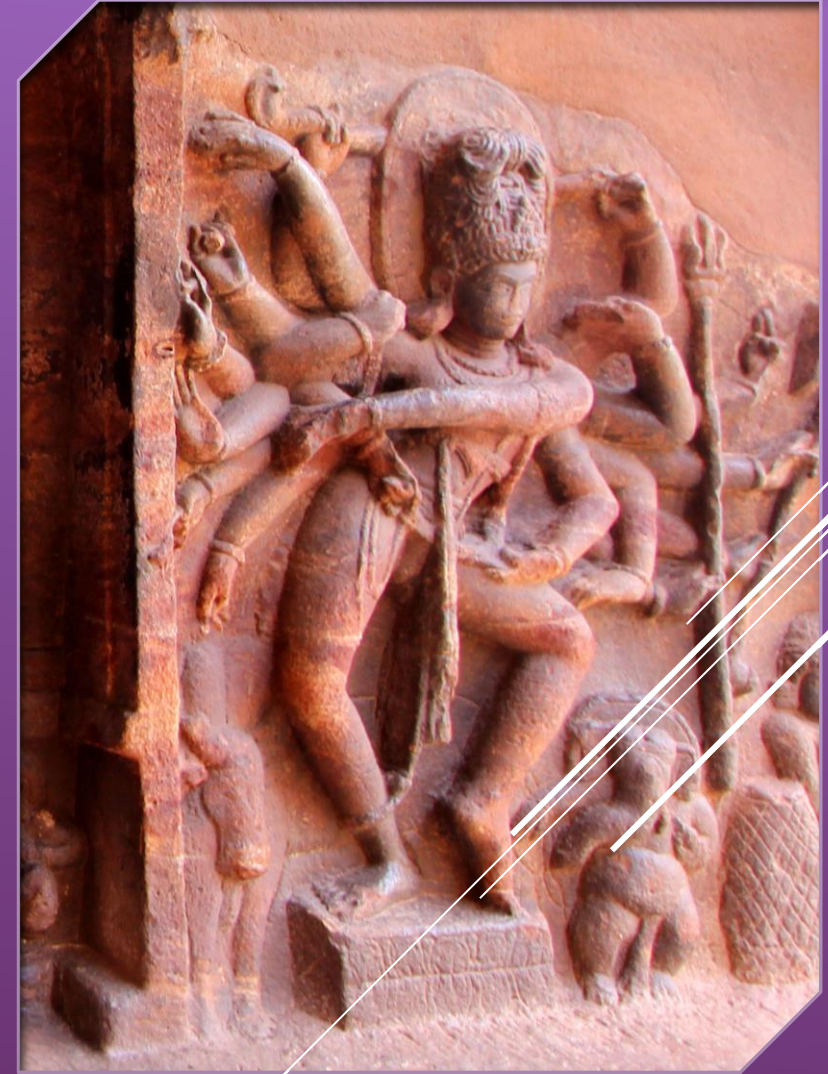


# CLASSICAL DANCE FORMS OF INDIA

- ▶ How drama came into being in the beginning of Treta Yuga, as a special tool to inspire people towards goodness.
- ▶ Lord Brahma created Natya as a fifth Veda compiling the aspects of the already existing four Vedas.
- ▶ He took poetry from the Rig Veda, music from the Saama Veda, communicative methods from the Yajur Veda and enjoyment (rasa) from the Atharva Veda.
- ▶ Since Lord Brahma wanted this knowledge to be given to a person of intense 'tapas', he sent for Bharata Muni and blessed him with this knowledge, and Bharata then passed it on to his 105 disciples.

