

RAMAKRISHNA MISSION (C.B.S.E.)



NAME - RUCHIKA LODHI

CLASS - 10 SECTION - 'A'

Topic - Bharatnatyam





Bharathanatyam
Classical Dance

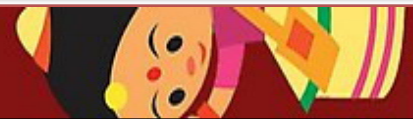




BHARATANATYAM



- ❖ **Bharatanatyam** also previously called **Sadira Attam**.
- ❖ It originated in Tanjore District in Tamil Nadu in South India.
- The origin of this dance can be traced to the sage ***Bharata Muni's Natyasastra***. Both of them were dancers as well as activists.
- ❖ **Bha**– **Bhavam** (means expression), **Ra**– **Ragam** (means music), **Ta**– **Talam** (means beat or rhythm) and **Natyam** (means dance) in Tamil.
- ❖ **Bharatnatyam** was performed by certain families of Tanjore district and these inheritors were known as 'Nattuvans'.



BHARATNATYAM 'THE MOTHER OF DANCES'

Bharatnatyam is one among the foremost common classical Indian dances kind. It is principally common in the South Indian state of **Tamil Nadu** and its province; and is nearly 2,000 years old. It is believed that **Lord Brahma** came to **Bharata**, the far-famed sage who then imbibed and documented this sacred dance in a very Indo-Aryan text referred to as **the Natya Shastra**, so the revelation of **Bharatnatyam**. The **Natya Shastra** is one among the few elemental documentations of Indian drama and aesthetics. **Natya Shastra** divides dance into two distinct forms or classes of '**nritya**'. In **nritya**, focus is on abstract hand gestures and movements, where the dancer uses hand signals and other forms of visual communication to depict emotional expressions in nritya. The credit of revitalising and popularizing Bharatnatyam goes to **Rukmini devi**, who gave it a new life. **Bala Saraswati** is regarded, as **the queen of Bharatnatyam** and is appreciated for her work and efforts in popularizing Bharatnatyam.

DEVADASIS, ANTI-DANCE MOVEMENT, COLONIAL BAN AND THE DECLINE

- With the arrival 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 performance arts declined. **Christian missionaries and British officials** presented "nautch girls" of north India (Kathak) and "devadasis" of south India (Bharatanatyam) as evidence of "harlots, debased erotic culture, slavery to idols and priests" tradition, and Christian missionaries demanded that this must be stopped, launching the "***anti-dance movement***" in 1892. The anti-dance camp accused the dance form as a front for prostitution, while revivalists questioned the constructed colonial histories.
- In 1910, the **Madras Presidency** of the British Empire altogether ***banned temple dancing***, and with it the ***Bharatanatyam tradition within Hindu temples***.



SEQUENCE

PART-1



- Sequence
- The traditional Bharatanatyam performance follows a seven-part order of presentation. This set is called *margam*.
- Alarippu
- The presentation begins with a rhythmic invocation (*vandana*) called the *Alaripu*. It is a pure dance, which combines a thank you and benediction for blessings from the gods and goddesses, the guru and the gathered performance team. It also serves as a preliminary warm up dance, without melody, to enable the dancer to loosen their body, journey away from distractions and towards single-minded focus.
- Jatiswaram
- The next stage of the performance adds melody to the movement of *Alarippu*, and this is called *Jatiswaram*. The dance remains a prelim technical performance (*nritta*), pure in form and without any expressed words. The drums set the beat, of any Carnatic music *raga* (melody). They perform a sequence (*Korvai*) to the rhythm of the beat, presenting to the audience the unity of music, rhythm and movements.
- Shabdam
- The performance sequence then adds *Shabdam* (expressed words). This is the first item of *margam* where expressions are introduced. The solo dancer, the vocalist(s) and the musical team, in this stage of the production, present short compositions, with words and meaning, in a spectrum of moods.



SEQUENCE

PART-2



- **Varnam**
- The *Varnam* part of Bharatanatyam emphasizes expressive dance.
- The performance thereafter evolves into the *Varnam* stage. This marks the arrival into the sanctum sanctorum core of the performance. It is the longest section and the *nritya*
- **Padam**
- The *Padam* is next. This is the stage of reverence, of simplicity, of *abhinaya* (expression) of the solemn spiritual message or devotional religious prayer (bhakti). The music is lighter, the chant intimate, the dance emotional
- **Tillana**
- The performance sequence ends with a *Tillana*, the climax. It closes out the *nritya* portion, the movements exit the temple of expressive dance, returning to the *nritya* style,
- **Shlokam or Mangalam**
- The seventh and final item in the sequence can be either a *Shlokam* or a *Mangalam*. The dancer calls for blessings on the people all around.¹
- **Attire**
- The attire of a Bharatanatyam dancer resembles a Tamil Hindu's bridal dress. It consists of a fitted, brilliantly colored Sari which is mainly of warm colors with mirrors on them.

BHARATANATYAM COSTUME

FOR WOMEN

Bharatanatyam costumes for women resemble indian traditional sari. It is the combination of many varieties of cloth pieces. While the dancer performing various movements, the fan attracted very much to watch the dance. The color of the costumes is very bright and attractive. The border of the costumes prepared with various pieces of sari and stitches it with various patterns to decorate the dancer's form. The 'choli' seems very tight and same color of 'dhoti'.



