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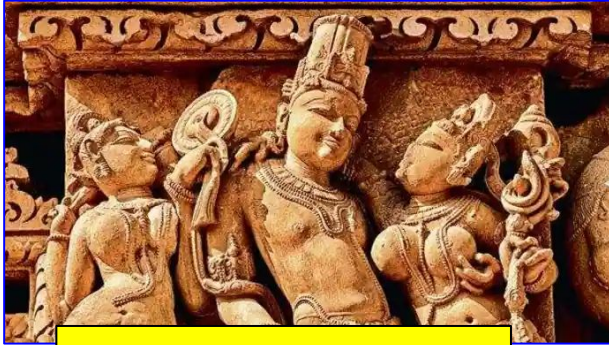
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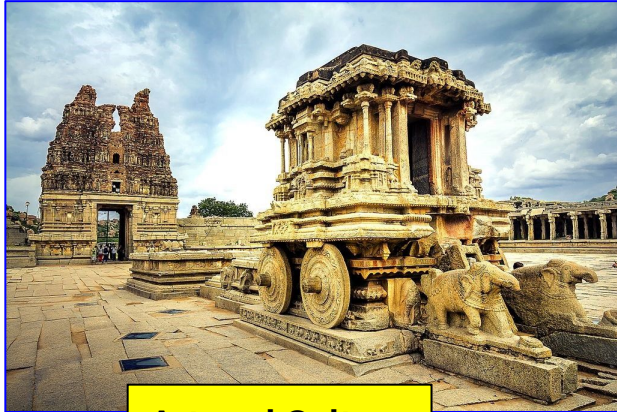
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# DANCES OF INDIA



- **Overview**
- **Origin**
- **Indian Classical Dance**
  - Mohiniattam
  - Kathakali
  - Kuchipudi
  - Sattaria
  - Kathak
  - Bharatnatyam
  - Odissi
  - Manipuri
- **Folk Dances**
- **Sangeet Natak Academy**
- **PYQs**



# INDIAN DANCE FORM

## Overview

- According to a story in **Bharata's Natya Shastra**, when Lord Brahma was requested Gods to create a pastime, he combined certain aspects of the four Vedas and created Veda known as **Natya Veda**. Natyaveda is an amalgamation of dance, drama and more included Pathya (words) from Rig Veda, Abhinaya (gestures) from Yajur Veda, Geet Gaas from Sam Veda and Rasa (emotions) from Atharva Veda.
- **Natyashastra** also mentioned about techniques of Indian drama, dance and music, postures and their meanings, emotions and their categorisation, besides the kind of attires, the stage, the ornament and the audience.
- This highlights the divine importance attached to dance in the Indian cultural tradition Force Shiva's tandava dance, which signifies the cycle of creation, preservation and destruction to the feminine response of Parvati, Indian mythology is replete with examples of dance force and expressions.
- Dance also considered as the communication without uttering a word brings out the innermost feelings and emotions of the mind and soul.
- Similarly, the engravings of community dancing at Bhimbetka and the sculpture of **Bronze dancing girl of the Harappan Civilisation** highlights the importance of dance as means of social entertainment.
- The first formal mention of dance is found in Bharata's **Natyashastra** which is a most comprehensive and vivid treatise on the various facets of Indian classical dance. The work was compiled probably between 200 BC and 200 AD and describes in detail the techniques, postures, emotions, ornaments, stage and even the audience. Bharata Muni describes dance as the '**complete art**' encompassing within its scope all other forms of art - music, sculpture, poetry and drama.

As per Natya Shastra, there are two basic aspects of Indian classical dance.

**Lasya**- It denotes grace, bhava, rasa and abhinaya. It is symbolic to the feminine features of dance as an art form.

**Tandava**- It is symbolic to the male aspects of dance and has more emphasis on rhythm and movement.

As per **Abhinaya Darpan** (5th-4th century BC), Nandikeshwara's famous treatise on dance an act has been broken into three basic elements:

- **Nritta**- It refers to the basic dance steps, performed rhythmically but devoid of any expression or mood.
- **Natya** - It means dramatic representations and refers to the story elaborated through the dance recital.
- **Nritya** - Nritya refers to the sentiment and the emotions evoked through dance. It includes the mime and the different methods of expression including mudras in the dance.

There are **nine rasas** or emotions that are expressed through the dance. The nine rasas are - Love, Heroism, Pathos, Humour, Anger, Fear, Disgust, Wonder and Peace. The Natya Shastra written by Bharat Muni is the most prominent source for the Indian aestheticians for establishing the characteristics of the dances. Dance form use the same hand gestures or *hasta mudras* for each of these Rasas.

- **Shringara-** for love
- **Roudra-** Anger
- **Bibhaisa-** disgust
- **Veera-** heroism
- **Shaant-** peace
- **Haasya-** laughter
- **Karma-** Tragedy
- **Bhayanak-** horror
- **Adbhuta-** wonder

*Srngāram*  
Love



*Adbhutam*  
Wonder



*Raudram*  
Fury



*Bhayānakam*  
Fear



*Bibhatsam*  
Disgust



*Hāsyam*  
Laughter



*Kārunyam*  
Compassion



*Śāntam*  
Peace



*Viram*  
Heroic



**Nine Rasas**

## Origin

- Indian classical dances are **considered divine in origin because God Shiva** is believed to be their creator. He was the **first performer of dance**. Dance was performed by him when **he used to indulge in acts of creation, preservation and destruction**. His dance form is **known as Tandava**.
- The name **Tandava owes its origin from the name of Tandu** who was an attendant of God Shiva. Tandu used to observe the dance performances of Shiva. He accumulated this entire knowledge and **transferred this knowledge to Bharata Muni** at the instructions of Shiva himself. **Shiva in his Nataraja form is considered as the first dancer of the universe and supreme lord of dance**.
- Whenever Shiva used to perform **Tandava, Parvati used to accompany him by performing Lasya**. While **Tandava is a masculine dance form, Lasya is feminine in nature**. Movements in **Lasya are graceful, gentle and sometimes erotic**. Lasya dancing is accompanied by soft beating of heels and/ or toes.
- Tandava dance symbolizes the cosmic cycle involving creation, preservation and destruction. Indian classical dances have evolved from it.



**Shiv Tandava**

- The origin of dance also rooted to the dance of Kali, Krishna Leela, dance of Apsaras (the courtesans of demigod Indra's court) like Urvashi, Meneka, Rambha and Tilottama.

## There are two variants of Tandava:

- Whenever God Shiva was involved in the acts of creation and preservation of universe, he was in a happy mood. On such occasions, he performed **Ananda Tandava**.
- Whenever God Shiva was involved in acts of destruction of evil, he was in a violent/aggressive mood. On these occasions, he performed **Rudra/Raudra Tandava**.

## Tandava dance represents 5 principal forms of eternal energy:

- Srishti (creation)
- Sthiti (preservation)
- Samhara (destruction)
- Tirobhava (illusion)
- Anugraha (emancipation)
- **Most Indian classical dances of present times have originated from the tradition of Natya Shastra either directly or indirectly.**
- **There are 2 branches of Indian classical dance** in the form of **Agama Nartanam** and **Carnatakam**. **Dances performed inside sanctum sanctorum of temples** during rituals and ceremonies were called **Agama Nartanam**. **Natya Shastra classified these dances as Margi or soul-liberating dance**. The dances performed under the **patronage of kings in courts** were called **Carnatakam**. This was more of an intellectual art form.