## STORY OF NATYOTPATTI



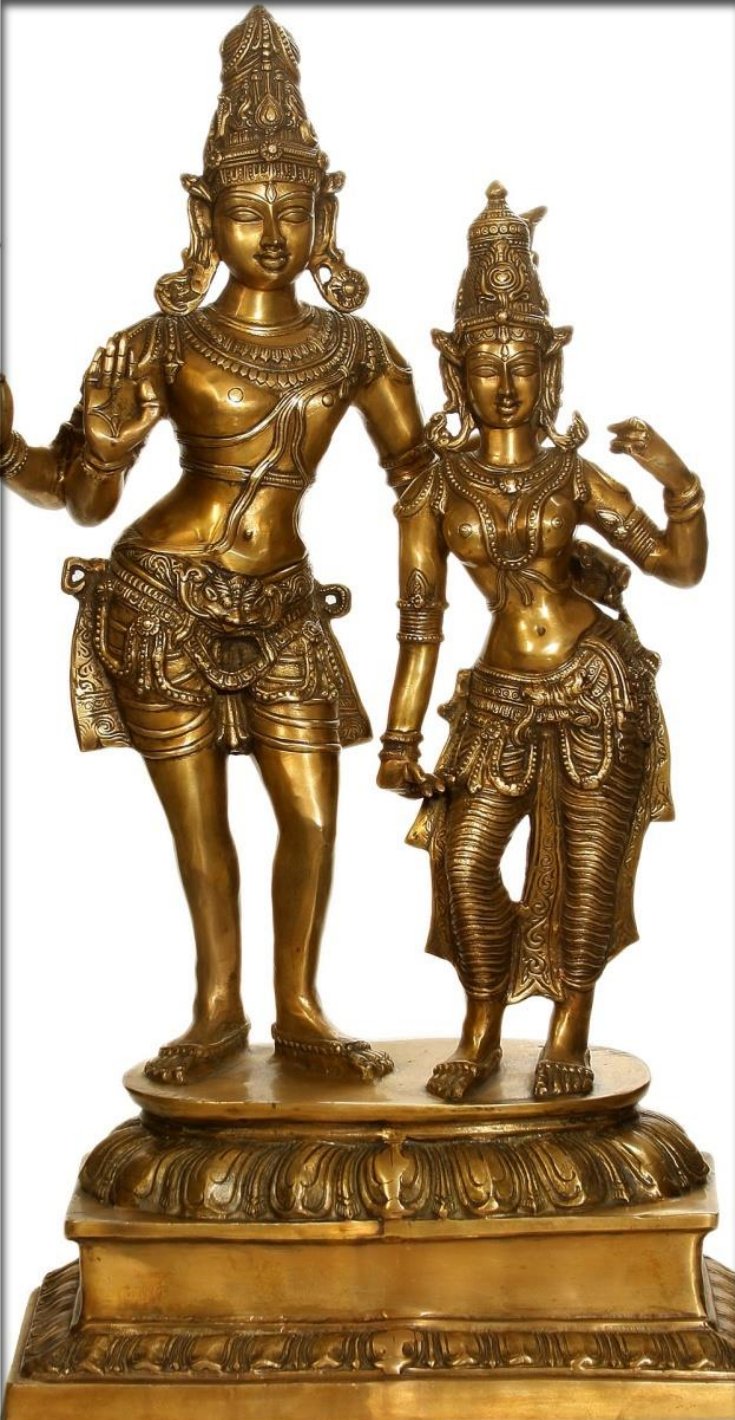


# Natya Veda – Amalgamation of the four Vedas

1. Script from the Rig Veda,
2. Music from the Sama Veda,
3. Gestures (Abhinaya) or the mudras from the Yajur Veda
4. Rasas (Sentiments) or the emotions from the Atharva Veda.