FOR MAN

The traditional Bharatanatyam costume for men is very simple. The dress covers the lower body of the dancer and upper part cover with a simple jewel. The dhoti stitched with rich embroidery and silk threads use to stitch to form the designs on dhoti. The male dancer uses very less jewelry than women.



MAKE-UP AND JEWELRY

Jewelry

Bharatanatyam dancers wear a unique set of a jeweler. The set of Jeweler called 'Temple Jewelers', such are bangles, earrings, necklaces, and wristlets. The bun or plait of the hair decorated with a semi-circle of flowers. The forehead applied with impressive 'tika' or 'dot'. The important jeweler 'thalaisaman', which called 'headpiece' worn just above the flowers in the hair. The 'chandrasuryam' kept on either side of the heads. The beautiful earrings hanged to the ears, a longer chain hanged to the neck. The chain designed in peacock or floral designs, studded the red, green and pearl stones. 'Vankies' are ties to both sides of the upper arm, broad ornament belt, snake decoration for the long plait.

Make-Up for Bharatanatyam.

Makeup to a Bharatanatyam dancer is very unique, should display the theme of the dance on face movements. Heavy lines are drawn around the eyes and darken and extended outwards the eyebrows. The total Bharatanatyam performance is mostly based on the movements of the eyes and eyebrows. So eyebrows decorate to visual the movements clearly, then the spectators easily attach to the dance. A red dye applied to the tips of the toes, fingertips, and soles of the feet. The color also applied in the palm in a solid circle. The red color decoration to legs and hands emphasize the movements of hands and legs.

MAKE -UP AND JEWELRY AT A GLANCE



BENEFITS OF BHARATNATYAM

Some benefits of Bharatnatyam are–

- ❖ Improves balance
- ❖ Improves flexibility
- ❖ Improves stamina
- ❖ Increases aerobics fitness
- ❖ Improves concentration
- ❖ Gave a healthy heart
- ❖ Build endurance
- ❖ Controls weight
- ❖ Healthy and glowing skin



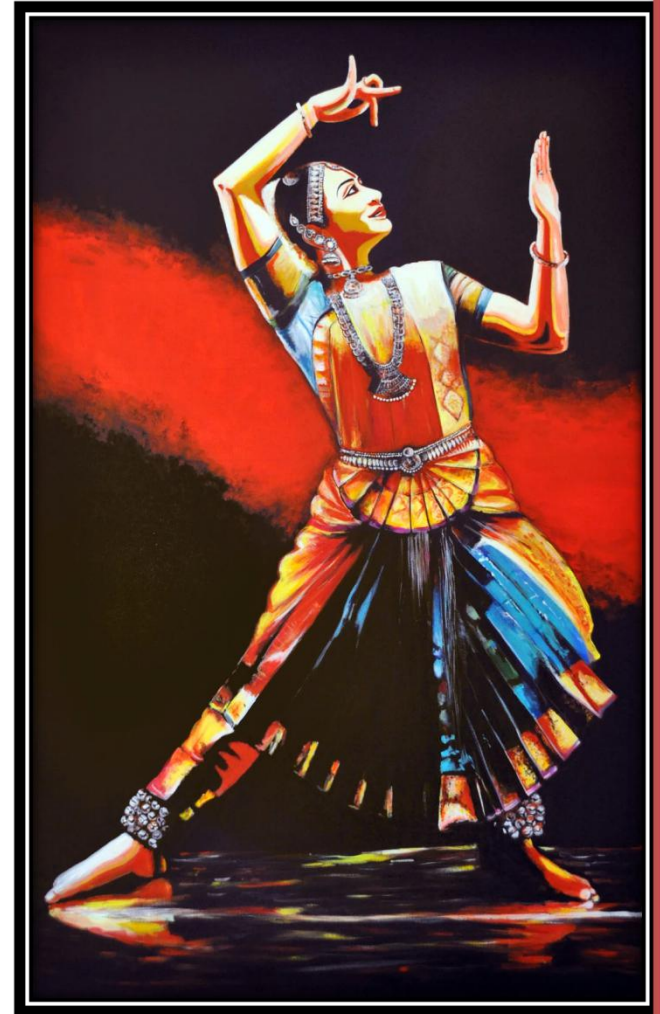
Bharatanatyam is an Indian classical dance from Tamil Nadu. It is a blend of expressions, melody and rhythm. **Bharatanatyam dance** is the combination of three elements **Nritta, Nritya and Natya**. Nritta highlights body movements and rhythm. Nritya gives emphasis to dance postures and body movements. Natya gives importance to drama and poems. Done with complete concentration the dance form is as good as yoga. Read on to get a closer look at the countless health benefits it offers.



FAMOUS DANCERS

Eminent Personalities in the field of Bharatanatyam

- ❖ **Rukmini Devi.** Born to an upper middle class family, **Rukmini Devi** was exposed to dancing at a very young age.
- ❖ **Padma Subrahmanyam.** Dr. ...
- ❖ **Alarmel Valli.** Alarmel Valli. ...
- ❖ **Yamini Krishnamurthy.** ...
- ❖ **Mallika Sarabhai.**....



The background of the image is a white grid. The top and bottom borders are dark red. Along these borders are illustrations of Bharatnatyam dancers' heads and hands. The hands are brown with red nail polish and yellow bangles. They are in various poses, some with red tilak on the palms. The text "THANK YOU" is in a large, bold, black font, centered in a white rectangular box. Below it, the text "BHARATNATYAM" is in a smaller, bold, black font, centered in a white rectangular box.

THANK YOU

BHARATNATYAM