**Lasya**

## Indian Classical Dance

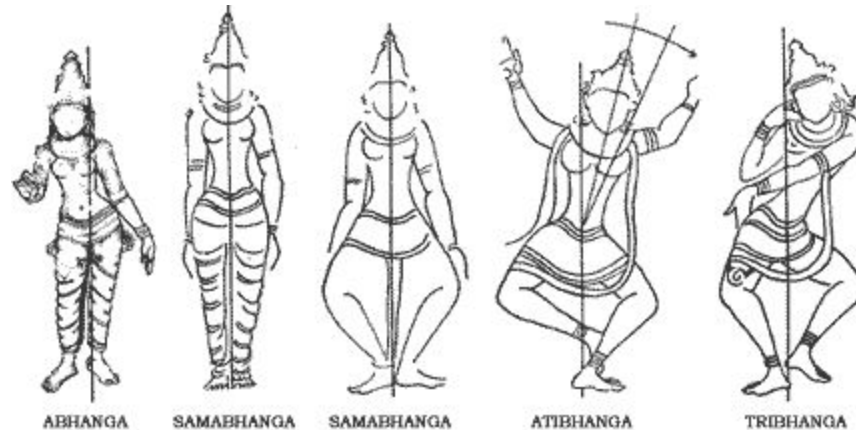
- Indian classical dance is an umbrella term for various performance arts rooted in musical theatre styles, whose theory and practice can be traced to the Sanskrit text, Natyashastra. The number of classical dances range from eight to more, depending on the source and scholar.
- Distinct styles of dance have evolved in different regions of India, each with their own specific nuances. However, all these dance forms are governed by the basic rules and guidelines laid down in the Natyashastra, the principal rule being that true transfer of knowledge can only come through a guru. The guru passes on the knowledge of the different traditions (sampradayas) onto the disciple. This 'guru-shishya parampara forms the core of Indian classical art form. Students lived with their masters as in family, perfecting their dance training.
- Presently, as per Sangeet Natak Akademi, there exists eight classical dance forms in India, which include Bharatnatyam, Kuchipudi, Kathakali, Mohiniattam, Odissi, Manipuri, Kathak and Sattriya.
- Four strong traditions of the classical dance forms are
  - Shastra
  - Sculpture
  - Folk traditions
  - Ancient literature
- Each dance form also draw inspiration from stories depicting the life, ethics and beliefs of Indian people.
- These classical dance performed on a regular basis at temple before the deity as a devotional exercise gave rise to devadasis later reached to royal courts.

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- Folk Dances
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- PYQs

Classical dances	State of Origin
Bharatnatyam	Tamil Nadu
Odissi	Odisha
Kathakali	Kerala
Mohiniyattam	Kerala
Kuchipudi	Andhra Pradesh
Kathak	Uttar Pradesh
Sattriya	Assam
Manipuri	Manipur

## Various postures of classical dances

- The deviations of the body from the **central plumb line** are called **Bhargas**, that is, **bends or flexions**.
- '**Abhanga**' is the posture of slight bend with one hip raised gracefully, and the weight of the body supported on one leg.
- '**Samabhanga**' is the posture of equal bend or equipose. The body remains straight with respect to the central line. The knee of the dancer may be bent or straight.
- '**Atibhanga**' is the great bend with the torso diagonally inclined to one side of the central line and the knees bent.
- '**Tribhanga**' is the tripple bend with hip raised, torso curved to opposite side and the head tilted at an angle.





## Classical Dance form of India

The term 'classical' was originated by Sangeet Natak Akademi to refer to the **Natya Shastra-based art forms**. There are **8 classical dances in India** at present in the form of **Mohiniyattam, Kathakali, Kuchipudi, Bharatanatyam, Odissi, Kathak, Manipuri and Sattriya**. Till now, Sangeet Natak Akademi has recognised eight classical dance forms whereas the Ministry of Culture has recognised nine classical dance forms including Chhau.

### Mohiniattam

- Mohiniattam or the Dance of an Enchantress ('**Mohini**' meaning beautiful, and 'attam' means **dance**),
- The origin of this dance is linked to **Mohini incarnation of Vishnu**.
- It's first reference is in **Vyavaharamala** composed by **Mazhamangalam Narayan Namboodiri**.
- It is also considered as the dance of enchantment which causes havoc and destruction to the wicked and great delight and pleasure to the good.
- It belongs to the **state of Kerala**. It is a **female dance form, performed solo**.
- **Theme**- love and devotion to lord Vishnu or Lord Krishna.
- It was further developed by Vadivelu in 19th century and gained prominence under the rulers of Travancore in the present State of Kerala.
- In modern times, it was popularized by **Maharaja Swathi Thirunal of Travancore**.
- Rhythmical swaying of body from side to side with unbroken and smooth flow of movement is its most important feature.

- The **Lasya aspect** (beauty and grace) of dance is dominant in a Mohiniattam recital. Hence, it is mainly performed by female dancers.
- This dance focuses on expression of feminine moods and emotions.
- The typical costume for Mohiniyattam is generally white or off-white in colour with gold brocade.
- It combines **elements of Bharatanatyam and Kathakali**.
- **Atavakul or Atavus'** is the collection of 40 basic dance movements.
- Musical instruments used are: cymbals, veena, drums, flute, etc.
- **Gopika Varma and Sunanda Nair** are the prominent personalities associated with this dance
- Famous proponents: Kalamandalam Kshemavathy, Madhuri Amma, Jayaprabha Menon, etc.



# Kathakali

- This is the classical dance belonging to **the state of Kerala**.
- It is a **dance drama**.
- It portrays **religious and mythological stories**. Its meaning is **victory of good over evil**. Katha' meaning story and 'Kali' meaning drama. It is closely related to Koodiyattam (Sanskrit drama tradition).
- It is characterized by **elaborate costume and attractive makeup of dancers**.
- It is famously known as **'Ballet of East'**.
- The great Malayali poet **Vallathol Narayana Menon** revived this dance form in modern times. He established the institution **Kalamandalam for Kathakali dance in 1930 AD** at **Cheruthuruthy** town in Thrissur district of **Kerala**.
- **Originally it was performed by only males**. **Ragini Devi** was the **first prominent female Kathakali dancer**.
- It is generally performed in **open air after sunset**. A big lamp known as **Nilavilakku** is kept in front of the artistes. A piece of cloth known as **tirasila** is used like a curtain before the start of the performance.
- **The dancers do not speak**. They **only act through symbols called mudras**.
- The **original form of Kathakali was termed as Ramanattam**. It is originated from folk dances like **Kudiyattam, Theyyams, Mudiyyattam** and martial art of **Kalariyapattu**.
- It involves both dance and drama and the two cannot be clearly separated.
- Most of the Kathakali recitals are a grand representation of the eternal conflict between good and evil. It draws its themes from the stories narrated in the epics and the puranas.

Some of the **features** of Kathakali dance are:

- Kathakali is generally an all-male troupe performance.
- There is minimal use of props in the Kathakali recital. However, very elaborate facial make up along with a head gear is used for different characters colours have their own significance

**Green** indicates nobility, divinity and virtue.

**Red** patches beside the nose indicate royalty.

**Black** colour is used to indicate evil and wickedness.

**Yellow** colour is for saints and women.

**Complete red painted face** indicates evil

**White beard** indicates beings with higher consciousness and divinity.

- It's costumes include elaborate masks, **jacket or Kanchukam, and heavy ornamented head gear or "kireetam"**.
- The language used for Kathakali songs is **Manipravalam**, i.e., a mixture of Malayalam and Sanskrit.
- Music is important to rightfully convey the entire drama to the viewers. Different compositions of music are used during performance to give depth to the drama.
- Gestures are perhaps the crown jewel of the entire dance-drama. Kathakali is remarkable in the representation of the rasas through movements of eye and eye brows, through which the story is conveyed.
- Nine important facial expressions called 'Navarasas' are taught to convey the different emotions. Extensive hand gestures are also used. Therefore, this dance form calls for strenuous training.

- The arrival of dawn, accompanied with a continuous sound of drums, Chhenda and maddala marks the beginning and end of a Kathakali recital.
- Kathakali symbolises the element of sky or ether.
- It's themes influenced by **Ramayana, Mahabharata, the Purana** or the **Vedas**.
- **Krishna Prasad, Ram Gopal, Koppan Nair, Kesavan Namboodiri, V. Kunju Nair, Vasu Pisharody, Ramankutty Nair, Kanju Karup and Shanta Rai** are the prominent personalities associated with Kathakali dance.



## Kuchipudi

Originally performed by group of actors going from village to village, known as **Kusselavas**. Kuchipudi derives its name from the village of Kusselavapuri or Kuchelapuram in Andhra Pradesh.

- The dance form gained prominence under the patronage of the **Vijayanagara and Golconda rulers**.
- It was originally a male dance form but at present females also perform it.
- In **17th century, Siddhendra Yogi** formalised and systematised the tradition. He authored **Bhama Kalapam'** and many other plays.
- It is a dance drama (Nritta, Nritya and Natya). Dialogue delivery is an important part of it. The dancers not only dance but also speak.
- This dance form expresses life's multi-coloured moods.
- Rhythmic patterns, melodic gestures, subtle facial expressions, vigorous leaps and turns are special features of this dance form.
- It is sensuous and bold in terms of movement of the eyes.
- However, it remained confined to villages and remained obscure till the advent of 20th century, when **Balasaraswati and Ragini Devi** revived this dance form. Lakshminarayan Sastri, in early 20th century, brought in new practices such as solo recitals and female participation.