## LORD SHIVA INTRODUCES THE ELEMENT OF DANCE (NRITYA) IN DRAMA(NATYA) FOR THE FIRST TIME.

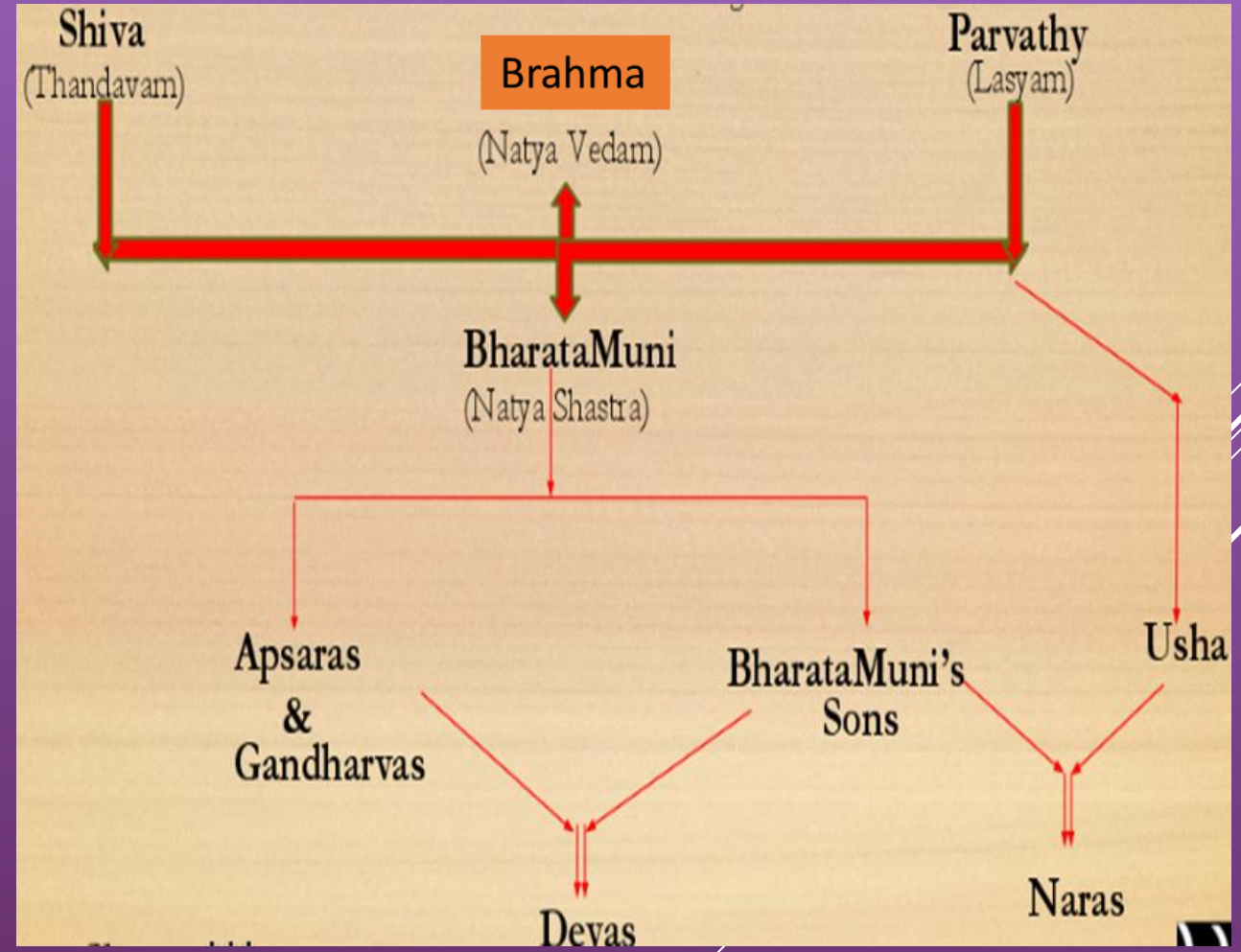


▶ On the other hand, Mother Pārvaṭī, Śiva’s consort, taught Lāsya movements which stands for elements of grace, softness and gentle emotions to Uṣhā, sage Bāṇa’s daughter, who then passed on the art to the women of India.

- After watching the first performance of drama, Nāṭyaśāstra narrates that Śiva wanted dance and dance movements to be made a part of drama, and for that sage Taṇḍu was requested to compose and direct a dance.
- Taṇḍu taught dance movements to Bharata Muni who made them part of the training of actors and dancers in a play. This dance came to be called as tāṇḍava,



