and British colonial rule in the 19th, many classical Indian dance forms were ridiculed and discouraged, and these performing arts declined. [40] Christian missionaries and British authorities presented gimmicky girls from North India (Kathak) and South India (Bharatanatyam) as evidence of the slavery tradition of prostitutes, perverted erotic culture, idols and priests, and Christian missionaries demanded that it should be stopped, the anti-dance movement was launched in 1892. [41] [42] [43] The anti-dance camp accused the dance form as a front for prostitution, while revivalists questioned the colonial history created. [37] [38] In 1910, the Madras Presidency of the British Empire completely banned temple dance, and with it the Bharatanatyam tradition within Hindu temples. [11] The 1910 ban after colonial revival triggered a powerful protest against the stereotyping and inhumanity of temple dancers. [11] The Tamil people were concerned that a historical and rich dance tradition was being victimised on the pretext of social reform. [11] [44] Classical art revivalists like E Krishna Iyer, a lawyer and someone who had learnt Bharatanatyam dance, questioned the cultural discrimination and eclipse connection and asked why prostitution requires years of learning and training for performing arts like Bharatanatyam, and how can any evils in society be eliminated by killing the performing arts? [45] [46] Iyer was arrested on charges of nationalism and sentenced to prison, who, while serving his prison term, persuaded his fellow political prisoners to support Bharatanatyam. [47] While the British colonial government enacted laws to suppress Bharatanatyam and all Hindu temple dances Done, something from the West As American dancer Esther Sherman moved to India in 1930, learned Indian classical dance, renamed her Ragini Devi and joined the movement to save and revive Bharatanatyam and other ancient dance arts. [48] At the beginning of the 20th century the Indian independence movement, already in progress, became a period of cultural ferment and launched an effort by its people to reclaim its culture and rediscovered history. [41] [49] [50] Instead of bharatanatyam extinction in this era of cultural and political upheaval, it came out of Hindu temples and Bharatnatyam artists such as Rukmini Devi Arundel, Baleshwarswati and Yamini Krishnamurthy [51][52] championed and performed thanvar styles of Pandavul (Kalakshetra) and Bharatanatyam respectively. [51] In the second half of the 20th century, Tamil Hindu migrants reintroduced bharatanatyam traditions of temple dance in British Tamil temples. [53] Reperal list Bharatanatyam requires expression, posture and rhythm. Bharatanatam is traditionally a team performing art with a single dancer, with musicians and one or more singers. The principles behind music notes, vocal performances and dance movement explore many Sanskrit and Tamil texts such as ancient dramatics and innovative mirrors. [54] [55] The soloist (ekaharya) in Bharatanatyam is dressed in a colourful saree, adorned with jewelry which presents a dance synchronized with Indian classical music. [54] Their hand and face gestures are codified sign language that recites a legend, spiritual thoughts or religious prayer derived from hindu Vedic scriptures, Mahabharata, Ramayana, Puranas and historical theatrical texts. [54] [56] The dancer turns to mark the entry of a different character into punctuation or drama or legend in the story or deploys specific body movements being starred out through dance (innovative). Tons of footwork, body language, postures, musical notes, singers, aesthetics and costumes integrate to express and communicate the underlying text. [54] [57] In modern adaptations, Bharat Natyam dance troupes can include many dancers who play specific characters in a story, creatively choreographed to reduce interpretation and expand experience by the audience. [58] Bharatanatyam's performance, like all major classical Indian

dance forms, follows three categories of performances in dramatics. These are Narta (Nirutham), Ratia (Nirbhayam) and Natya (Natyam). [56] Objective Bharat Natyam is an art that anoints the body (...) Dancer, who dissolves his identity in rhythm and music, makes his body an instrument, at least for the duration of dance, for the expression of experience and emotion. The traditional sequence of Bharat Natyam singing i.e. Alripu, Jatiswaram, Varnam, Padam, Tilana and Shloka is the perfect sequence in the practice of this art for spiritual disclosure, which is an artistic sum. Realizing. - T. Balsarswati, a Bharatnatyam Devadasi[59] [60] Antrhurst performance is the abstract, fast and rhythmic aspect of dance. [61] The viewer is presented with pure movement in Bharatnatyam, with an emphasis on beauty in speed, form, speed, range and pattern. [56] There is no explanatory aspect in this part of the repertory, there is no reason for the story. It is a technical performance, and aims to incorporate the senses (nature) of the audience. [62] There is a slow and expressive aspect of dance that attempts to communicate emotions, storytelling, with spiritual themes, especially in Hindu dance traditions. [61] In a dance, dance-acting spreads the silent expression of words through gestures and body motion to include sets for musical notes. The actor articulates a legend or a spiritual