A Kuchipudi hasta (mudra).



Kuchipudi dancer performing a tarangam



Kuchipudi dancer in "Tribhanga" posture  
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- **Some of the features of Kuchipudi dance are:**
  - It involves difficult foot movements, and is generally a team performance.
  - Most of the Kuchipudi recitals are based on stories of Bhagavata purana but have a secular theme. There is a predominance of Shringara rasa.
  - The dance involves all three components of classical dances: Nritya, Natya and Nritta. It is similar to Bharatnatyam but has its own features.
  
- **Performance features**
  - In a Kuchipudi performance, each principal character introduces himself or herself on the stage with a **daru**.
    - A daru is a small composition of dance and song specially designed for each character to help him or her reveal his or her identity and also to show the performer's skill in the art.
  - A complete Kuchipudi show sequence always consists of nritta and nritya in solo or group performance.
    - The nritya or expressive performance in Kuchipudi includes padams, varnams, shabdams, ashtapadi and shlokas.



- **Sollakath or Patakshara:** The Nritya part, where movement of the body is made.
- **Kavutvams:** The Nritya part which involves extensive acrobatics. It may also be performed as Nritya. The Kuchipudi dance style is a manifestation of the earthly elements in the human body. In a Kuchipudi recital, the dancer may combine the role of a singer into his herself as well. Hence, it becomes a dance-drama performance.
- Apart from group performances, there are some popular solo elements in Kuchipudi as well. Some of them are:
  - **Manduk Shabdham** - Tells the story of a frog.
  - **Balagopala Tarangam** - The dancer performs with his/her feet on the edges of a brass plate and balancing a pot of water on the head or a set of diyas.
  - **Tala Chitra Nrityam**- In this item, the dancer draws pictures on the floor with his or her toes while dancing.
- Kuchipudi recital is generally accompanied with **Carnatic music;**
  - Violin and Mridangam being the principal instruments.
  - The recital is in Telugu language.
- Famous proponents: Radha Reddy and Raja Reddy, Yamini Krishnamurthy, Indrani Rahman, etc.
- Guru Jayarama Rao, Chinta Krishna Murthy, Shanta Rao, Chandrakala and Swapnasundari are other famous personalities associated with Kuchipudi dance.

## Bharatanatyam

- This is the classical dance belonging to the **state of Tamil Nadu**.
- **Carnatic music is used** during the performances of this dance.
- It **combines 64 principles of hand, feet, face and body movements**.
- Bharatanatyam **draws inspiration from the sculptures found in ancient Chidambaram temple**.
- The term Bharatanatyam is a combination of **'Bha' (Bhava or expression), 'Ra' (Ragam or melody), 'Ta' (Talam or rhythm) and 'Natyam' (drama)**.
- Its origin is traced to the **tradition of Natya Shastra**.
- **Bharatanatyam is famously known as fire-dance** because it **represents the metaphysical element of fire present in human body**. The movements of a **Bharatanatyam dancer resemble an intense flame moving joyfully**.
- **It is a solo dance performed by women**. It was performed by **devadasis (temple dancers)** in ancient times.
- Men, **called Nattuvanars**, teach Bharatanatyam but **they do not perform it**.
- **The quartet of Ponniah Pillai, Chinnayya Pillai, Vadivelu Pillai and Sivanandam Pillai of Tanjore Court** contributed immensely to the development of Bharatanatyam. They lived in the **court of Maratha King Saraboji II (1798-1832)**.
- **E. Krishna Iyer and Rukmini Devi Arundale revived Bharatanatyam in modern times**. **Rukmini Devi Arundale established the institution Kalakshetra for Bharatanatyam in 1936** on the outskirts of the city of Madras (now Chennai) to teach and promote Bharatanatyam.
- Bharatanatyam dancers use a unique set of ornaments known as **'Temple Jewellery'** during their performance. **Dancers wear typical anklets called gajalu**.

- **The costume of Bharatanatyam dance resembles the Indian saree**, though the former is specially designed for the dance. **This dress is not a single piece of cloth**; it combines a **number of stitched pieces**.
- Oldest among all classical dance forms, Bharatnatyam derives its name from Bharata Muni and 'natyam' which means dance in Tamil. However, other scholars have ascribed the name 'Bharata' to 'Bhava', 'Raga' and 'Taal'.
- The origins of this dance form can be traced back to 'Sadir' – the solo dance performance of the temple dancers or 'devadasis' in Tamil Nadu, hence it was also referred to as "Dashiattam".
- With the decline of the Devadasi system, the art too became nearly extinct. However, the efforts of E. Krishna Iyer, a prominent freedom fighter, revived this dance form.
- **Rukmini Devi, Yamini Krishnamurthy, Padma Subramanyam, Mallika Sarabhai, Anita Ratnam, Mrinalini Sarabhai, Indrani Rehman, Saroja Vaidyanathan, Balasaraswathi (Queen of Bharatanatyam), Rekha Tandon and Jyotsna Shourie** are the prominent Bharatanatyam dancers.



**Dancer wears saree**

**The Abhinaya Darpana by Nandikesvara** is one of the main sources of textual material, for the study of the technique and grammar of body movement in Bharatnatyam Dance.

Bharatnatyam dance is known to be **ekaharya**, where one dancer takes on many roles in a single performance.

Bharatnatyam poses are depicted on the gopurams of the Chidambaram temple (Tamil Nadu).

In the early 19th century, four dance teachers of Thanjavur defined the elements of a Bharatnatyam recital. They are:

- **Alarippu** - It is an invocatory piece of performance which includes basic dance postures and is accompanied with rhythmic syllables. It is meant to **seek the blessings of God**.
- **Jatiswaram** - It is the Nritta component and is devoid of expressions, it includes the different poses and movements.
- **Shabdham** - It is the dramatic element with expressed words, which includes the abhinaya in the song. It is generally **in praise of the glory of God**.
- **Varnam** - It is the Nritya component. It is a combination of dance and emotions, and is the most important part of the whole performance. It is synchronised with tala and raag, to express the story.



**A Bharatanatyam dancer**

- The four Thanjavur teachers, known as the "Tanjore quartet", are **Chinnaiah, Ponniah, Vadivelu and Shivanandam**. Under them, Bharatnatyam also came to be known as **Tanjore Natyam**.
- Bharatnatyam is often referred to as the '**fire dance**' as it is the manifestation of fire in the human body. Most of the movements in Bharatnatyam resemble to that of a dancing flame. In this dance form, equal emphasis is given on both the **Tandava and Lasya** aspects of dance, with major emphasis on 'mudras'.
- One of the principal mudras is '**Katakamukha Hasta**' in which three fingers are joined to symbolise 'Om'.
- In a Bharatnatyam recital, the **knees are mostly bent** and the weight is equally distributed across both the feet.
- It is also characterised by the 'Ekcharya lasyam' in which one dancer plays many different roles.

### Components

- **Padam** - It refers to a mastery over the abhinaya (expression) of the spiritual message, by the artist. Music becomes light, dance becomes emotional.
- **Jawali** - These are short love-lyrics performed at a faster tempo.
- **Thillana** - It is the concluding stage of the performance, and comprises pure dance (Nritta) with exuberant movement and intricate rhythmic variations.



**mudras – gestures as symbols in Bharatanatyam**  
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Famous proponents: **Yamini Krishnamurthy, Lakshmi Viswanathan, Padma Subramaniam, Mrinalini Sarabhai, Mallika Sarabhai, etc.**



**Yamini Krishnamurthy**



**Lakshmi Viswanathan**



**Padma Subramaniam**

## Odissi

- This is the classical dance belonging to the state of **Odisha**.
- It has the oldest archaeological evidence associated with it. Udayagiri caves located in Odisha have many images which portray its gestures and postures.
- It is referred as Odra-Magadhi in Natya Shastra.
- Rhythmical stamping of foot along with various postures such as Tribhangi, Samabhangi, Abhangi and Atibhangi are typical features of Odissi dance.
- **In Tribhangi posture head**, pelvis and knee point in three different directions. One leg is bent and the body is slightly but oppositely curved at waist and neck. **Nataraja form of Shiva is the finest example of it.**
- It was performed by **Maharis (great women)** or Devadasis (servants of the lord) in Jagannath temple of Puri.
- It was primarily practised by the 'maharis' and patronised by the Jain King Kheravela.
- With the advent of Vaishnavism in the region, the Mahari system became defunct. Instead, young boys were recruited and dressed as females to continue the art form. They came to be known as '**Gotipuas**'. Another variant of this art, 'Nartala' continued to be practised at the royal courts.
- **Indrani Rahman, Kumkum Mohanty, Sonal Mansingh and Sanjukta Panigrahi** are the prominent personalities associated with this dance.