# DANCE/NRITYA CAME INTO EXISTENCE



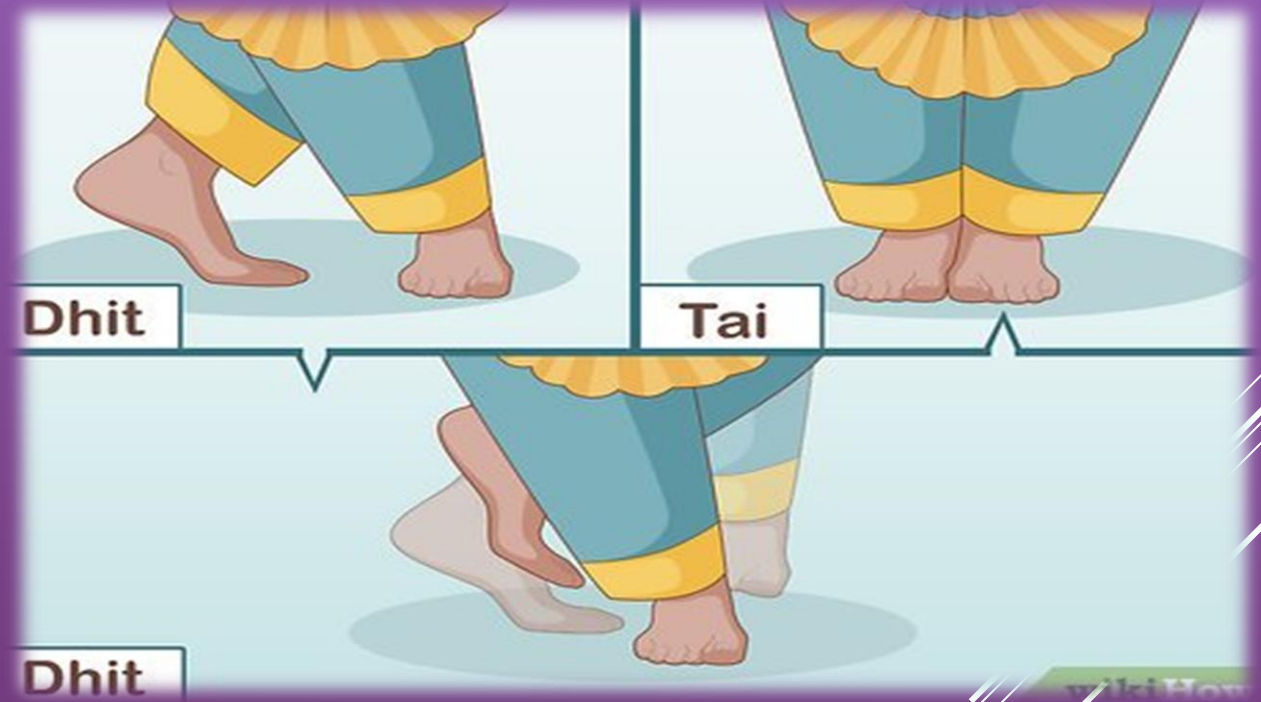
# UNITS OF NRITYA/DANCE

- ▶ 1. Sthana: Standing position.