message. This part of the Bharatnatyam repertoire is more than sensory bliss, which aims to incorporate the audience's feelings and mind. [56] [62] Natyam is a play, usually a team performance [10] but can be served by a solo artist where the dancer uses some standardized body movements to point to a new character in the underlying story. Elements of a dance have been included in a theatrical. [56] The sequence follows the order of the seven parts of the traditional Bharatnatyam performance presentation. This set is called Margam. [59] [63] The Alripu presentation begins with a rhythmic invocation (Vandana) called Alaripu. [14] It is a pure dance, which combines a thank you and generosity for blessings from the gods and goddesses, a guru and the gathered performance team. It also serves as an early hot dance, without melody, to enable the dancer to loosen her body, travel away from distractions and toward a brain meditation. [59] The next stage of jatiswaram performance adds melody to the movement of Alripu, and is called Jatiswaram. [14] [59] Dance remains a prelude technical performance (nritta), as pure and without any express words. Drums set the beat of any Karnataka musical melody (melody). They perform a sequence (Korwai) in the rhythm of the beat, presenting the unity of music, rhythm and movements to the audience. [59] The Shandam performance sequence then adds shaman (expressed word). [64] This is margam's first item where expressions are offered. Solo dancers, singers(s) and music teams, at this stage of production, present small compositions in a spectrum of moods, with words and meanings. The Varnam part of Bharatnatyam emphasizes on meaningful dance. The performance then develops in the Varnam phase. [64] It symbolizes the arrival in the sanctum of the display. [59] This is the longest section and rumba. A traditional verna can be up to 30-45 minutes or sometimes an hour. Varnam provides huge scope for improvisation and an experienced dancer can stretch Varnam to desirable lengths. Artist presents drama or main creation, revel in Their movements, quietly communicating text through codified gestures and footwork, punctuated harmoniously, rhythmically with music. The dancer expresses complex moves, such as a poem at two speeds. [66] Their hands and bodies tell a story, whether of love and longing, or of a battle between good and evil.[67] as musicians cover them with musical notes and tones that set the proper mood. [65] Padam Padam is ahead. [64] This is a stage of reverence, of simplicity, a duly spiritual message or devotion to the expression of religious prayer (devotion). The music is light, intimate chant, dance emotional. [66] [69] The choreography attempts to express rasa (emotional taste) and a mood, while singing may include objects like Kiratnam (expressing devotion), a javali (expressing divine love) or something else. [66] [68] Tilana's performance sequence ends with a tilana, climax. [64] It closes the NRIT part, movements exit the temple of expressive dance, return to the NRITA style, where a series of pure movement and music is done rhythmically. The performance ends with it. [59] [66] [Note 1] The seventh and final object in shlokam or Mangalasutra order can either be shlokam or Mangalam. The dancer calls for blessings on people all around. [72] The overall sequence of Bharatnatyam, says Balsarswati, thus mere meters; So melody and meter; continue with music, meaning and meters; its expansion into the center of Vernam; Next, music and meaning without meters; (...) Finally a non-metric song. We see one of the most amazing perfection and symmetry in this art. Costumes in Bharatnatyam attire The dress of a Bharatnatyam dancer resembles the Tamil Hindu's bridal dress. It has a fitted, luxurious coloured saree that is mainly of warm shades with mirrors on them. The saree is made of a specially stitched pleated fabric that falls in front and opens like a hand fan when he flexes his knees or does footwork. The saree is worn in a special way, wrapped upwards with the back and tightly to the contour of the body, to the last one shoulder, held by a jeweled belt at the waist with its end. [74] The dancer is usually adorned with jewelry on her ears, nose, and neck that outline her head or hair. Her face is ringing by traditional makeup, eyes lined and colurim, which helped viewers see her eye expressions. [75] Her hair is fastened in a traditional way, often braided with fragrant flowers (veni or gajra). She wears one or more leather anklets (ghadinaidhangharan). [76] [77] The outline of the dancer's fingers and feet may be partly red with kumkum powder or alta, a dress tradition that helps the audience see her arms and feet gestures more easily. [78] Music with vocal aspect and instrument Bharatnatyam is in the carnatic style of South India, as the text and chanting. [79] Called Natuvanar, usually the operator of the entire performance, who can be the dancer's guru and also play one of the cymbals or musical instruments. [70] The verses and texts narrated in Bharatnatyam are in Tamil, Telugu, Kannada and Sanskrit. [81] The instruments used include mridangam (two-sided drum), nadhwaram (long type of oboe made of black wood), Natuvangam (cymbals), flute, violin and harp. [70] [75] Symbolism Bharatnatyam, like all classical dances in India, is steeped in symbolism in both