The elements of Odissi dance form include:

- **Mangalacharan** or the beginning where a flower is offered to mother earth.
- **Batu nritya** comprising of the dance. It has the Tribhanga and the Chowk postures.
- **Pallavi** which includes the facial expressions and the representation of the song.
- **Tharijham** consisting of pure dance before the conclusion.
- **The concluding item is of two types.** Moksha includes joyous movements signifying liberation. Trikhanda majura is another way of concluding, in which the performer takes leave from the gods, the audience and the stage.
- It follows the rules of Natyashastra and philosophy of its most popular diety lord Jagannath. The verses used in this dances are from sanskrit play Geeta Govinda.
- It is generally a geometric spiral pattern dance. It's positions include are **Tribhanga and Chowk.**



Tribhanga Posture



- Odissi dance is accompanied by Hindustani classical music and instruments generally used are Manjira (Cymbals), Pakhawaj (Drums), Sitar, Flute, etc.
- The dance form symbolises the element of water.
- The lyrics of Gita Govinda, written by Jayadeva, is used along with compositions of some local poets.
- The woman dancer wears an elaborate hair-style, silver jewellery long necklace, etc.

**Famous proponents:** Guru Pankaj Charan Das, Guru Kelu Charan Mohapatra, Sonal Mansingh, Sharon Lowen (USA), Anandini Dasi (Argentina).



# Kathak

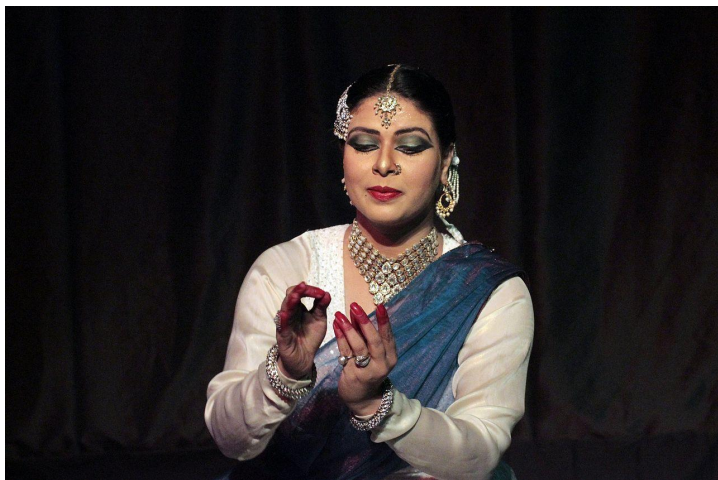
Tracing its origins from the Ras Leela of Brajbhoomi, Kathak is the traditional dance form of Uttar Pradesh. Kathak derived its name from the 'Kathika' or the storytellers who recited verses from the epics, with gestures and music.

During the Mughal era, the dance form degenerated into lascivious style and branched off into court dance. It was also influenced by Persian costumes and styles of dancing.

The classical style of Kathak was revived by **Lady Leela Sokhey** in the 20th century. Some of the features of Kathak are:

An important feature of Kathak is the development of different gharanas as it is based on Hindustani style of music:

- **Lucknow:** Reached its peak under the reign of **Nawab Wajid Ali Shah**. It puts more importance on expression and grace.
- **Jaipur:** Initiated by **Bhanuji**, it emphasised fluency, speed and long rhythmic patterns.
- **Raigarh:** It developed under the patronage of **Raja Chakradhar Singh** in early 20th century. It is unique in its emphasis on percussion music.
- **Banaras:** It developed under Janakiprasad. It sees a greater use of floor and lays special emphasis on symmetry.



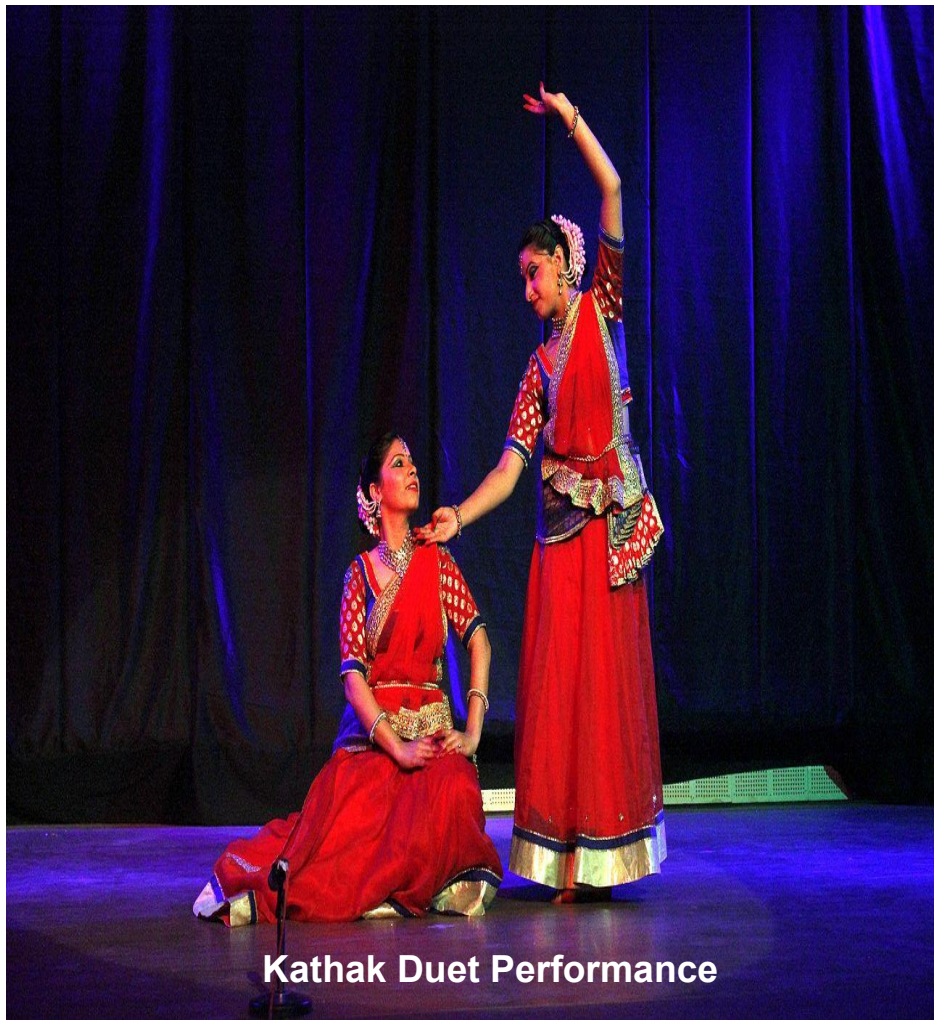
**Madhuri Dixit shared a throwback photo of herself with late Kathak legend Pandit Birju Maharaj.**

*Time Travel with Abhishek*

- Kathak dance form is characterised by the use of intricate footwork and pirouettes.

The elements of a Kathak recital are:

- **Ananda** or the introductory item through which the dancer enters the stage.
- **Thaat** comprising soft and varied movements.
- **Todas and Tukdas** are small pieces of fast rhythm.
- **Jugalbandi** is the main attraction of Kathak recital which shows a competitive play between the dancer and the tabla player.
- **Padhant** is a special feature in which the dancer recites complicated bols and demonstrates them.
- **Tarana** is similar to thillana, which comprises of pure rhythmic movements before the end.
- **Kramalaya** is the concluding piece comprising of intricate and fast footwork.
- **Gat bhaav** is dance without any music or chanting. This is used to outline different mythological episodes.
- Kathak is generally accompanied with **dhrupad music**. Taranas, thumris and ghazals were also introduced during the Mughal period.
- It is performed by **both males and females**. Female Kathak dancers wear saree or lehenga-choli as their costume. The traditional male costume comprises dhoti for lower half of body; upper half of body remains bare.
- Kathak faced sharp decline after the establishment of British Rule in India. The Victorian administrators denounced it. It began to be seen as a lowly activity due to its linking with prostitution.
- Kalka Prasad Maharaj attracted world's attention towards Kathak in the early 20th century. His sons Shambhu Maharaj, Acchan Maharaj and Lacchhu Maharaj carried forward his tradition as dancers and dance gurus.