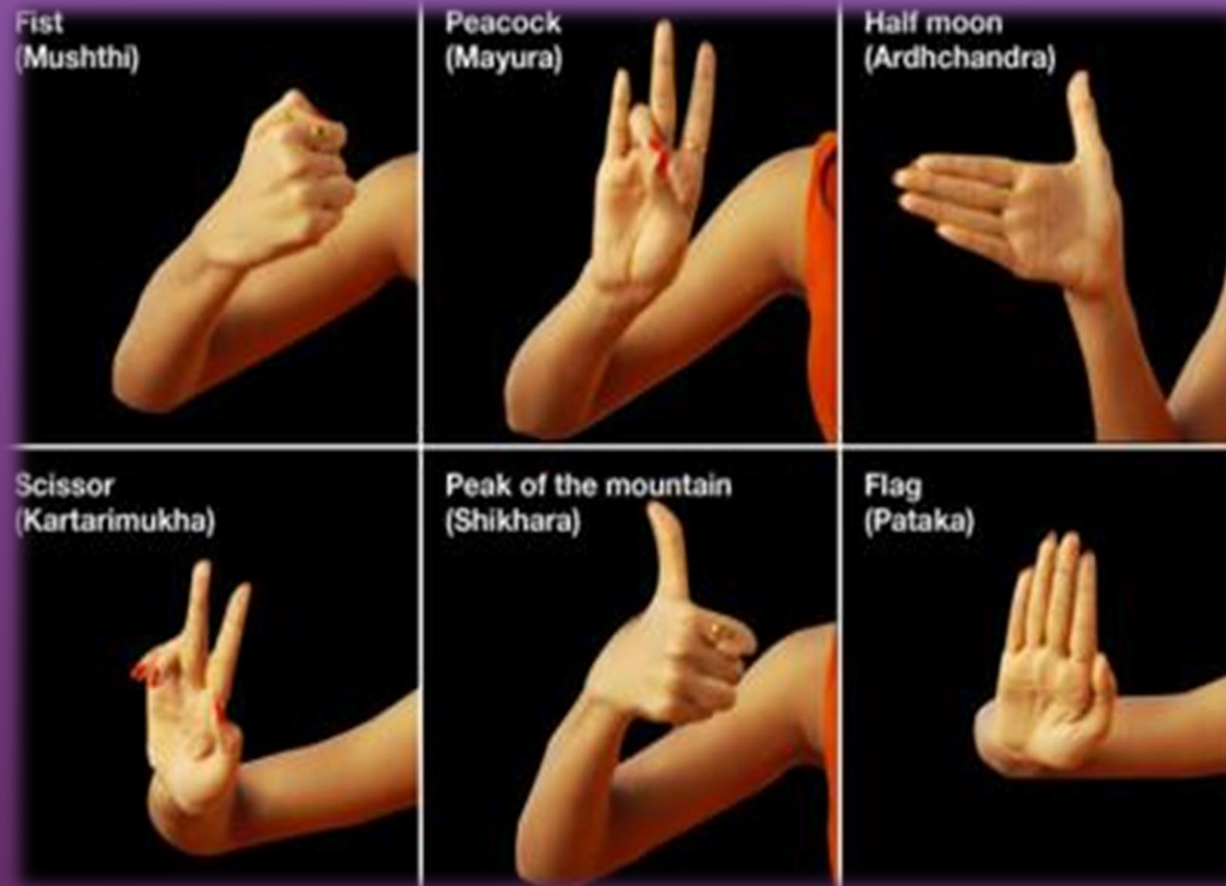
# UNITS OF NAATYA/DANCE



- ▶ 2. Chari: Foot and Leg movements.