his acting and his goals. Abhinav's roots appear in dramatics lessons, which in verse 6.10 defines the drama as something that brings joy to the viewer through the actor's communication art, which helps to add and transport the person to an erotic internal state. [82] A performing arts, dramatics claims, combines artists and audiences through innovative (literally, carrying audiences, applying body-speech-mind and visual, in which actors communicate with the audience through song and music. [82] In this ancient Sanskrit text, the drama is thus an art that engages to glorify every aspect of life and give a state of joyful consciousness. [83] Examples Currencies - Gestures as symbols in Bharatnatyam. Communication through symbols is as set for expressive gestures and pantomime music. Gestures and facial expressions express the ras (emotion, emotional taste) and mood of the underlying story. [84] In Hindu texts on dance, the dancer successfully expresses spiritual thoughts by focusing on four aspects of a performance: Angika (gestures and body language), vachika (song, text, music and rhythm), Aharya (stage setting, dress, make-up, jewelry), and The Musicala (the artist's mental temperament and story and emotional relationship with the audience, in which the artist's inner and outer state resonates). [84] Innovation took out the mood, the psychological state. [84] The gestures used in Bharatnatyam are called hasta (or currency). There are three types of symbols: Asamyuta Hastaas (single-hand gestures), punctuality hastaas (two-hand gestures) and NRITA Hasta (dance hand gestures). [85] Like words in a vocabulary, these gestures are presented in NRITA as embellishment for a list or a prelude display. In Bharatnatyam's stay, these symbols established in a certain sequence become sentences with meaning, with facial expressions and emotions expressed through other aspects of innovation. [85] Bharatnatyam consists of at least 20 postures found in modern yoga, including dhanurasana (bow, a back-arch); chakrasana (wheel, a standing back-arch); virasana (tree, a standing pose); And Nataraaja, the currency of dance Shiva. [86] 108 karnas of classical temple dance are depicted in the temple statue; They portray Devadasi Temple dancers who used yoga rugs in their dance. [87] Devotion is also considered to be a form of yoga. [87] However, Nataraaja is not found in any medieval Hatha Yoga text; It was one of the many rugs introduced in modern yoga by Krishnacharya in the early 20th century. [88] Modern Revival: School and Training an Expression Center through gestures in Bharatnatyam. Bharatnatyam expanded rapidly after India gained independence from British rule in 1947. It is now the most popular classical Indian dance style in India, enjoys high level of support in overseas Indian communities, and is synonymous with Indian dance by many foreigners unaware of the diversity of dance and performing arts in Indian culture. [89] In the second half of the 20th century Bharatnatyam has been for the Indian dance tradition that ballet has been in the West. [89] When the British tried to banish Bharatnatyam traditions, it went beyond hindu temples and religious ideas and revived. However, after independence, with a growing interest in its history, the spiritually expressive part of ancient traditions, invocation rituals and dances have returned. [89] Many innovations and developments in modern Bharatnatyam, anne-marie geston says, are of a quasi-religious type. [89] Major cities in India now have many schools that offer lessons in Bharatnatyam, and these cities host hundreds of shows every year. [90] [91] Outside Of India, Bharatnatyam is a sought-after and studied dance, says Meduri in academic Institutions in the United States, Europe, Canada, Australia, Sri Lanka, Malaysia and Singapore. [92] For overseas Indian and Tamil communities in many countries, it is a source and instrument for social life and community relationship. [93] Contemporary Bharatnatyam choreography includes both male and female dancers. [28] In 2020, an estimated 10,000 dancers got together in Chennai, India to break the world record for the largest Bharatnatyam performance. [94] Chidambaram had a previous record of 7,190 dancers in 2019. [95] A movement in gallery cinema play media at the Guimet Museum (2009) by Ram Vaidyanathan in Bharatnatyam. Senthram (Tamil, 1962) Thilaana Mohanbal (Tamil, 1968) Patam Bharkhaman (Tamil, 1975) Salingal Oli (Tamil, 1983) Sagara Sangamam (Telugu, 1985) Manichithrathu (Malayalam, 1993) Shringeram (Tamil, 2007) Kamaldam (Malayalam, 1992) Notes ^ After Tilana, the dance can continue on the seventh part, called Sukta. It is a reverence greeting, a thank you or prayer to one or more gods, goddesses or one's teacher. It is a post-performance where a Sanskrit poem (Shloka) is danced. An example is Shloka: [71] Guru (teacher) is Brahma, Guru is Vishnu, Guru Maheshwar (Shiva). Guru is the path of Param Brah (God), good to you, I bow down with reverence. Origin: Gururev Par Brahma Tasmai Namah. Reference ^ a b c d bharat-natyam encyclopedia britannica. 2007 ^ Williams 2004, pp 83-84, some of the major classical Indian dances include: Kathak, Kuchipudi, Odyssey, Kathakali, Danushka, Mohinnattam, Manipuri and Sataria. ^ Banerjee, Tropicash (1983). Indian Ballet Dance. 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