**Kathak Duet Performance**





### THE ART OF STORYTELLING

Kathak is one of the eight forms of classical Indian dance, hailing from northern India. This dance originally focused on religious themes before it was adapted for the Mughal courts during the 16th century. Performed by courtesans, these themes were replaced with popular and secular folk stories to entertain the aristocracy.

### EXPRESSIVE EYES

Facial movements were a key part of the Kathak dance and prominent makeup was worn by the dancers to highlight their expressions as they enacted their stories. For example, they wore black kajal around their eyes as many of the facial movements focused on the eyes and eyebrows.

### PERSIAN INFLUENCE

Kathak became heavily influenced by Persian dance and music during the Mughal Empire and this included the costumes that were worn. For example, dancers traditionally wore a transparent headscarf or veil, known as an odhani or orhni, which was typically worn by Persian women.

### FLOWING DRESS

During the Mughal era dancers wore an angrakha dress, which left the midriff visible and had a sheer skirt, allowing audiences to see their legs underneath. The skirt, influenced by the costumes of Sufi dancers, would flare out during the dance but was short enough that it would not get entangled in their feet.

### PERCUSSIVE FOOTWORK

Ghungroos, anklets of small metallic bells strung together, were worn by dancers to highlight their intricate and rapid footwork to the music. They also complemented the complex and rhythmic step sequences, known as tatkaras, and the sound of the bells engaged the senses of the audience.

### ORNATE JEWELLERY

The Mughal Empire was known for its stunning jewellery, so it's no surprise that Kathak dancers were adorned with it, especially as jewellery helped to emphasise their movements. They typically wore pieces such as earrings, bracelets, armlets, necklaces and so on, which were made from gold or occasionally silver.

### EYE-CATCHING COSTUME

Dancers wore trousers under their sheer skirts - known as churidar pajamas - in bright colours such as orange and red, which made them more noticeable. Not only did this hold the audience's attention, but it enabled them to see the deliberate and skilled movements of the Kathak dancers.

## Manipuri

- Manipuri dance form finds its mythological origin to the celestial dance of Shiva and Parvati in the valleys of Manipur along with the local 'Gandharvas'. The dance gained prominence with the advent of Vaishnavism in 15th century Krishna became the central theme of this dance form. It is performed generally by females.
- This classical dance belongs to the state of **Manipur**.
- It is the **most devotional dance form among** all classical dances of India.
- Dancers do not use ankle bells (Ghungroo) because they never strike their feet forcefully on ground.
- Gurudev Rabindranath Tagore popularized it outside Manipur by inviting Manipuri dance teachers to Shantiniketan.
- This dance is purely religious in form. It aims to impart a spiritual experience.
- It is one of the softest and most meaningful dances in the world.
- **Bimbavati Devi, Kalabati Devi, Guru Nileswhar Mukharjee, Guru Bipin Singha, Guru Senarik Rajkumar** and Guru Haricharan Singha are the prominent personalities associated with Manipuri dance.
- In the modern times, Raja Bhag Chandra of Manipur in 18th century tried to revive Manipuri dance.





**Some of the features of Manipuri dance are as follows:**

- Manipuri dance is unique in its emphasis on devotion and not sensuality.
- The faces are covered with a thin veil and facial expression is of lesser importance, Hand gestures and gentle movement of feet are important.
- While the dance incorporates both Tandava and Lasya, emphasis is laid on the latter.
- The females wear unique long skirts. The focus is mainly on slow and gracious movements of hand and knee positions.
- Nagabandha mudra, in which the body is connected through curves in the shape of '8' is an important posture in Manipuri dance form.
- Ras Leela (Radha-Krishna love story) is a recurring theme of the Manipuri dance recital.



**The love story of Radha and Krishna are commonly acted out in Manipuri Raas Leela performance**

- The drum - pung - is an intricate element of the recital. Flute, Khartals (wood clapper), dhols, etc. also accompany music.

Compositions of **Jayadeva and Chandidas** are used extensively.

- Thang-Ta and Sankirtana are also influenced by Manipuri dance.

Thang-Ta is the traditional martial art of Manipur in Northeast India. It integrates various external weapons - the sword, spear, dagger, etc.

- **Famous proponents: Jhaveri sisters- Nayana, Suverna, Ranjana and Darshana, Guru Bipin Singha, N Madhabi Devi, etc.**



**Pung player**



## Sattriya

Sattriya dance in modern-form was introduced by the **Vaishnava Saint Sankaradeva** in 15th century AD in Assam. The art form derives its name from the Vaishnava monasteries known as 'Sattras', where it was primarily practised. **It finds mention ancient text 'Natya Shastra' of sage Bharat Muni. It is inspired from Bhakti Movement. Some of the features of Sattriya dance include:**

- The dance form was an amalgamation of various dance forms prevalent in Assam, mainly **Ojapali and Devdasi**.
- The focus of the Sattriya recitals is to own the devotional aspect of dance and narrates mythological stories of **Vishnu**.
- Sattriya dance also includes **Nritta, Nritya and Natya**.
- The dance is generally performed in group by male monks known as '**Bhokots**' as part of their daily rituals or even on festivals.
- This dance is based on classical Ragas and Talas of devotional songs composed by Tulsidas, Kabir and Mirabai.
- Khol (drum), Cymbals (Manjira) and Flute form the major accompanying instruments of this dance form. The songs are composition of Shankaradeva known as '**Borgeets**'.
- There is great emphasis on rhythmic syllables and dance postures along with footwork. It combines both Lasya and Tandava elements.

- The Sattriya dance tradition has strictly laid down rules in respect of hand gestures and footwork, and it plays a very important role.
- Costumes worn by male dancers are Dhoti, and 'Paguri' (turban). While, females wear traditional Assamese jewellery, 'Ghuri' and 'Chador' made in Pat silk cloth is worn by both men and women.
- In the modern times, Sattriya dance has evolved into two separate stream **Gayan-Bhayanar Nach and the Kharmanar Nach.**
- **Ankia Naat:** a type of Sattriya, it involves play or musical-drama. It was written in Assamese-Maithili mix language called Brajavali. Another side is '**Bhaona**', which is based on stories of Lord Krishna.
- Mother-daughter duo Indira P.P. Bora and Menaka P.P. Bora are the prominent personalities associated with Sattriya dance.



**Sattriya posture**





CLASSICAL DANCE	FOLK DANCE
<p>Classical dance refers to various dance forms that can trace their roots to the Sanskrit text on theatre and drama, <i>Natyashastra</i></p>	<p>Folk dance is a type of simple dance developed by the people to reflect their lives, often to the local music</p>
<p>Involves many technicalities and requires grace, composure, stance, and abhinaya</p>	<p>All about energy, enthusiasm, and fun, and does not involve any technicalities</p>
<p>Quite complex and technical</p>	<p>Quite easy to learn</p>
<p>Classical dancers receive many years of formal training</p>	<p>Folk dancers have no formal training</p>
<p>Has both solo and group performances</p>	<p>Mainly has group performances</p>
<p>Considered to have developed in high society, in temple complexes and royal courts</p>	<p>Developed among common people</p>
<p>There are 8 classical dance forms: Bharatanatyam, Kathak, Odissi, Kathakali, Kuchipudi, Sattriya, Manipuri, and Mohiniyattam</p>	<p>There are more than 30 folk dances in India, including Ghoomer, Garba, Bihu, Lavani, Dandiya, Kalbelia, Rouff, Chari, and Bhangra</p>

# Differences between Classical Dance and Folk Dance

## Classical Dance

- It refers to a dance form that is **highly evolved**.
- Classical dances are **institutionalized**. There are formal institutions that impart training maintain their standard
- Classical dances have their origin from tradition of **Natya Shastra**. These dances are divine in their origin.
- Classical dances are performed by experts who have **undergone years of training**.
- Classical dances are **few in number**. There are **only 8 classical dances** in India at present.
- Classical dances are **recognized by Sangeet Natak Akademi**. It is an autonomous institution established by Government of India in 1952. It is under the **Ministry of Culture**.
- **Examples: Mohiniyattam, Kathakali, Kuchipudi.**