# UNITS OF NAATYA/DANCE

## ► 3. Nrtahasta: Hands in a dancing position.

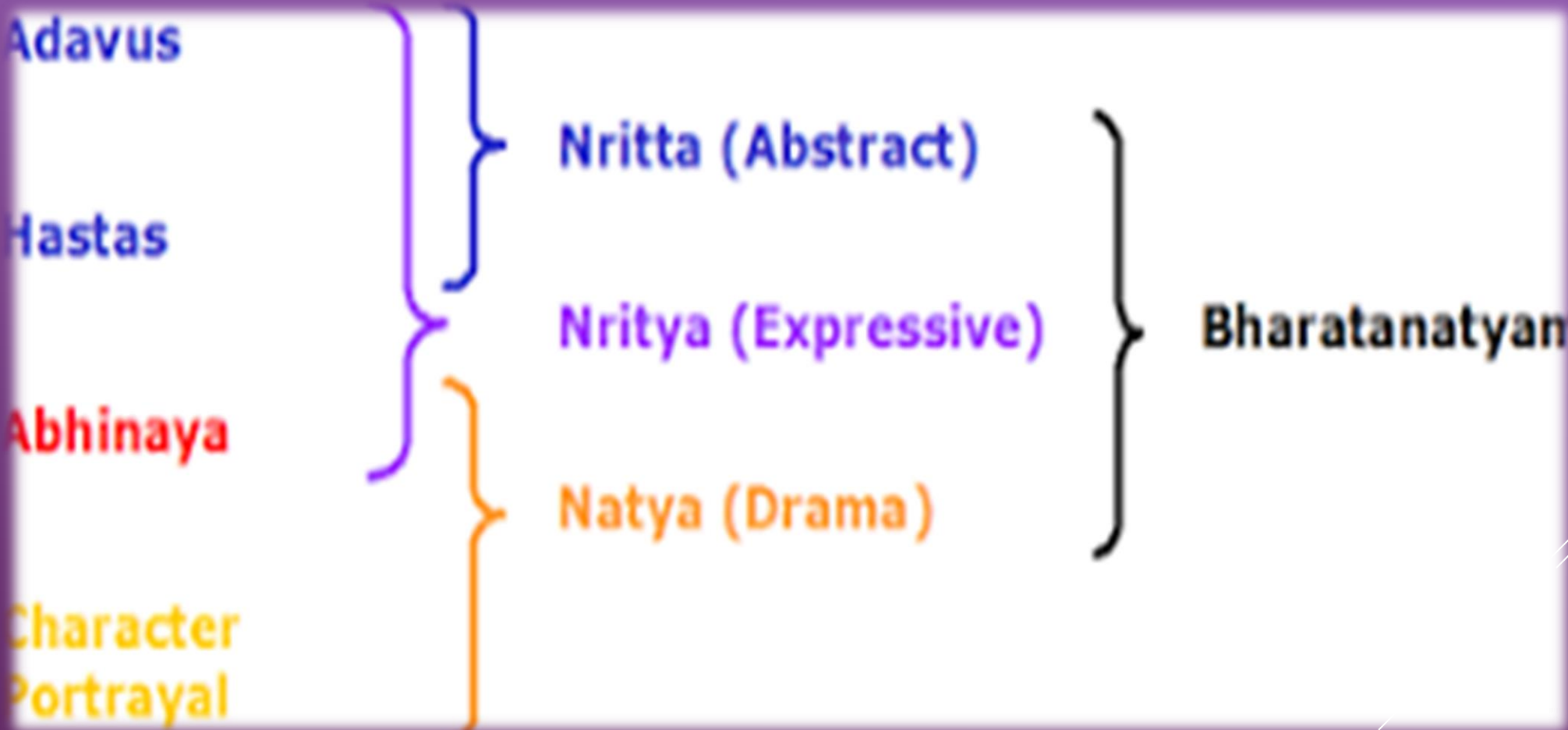




KARANA: STHANA + CHARI + NRRTAHASTA = 1 KARANA.  
TOTAL 108 KARANAS



# Three main components of Dance – Nāṭya, Nr̥tya and Nr̥tta





# CLASSIFICATION OF DANCE



Tandava



Lasya



# DIFFERENCE BETWEEN RASA AND BHAVA

**Navarasa**  
The Nine Emotions



- adbhuta (surprise)
- karuna (compassion)
- shringara (love)
- hasya (laughter)
- shantati (peace)
- bhayanaka (fear)
- veera (courage)
- raudra (anger)
- bhebetasa (disgust)



Rasa and Bhava are conveyed through abhinaya or dramatic expression

ABHINAYA  
(Dramatic Expression)

The following four aspects are the tools for any dancer to express oneself.

Āṅgikabhinaya  
(gestures of the body)



Vācīkabhinaya  
(verbal),



Aahāryabhinaya  
(costume and make-up)



Sāttvikabhinaya  
(physical manifestations of  
mental and emotional  
states)



# Different dance forms of India -

- 1. Bharatanatyam
- 2. Kathakali
- 3. Kathak
- 4. Kuchipudi
- 5. Manipuri
- 6. Odissi
- 7. Sattriya





# 1. Bharatanatyam



- In ancient times Bharatanāṭyam was performed as sadiraṭṭam (court dance) by temple devadāsīs.
- E. Krishna Iyer and Rukmini Devi Arundale renamed sadiraṭṭam as Bharatanāṭyam in the 1930s.
- Bharatanāṭyam was codified and documented as a performing art in the 19th century by the Tanjore Quartet of Chinnayya, Ponniah, Śivanandam and Vadivelū of the Tanjore Court, during the rule of Maratha King Saraboji II (1798–1832).
- The Tanjore Quartet completed the process of re-editing the Bharatanāṭyam programme in its present shape with its various items.