## Folk Dance

- Folk dances belong to a **lower level of evolution**.
- **Institutionalization is absent** in folk and dance
- Folk dances have **nothing to do with tradition of Natya Shastra**. Their origin can be traced to **cropping and harvesting seasons mainly**.
- Folk dances can be performed by anyone. **No specialized knowledge is necessary**.
- **Folk dances are many**.
- Folk dances **do not require any such recognition**.
- **Garba, Bihu, Raas, Goaf, Hudo, Lavani, Ghoomor.**

- Overview
- Origin
- Indian Classical Dance
  - Mohiniattam
  - Kathakali
  - Kuchipudi
  - Sattaria
  - Kathak
  - Bharatnatyam
  - Odissi
  - Manipuri
- Folk Dances
- Sangeet Natak Academy
- PYQs

*The multitude of folklore, legends and myth prevalent in various parts of India, combined with local song and dance traditions, results in a rich mix of composite art. The folk dance forms are generally spontaneous, crude and performed by the masses without any formal training. This simplicity gives the art form an inherent beauty. However, these art forms have remained confined to a certain sect of people or at a particular locality, to whom the knowledge has been passed down the ages.*



## Folk Dance of India

- **Folk dances are performed by common people** who are **not formally trained**.
- These are natural, original and effortless in terms of ease and grace.
- In most of these dances, the entire village community participates in these dances.
- Folk dances are **not performed for any appreciation or for earning reward of any kind**.
- They are mainly performed **to express joy and for entertainment**.
- These dances form **an integral part of everyday life, religious beliefs, customs**, ceremonies and rituals of the common people.
- Most of the folk dances are associated with **different agricultural seasons** or important activities of day-to-day life of common people.
- Some of the folk dance with related states are as follows:

## Andhra Pradesh

### Lambadi

- It is performed by the Banjaras (nomadic tribal group) of Andhra Pradesh.
- It is performed on the occasions of marriages and other important social gatherings.



**Banjara People  
Performing Lambadi  
Dance**

### Veeranatyam

- A very old form of dance in the state of Andhra Pradesh that has a lot of religious significance.
- The Veerabhadriya (Veeramusti community, changed its name recently from Veeramusti to Veerabhadriya) which claims to be the descendant of Veerabhadra, performs this vigorous dance with instruments like Tambura, Soolam, Dolu, Tasha and Veeranam usually at Draksharamam in East Godavari District of Andhra Pradesh.
- Theme of this dance is the angry dance of Shiva when Sati was insulted in Hindu mythology



- **Bhamakalpam**

- This dance is entire revolves around Satyabhama. She was the beautiful yet jealous wife of Lord Krishna. Bhama was the woman's original name, and Kalpam means complaint or jealousy.
- The physical strength of Bhamakalpam dance is almost similar to Kuchipudi dance..



- **Burrakatha**

- Burra refers to the tambura, a musical instrument played by the main storyteller. The main performer narrates a story, plays music, and dances to it. The co-performers play drums and address him constantly and enrich certain events in the story with their short sentences.



# Assam

## Bihu

- This dance is performed during **Bihu festival**.
- It is of three important Assamese festivals in Assam
  - Rongali or Bohag Bihu observed in April,
  - Kongali or Kati Bihu observed in October, and
  - Bhogali or Magh Bihu observed in January
- It is also part of the celebrations organized to welcome a new year.
- Young men and women perform it.
- The dancers are dressed in colourful traditional dresses to celebrate the pomp and gaiety.
- The dance performance includes group formations, rapid hand movements and brisk footsteps.
- Bihu dance was traditionally performed out in the open under a tree or in other natural surroundings.
- Instruments used are Dhol (Drum), Taal, Pepa (An instrument made of buffalo horn), Toka, Baanhi (Flute), Xutuli and Gogona



## Bagurumba

- Also called Bardwisikhla dance.
- It is performed by the Bodos. It is usually practiced during Bwisagu, a Bodo festival in the Vishuva Sankranti (mid-April)
- Bodo women wearing colourful dokhna and aronai perform the Bagurumba dance.



## Bhortal dance

- It is developed by Narahari Burha Bhakat. He was a well-known Satriya artist.
- This dance is performed in a group.
- It is performed to a very fast beat known as 'Zhiya Nom'.



## Jhumur dance

- It is a traditional dance form of Tea tribes community of Assam.
- The dance is performed by young girls and boys together.



## Jaubani

- It is performed by the **Dimasas**. Dimasas are an indigenous tribe presently living in Assam and Nagaland.
  - Dimasa people are an ethnolinguistic community presently inhabiting Assam and Nagaland states in Northeastern India.
- Instrumental music is used during the Jaubani performance.
- No songs are used.



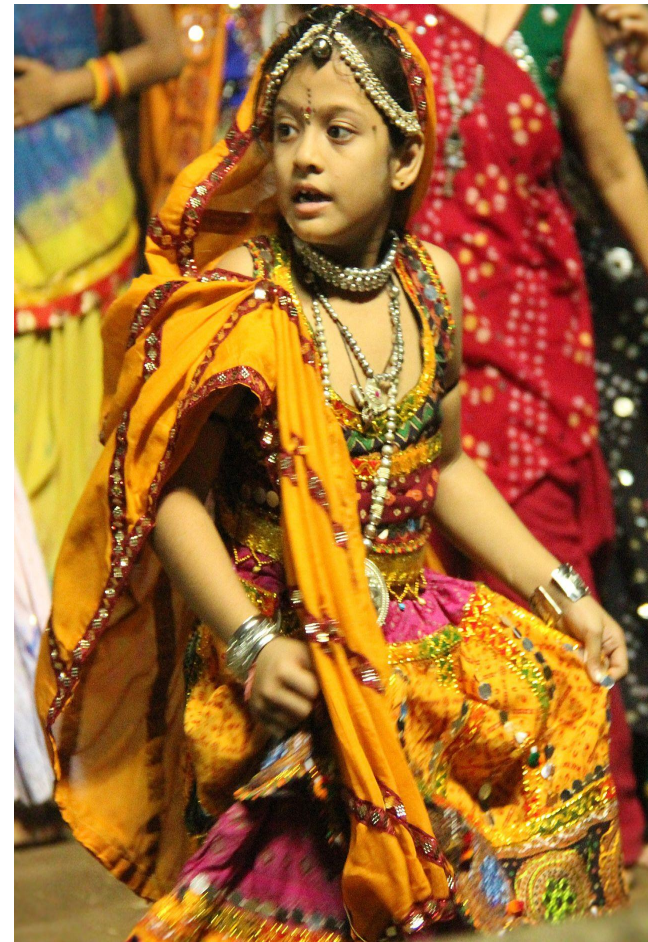
## Gujarat

### Garba

- This dance form is named after garba deep, a sacred lamp.
- It is hugely popular in Gujarat.
- It is essentially a women dance but men also participate nowadays.
- It is performed during **Navaratri festival** mainly.
- Songs praising mother Goddess are used during performance.



People performing garba  
(dance)



Little girl dressed in Gagra  
choli. *Travel with Abhishek*

- **Dandiya Raas**

It is an energetic, lively dance form in which polished sticks or dandiyas are used. It represents a mock fight between Durga and Mahishasura.



- **Padhar**

- performed by people belonging to Padhar Community..
- When performing this dance form the people are in a mood of excitement and frenzy.



- **Tippani**

- It is a **vocational dance**.
- It is performed by women labourers.
- Its performance involves use of a wooden block having a long wooden handle. Sometimes small bells are attached to the handle.
- It involves singing and beating of the ground rhythmically.





## Gof

- It is a **derivative of Dandiya Raas**.
- Coloured ribbons or ropes are used in it.
- These ropes are woven and unwoven by dancers to make various patterns.
- It is similar to **Maypole** dance of Europe.



## Hudo

- Rudo is a dance of courtship.
- Dance steps are accompanied by clapping.
- It is performed during Triniteshwar Mahadev Mela. This fair is organized to facilitate match-making of young boys and girls.



## Ghado

- Ghado means pot.
- This traditional dance is performed by women. They carry metal pots used generally for fetching water.
- While moving in a circle, the dancers sing folk songs.
- Panihari dance of Rajasthan is similar in nature.



## Supdu

- Supdu is the name of a grain cleaning basket.
- It celebrates daily working life in Gujarat villages.
- Songs deal with these daily activities. Dance moves are choreographed by using these implements



# Jharkhand

## Santhal

- Both women and men perform this dance.
- It is performed during **harvest festivals**.



## Domkach

- Domkach is a folk dance performed in Jharkhand



## Kurukh dance

- Kurukh tribe perform folk dances during different occasions.
- Like harvesting, festival, marriage etc.
- In kurukh language dance is called "Dandi"



## KASHMIR

### Rouf

It is performed during the harvest season and on the occasion of festivals. Usually women perform this dance. Dancers form two rows and face each other. They put their arms around waist or neck of their neighbours and sing Rouf songs. No musical instrument is used during the dance performance.



### Bhand Pather

Bhand Pather is a traditional folk theatre of Kashmir, usually performed in social and cultural functions.

A powerful combination of play and dance, it portrays social traditions and evils, bringing out the satire in them.



### Kud Dance

This dance is performed during nights under the luminance of the stars.



## Kerala

### Kolkali

- It is a men's dance.
- Performers use short wooden sticks and move in a circle.
- The dancers form pairs and strike sticks together in rhythm.
- The tempo of the dance increases gradually.



### Kaikottikali

- It is a women's dance.
- Dancers form a circle and move around a brass lamp.
- Dancers clap their hands and sing songs.
- The theme of the songs revolve around subjects of general interest to women.



## Madhya Pradesh

### Reena Dance

- Reena is a famous folk dance performed in parts of central India.
- It is popular in Dindori District of Madhya Pradesh.
- This competitive dance is a major attraction during the festive season of Diwali.
- Performed exclusively by the female members of the Baiga and Gond communities.



### Gedi

- It is also known as **Dito Endanna**.
- Gond tribe of Madhya Pradesh and Chhattisgarh perform it.
- Gedi is a pair of bamboo poles with footrests.
- Dancers strike these stilts on ground to produce rhythmic beats.
- This dance is performed during **crop-sowing season**.



## Maharashtra

### Lavani

Its name is drawn from the word Lavanya which means beauty.

It is performed only by women.

It has teasing movements.

It is performed for male audience.

Originally, it was used during wartime as a means of entertainment and to boost morale of tired soldiers.



### Lezim

Lezim is the name of the instrument used in this dance.

Lezim is made of a wooden stick, to which is attached a flexible string with cymbals that make a clashing sound.

It is performed on the occasion of

**Ganesh Chaturthi festival.**



### Koli

It is popular in coastal areas of Maharashtra.

The name is drawn from Kali (fisherman) portrayed in this dance. A fishing boat is also portrayed in this dance.

Both women and men perform it. Padhar Nritya of southern Gujarat also portrays a fishing boat similar to it.



## Mizoram

### Cheraw

- It is popularly known as **Bamboo Dance**.
- It is performed during all festive occasions.
- Long poles of bamboo are used during dance.
- Dancers have to skip the bamboos without getting caught between them.



### Chailam

- Performed on the occasion of 'Chapchar Kut' one of the most important festivals of the Mizos.
- Men and women stand alternatively in circles, with the women holding on to the waist of the man, and the man on the women's shoulder.
  - In the middle of the circle are the musicians who play the drums and the mithun's horn.
- Musical instruments like drums and horns of mithun are used for making beats. The festivals continues for a





# Punjab

## Bhangra

- It was originally a male dance but at present women also perform it.
- In traditional sense, it is a dance for **harvest festivals**.
- Bhangra performances usually end with stunt formations.
- Dhol, Ektara and Chimta are the musical instruments used for music in Bhangra.
- Bhangra dancers wear colourful traditional clothes.



## Giddha

It is performed by women.

It combines dancing, singing and mimicry expressing themes of daily life.

In terms of its style, Giddha dance is simple but is vigorous and involves a lot of energy.



## Tamil Nadu

### Kummi

- It is performed by young girls and women.
- This dance is performed during **Pongal** (harvest festival), **temple festivals** and **Navaratri**.



### Kolattam

It is performed by young girls and women. It is named after kola, a stick of arm's length used by dancers. Kolattam is performed during Navaratri and other festivals like Janmashtami.



## Poikkal Kudirai Attam

It is a **Dummy Horse Dance**.

Kachchi Ghodi of Gujarat and Rajasthan are variants of the same.

Dancers carry a horse like figure on their hips.

Loud drumming is used during the performance of this dance.



## Kavadi Attam

It is performed by only males.

It is named after 'Kavadi' which the dancers carry on their shoulders.

Kavadi has a wooden pole and pots filled with coconut water or milk attached to its ends.

It is performed for Lord Murugan (known as Kartikeya, Skanda, Kumara, and Subrahmanya too).



## Rajasthan

### Ghoomar

- This dance derives its name from the word *ghoomna* which means 'to spin'.
- It is performed by women.
- Women swirl their decorated skirts to create a glittering and graceful effect.
- Dancers move in a circular form both clockwise and anticlockwise.
- It originated among Bhils of Rajasthan.
- Later on women from royal families of Jaipur also adopted it.
- This dance is performed on festive and auspicious occasions.



## Dang Lila

The dancers carry sticks in their hands. They strike them rhythmically with the music.

It resembles Raas dance of Gujarat but the sticks used in it are longer. It is generally performed during the festivals of Holi and Navaratri.



## Gorbandh

- In the deserts of Rajasthan, the women make a particular kind of ornament that is used in decorating camels. This dance is based on the making of this ornament.



## Terataal

This dance is particular to the women of the Kamad tribe. They tie thirteen small bells on their feet and hands and dance in the praise of their god, Baba Ramdev. This dance can go on through out the night.



# odisha

## Laudi Khela

- Also known as Gauda Nacha is a martial dance practiced in some coastal districts of Odisha.
- This dance is performed during Dola Purnima (Holi). The dance is dedicated to Krishna and his consort Radha.
- Each dancer carries two sticks, striking each other's sticks in a rhythmical manner. Singha (buffalo's horn) and flute usually accompany the dance.



## Ghumura Dance

- Ghumura dance is depicted in Sun Temple of Konark confirming this dance form is since the medieval period.
- Traditionally this dance is associated with Nuakhai and Dasahara celebration in Kalahandi and large parts of South Western Odisha.
- Ghumura was also used as a Darbari dance in the princely state of Kalahandi and played by the erstwhile Kalahandi state during war times.



## Goti Pua

- The word goti means 'one', 'single' and pua, 'boy', but the goti puas always dance in pairs.
- The goti puas are boy dancers who dress up as girls.
- A goti pua presentation is ably supported by a set of three musicians, who play the pakhawaj, the gini or cymbals and the harmonium.



## Baagha Naacha (Tiger Dance)

- The dancer (only males) paints his bare body with yellow and black stripes like that of a tiger.
- The dancers are accompanied by a drummer and a bell player who provides the music. The dance is nothing but acrobatic movement in rhythm.



# OTHER FOLK DANCES OF INDIA

## Chhau

The word Chhau originates from 'Chhaya' meaning shadow. Religious themes taken from Ramayana, Mahabharata, Puranas, Shaivism, Shaktism and Vaishnavism are portrayed.

It is a form of **mask dance** that uses rigorous martial movements to narrate mythological stories. Some narrations also use natural themes such as Sarpa nritya (serpent dance) or Mayur nritya (peacock dance). There are three main styles of Chhau dance

- **Saraikela Chhau in Jharkhand**
- **Mayurbhanj Chhau in Odisha**
  - artists do not wear masks
  - martial, tribal and folk traditions
- **Purulia Chhau in West Bengal**

**In 2010, UNESCO inscribed Chhau in the Representative List of Intangible Cultural Heritage of Humanity.**





- The Chhau dance of Eastern India -- **Orissa, Jharkhand, and West Bengal** – is a **blend of martial traditions, temple rituals, and folk** and popular performance of this region.
- episodes from the epics Mahabharata, Ramayana, Puranas, traditional folklore, local legends and abstract themes through the medium of dance and a music ensemble that consists primarily of indigenous drums.
- In its traditional context, the dance is intimately connected with the **festivals** and rituals of this region.
- Important among these is the **Chaitra Parva** celebrated in the month of April. The month of Chaitra celebrates the advent of spring and the start of the harvesting season.
- The melody is interwoven and is provided by reed pipes like the **Mohuri, Turi-Bheri and Shehnai**.
- Though **vocal music is not used in Chhau**, the melodies are based on songs from the **Jhumur folk repertoire, the devotional Kirtan, classical Hindustani 'ragas', and traditional Oriya sources**.
  - Dhol, Dhumsa, Nagada, Chadchadi and Jhanj provide accompaniment to Chhau dance.