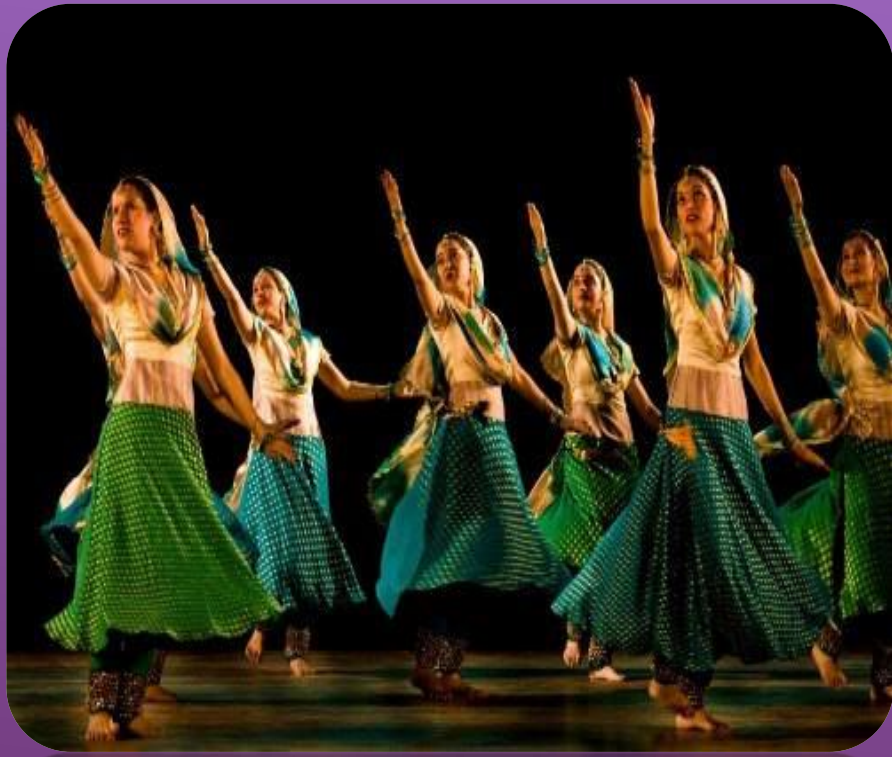
## 2. Kathakali



- All aspects of abhinaya— āṅgika, vācika, āhārya, sāttvika — and the three components of the dance — nāṭya, nṛtta and nṛtya — are unified flawlessly in this form.
- Kathakali is a play based on a story. It is an art which has evolved from many social and religious theatrical art forms like Cakiarkoṭṭū, Kūdiaṭṭam, Kṛṣṇaṭṭam, Rāmaṭṭam.
- The main custodian of Kathakali is the famous poet Vallathol Narayana Menon who established Kerala Kalamandalam in 1930.



# 3.Kathak



- Kathak originated in Uttar Pradesh.
- This dance form traces its origins to the nomadic bards of ancient northern India, known as kathakas (storytellers).
- Its form today contains traces of temple and ritual dances, and the influence of the bhakti movement.
- From the 16th century onwards, it absorbed certain features of Persian dance and Central Asian dance which were imported by the royal courts of the Mughal era.

# 4. KUCHIPUDI

- Kucipudī is a dance form named after a village in the Krishna district of Andhra Pradesh.
- Kucipudī is non-narrative and abstract dancing.
- Renowned gurus like Vedāntam Lakṣmī Nārāyana, Cintā Kṛṣṇāmūrthy and Tadepalli Perayya broadened the horizons of this dance form.
- A Kucipudī recital is usually concluded with taraṅgam, where the performer dances on a brass plate with a pot of water on the head- sometimes this is accompanied by two burning lamps/candles in the hands too



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# 5. MANIPURI



- It is associated with rituals and traditional festivals; there are legendary references to the dances of Śiva and Pārvaṭī and other gods and goddesses who created the universe.
- The dance was performed earlier by maibas and maibīs (priests and priestesses) who re-enact the theme of the creation of the world.
- With the arrival of Vaiṣṇavism in the 15th century, new compositions based on episodes from the life of Rādhā and Kṛṣṇa were gradually introduced.
- It was in the reign of King Bhāgyacandra that the popular Rāsālīlā dances of Manipur originated.

# 6. Odissi

- Odissi is believed to be the oldest form of Indian dance from the state of Odisha according to the various sculptural evidences available.
- Archaeological evidences of this dance form dating back to the 2nd century BCE are found in the caves of Udayagiri and Khandagiri near Bhubaneswar.
- The dance movements, frozen in stone, continue to inspire Odissi dancers even today.
- For centuries mahārīsa or devadāsīs (temple dancers) were the chief repositories of this dance.



- Odissi mostly derives its theme from the 12th century Gīta Govinda by Jayadeva.
- It is generally believed that the composers fixed the tāla and rāga of each song after the model of Gīta Govinda.



# GOTIPUA – A FORM OF ODISSI



- Did you know that young boys learning Odissi are called gotipuas and many of the present-day gurus of this dance form belong to the gotipua tradition?
  - These boys called gotipuas were trained in the art.
  - They danced in the temples and also for general entertainment.
  - Many of today's gurus of this style belong to the gotipua tradition.



# 7.SATTRIYA

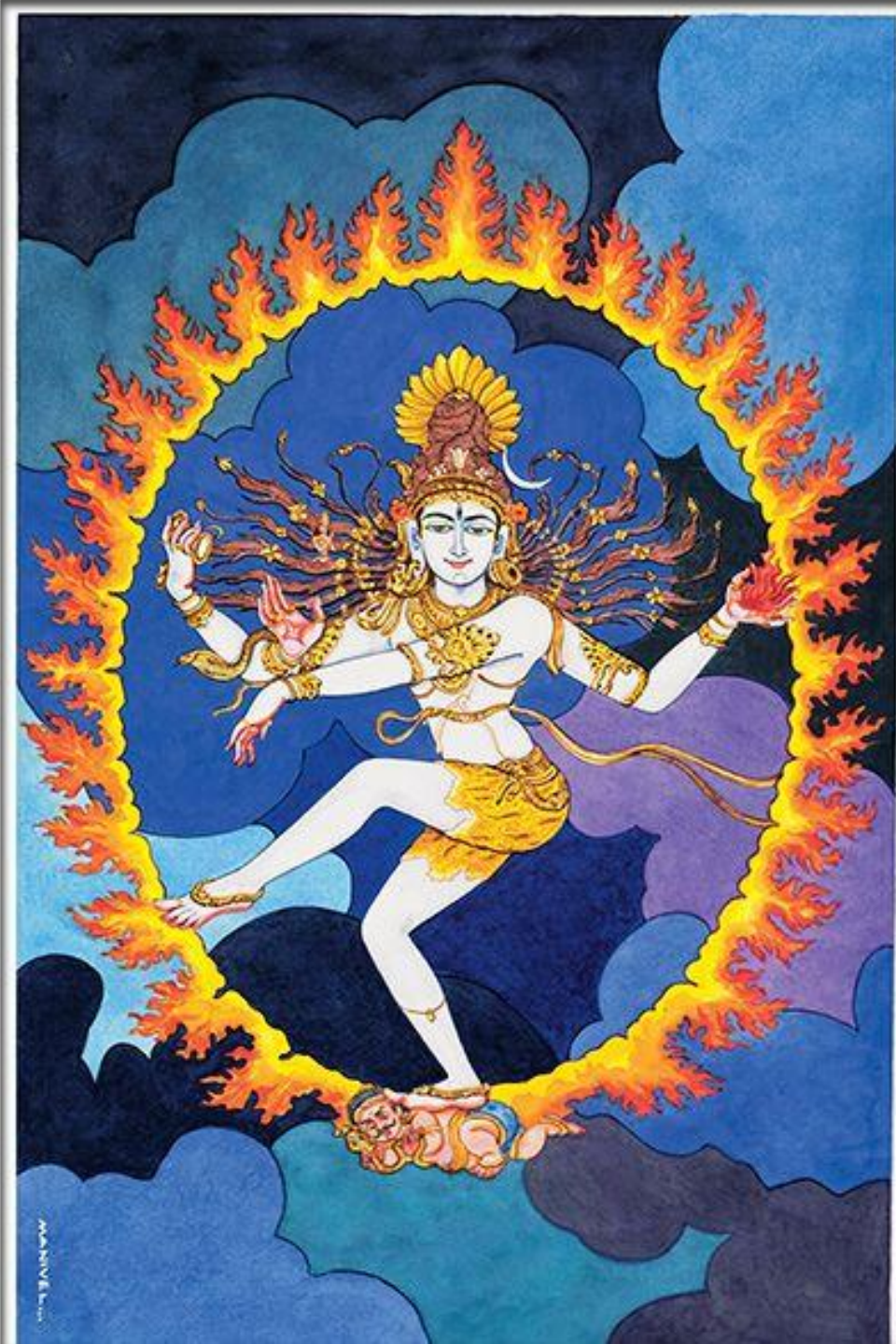


Sattriya, recently included among principal classical Indian dance traditions, has been a living tradition in Assam since its creation by the founder of Vaiṣṇavism in Assam, the great saint Śrīmanta Śaṅkaradeva in 15th century Assam. This dance form originated in monasteries and then moved to the metropolitan stage.



- Śaṅkaradeva introduced this dance form by integrating different elements from various treatises and local folk dances with his own rare outlook.
- Conventionally, this dance form was performed only by bhokos (male monks) in monasteries as part of their daily rituals or to mark special festivals.
- In the modern days, Sattriya is performed on stage by women and men.





THANK YOU