Ministry of culture recognises it with other classical dances.

**Bhagavata Mela** is a (classical\*\*) Indian dance that is performed in Tamil Nadu, particularly the Thanjavur area.

It is **choreographed as an annual Vaishnavism tradition** in Melattur and nearby regions, and celebrated as a dance-drama performance art. The dance art has roots in a historic migration of practitioners of Kuchipudi, another Indian classical dance art, from Andhra Pradesh to the kingdom of Tanjavur.

**Yakshagana** is a traditional *theater*, developed in Dakshina Kannada, Udupi, Uttara Kannada, Shimoga and western parts of Chikmagalur districts, in the state of Karnataka and in Kasaragod district in Kerala that combines dance, music, dialogue, costume, make-up, and stage techniques with a unique style and form.

## Tarangamel

It is the folk dance of Goa that celebrates the youthfulness of the region. It is performed during Dussehra and Holi. The use of rainbow-like costumes with multi coloured flare and streamers make it a visual spectacle.



## Kabellia

It is a sensuous folk dance performed by the women of the Kalbelia Community of Rajasthan. The costumes and dance movement are similar to that of the serpents. 'Been' (wind instrument played by snake charmers) is the popular musical instrument of this dance form.

UNESCO has inscribed Kalbelia folk songs and dances in the Representative List of **the Intangible Cultural Heritage of Humanity in 2010.**



## Dangi

- It is based on one of the oldest folklores in Himachal Pradesh.
- The dance primarily involves female dancers.
- Performed during the harvest season in the temple of Goddess Naina Devi.
- One theme depicts the love story of a majestic king and a common village girl. Other depicts the business transactions between the client and the business.



## Dadra

It is the semi-classical form of dance popular in **Uttar Pradesh**, accompanied by the music of the same style. It was extremely popular among the courtesans of the Lucknow region.



## Jawara

Jawara is the harvest dance popular in the **Bundelkhand** region madhya Pradesh. The dance, which includes balancing a basket ariawar on the head, is accompanied by heavy instrumental music.



## Matki

Matki is performed by the women of **Malwa** region on the occasions of wedding and other festivities. It is mainly performed solo, while balancing a number of earthen pots on the head. Aada and Khada Nach are popular variants of the Matki dance.



## Gaur Muria (Bison horn)

Gaur Muria is an important ritualistic dance form of the Muria tribes who live in the **Bastar region of Chhattisgarh**. The dance imitates the movements of a bison and is performed in group by both men and women.



## Alkap

Alkap is a rural dance-drama performance prevalent in the **Rajmahal hills of Jharkhand and Murshidabad and Malda regions of West Bengal**. It is performed by troops of 10-12 dancers, accompanied by one or two lead singers known as gayens.

The troops perform popular folklore and mythological stories, in which the dance is interspersed with comical sketches known as **kap**. The dance is generally associated with the Gajan festival of Shiva.



## Biraha

Biraha dance along with its variant, Bidesia, is a popular form of entertainment in rural **Bihar**. It is a portrayal of the pain of the women, whose partners are away from home. However, this dance form is practised solely by males, who play the role of female characters as well.



## Jat-Jatin

Jat-Jatin is popular in **the Northern parts of Bihar**, especially in the regions of Mithila. This dance form is unique in its representation of the tender love and quarrel of a married couple.



## Paika

Paika is a martial folk dance performed in the Southern parts of Odisha. Paika is a form of **long spear**. The dancers are armed with wooden spears and shields, and show off their skills and agility in Infantiles formations. It has a martial arts character. The word Paika signifies battle.



## Danda-Jatra

The Danda Nata or the Danda Jatra is one of the oldest folk art of India. Mainly popular in **Odisha**, it is a unique blend of dance, drama and music. While it mainly narrates stories and lore about Shiva, the theme is generally social harmony and brotherhood.



## Thang Ta

Thang Ta is the exclusive martial dance form of **Manipur**. **Thang** means sword and **Ta** means spear. The dance performance is a unique display of skill, creativity and agility! which the performers enact a mock fight sequence – leaping to attack and defend.



## Rangma

The Rangma is the war dance of **the Nagas**. Dressed in colourful costumes, jewellery and Colourful headgears, the dancers enact mock war formations and traditions.





## Singhi Chham

The Singhi Chham is a popular mask dance of **Sikkim**.

The dancers are dressed in furry lion costumes symbolising the snow lion and pay tribute to Khang-Chen Dzong Pa (Kanchenjunga Peak).



## Mayilattam

Mayilattam is a folk dance of **Kerala and Tamil Nadu** in which young girls are dressed as peacocks, with colourful headgears, beaks and feathers. It is also known as **peacock dance**.

Similar dances include **Kalai Attam (bull dance)**, **Karadi Attam (bear dance)**, **Aali Attam (demon dance)**, and **Pampu Attam (snake dance)**.



## Butta Bommalu

Butta Bommalu literally means basket toys and is a popular dance form of the West Godavari district of Andhra Pradesh. The dancers wear masks of different characters, resembling toy like shapes, and entertain through delicate movements and non-verbal music.



## Padayani

Padayani is a martial dance performed in the Bhagavati temples of **Southern Kerala**. Padayani literally means rows of infantry, and it is a very rich and colourful affair. The dancers wear huge masks known as kolams, and present interpretations of divine and semi divine narratives.

Some of the popular characters are Bhairavi, Kalan (God of death), Yakshi and Pakshi, etc. It is performed to worship Goddess Kali.



## Chakyar Koothu

It is an art form of **Kerala**. It is a solo performance, where the performer dresses himself as a snake. It is combination of prose and poetry, and is generally a narration in Malayalam. It has been traditionally performed by the Chakyar community (a priestly caste). The performer wears a colourful headgear, a large black moustache and red spots all over body.



## Pata Kunitha

It is a popular dance form in the Mysore region. It is primarily a religious dance performed by men who use long bamboo poles decorated with colourful ribbons, known as putu. The colourful exuberance makes it a visual spectacle and is extremely popular among the masses of all religions. Puja Kunitha is a variant of this dance form popular in the region around Bengaluru and Mandya districts.



## Jhoomar

It is performed by **tribal Sikhs in Punjab** and adjoining areas during the harvest. It is performed in a circle. Movement of arms is the most important part, on the tune the drums. Costumes are same as in Bhangra. It was carried to India by the traders from Balochistan.



## Raut Naach

Performed in Chhattisgarh by the Yadav community, especially during the festival of Diwali.



## Karma Naach

It is performed during the tribal festival of 'Karma' by many tribes of Eastern India especially in the Chota Nagpur Plateau. Dancers form circle and dance with arms around each other's waist.



## Dumhal

It is performed in Jammu and Kashmir by the Wattal tribe. It involves colourful costumes with a tall conical hat for men. Performers dance and sing to the drum beats.

## Fugdi

It is performed in the Konkan region of Maharashtra and Goa during festivals by women. They dance in varied formations, mostly in circles or rows. It has many sub-types as per local customs.

## Cheraw

It is a folk dance of **Mizoram** and is performed using bamboo sticks. It is likely to have a foreign origin. Men tap long pairs of bamboo in rhythmic beats, and girls dance to the beats of bamboo.

## Dalkhai

Mostly performed during the festival of Dussehra in **Odisha**. It is performed by the tribes and many musical instruments are used. Events from Ramayana and Mahabharata, stories of Lord Krishna, etc. are represented. At the beginning and end of every stanza, a word signifying Girlfriend is used.



**Dumhal**

## Hulivesha

Performed in Coastal Karnataka, Hulivesha involves male dancers painted like the tiger who dance and portray an angry tiger to honour Goddess Durga whose favourite animal is tiger. It is generally performed during Navaratri festival.

## Tippani

Originating from Saurashtra region of Gujarat, it is performed exclusively by woman beat the floors with tippani (two long wooden stick joined by square wooden or iron block) beats of a folk song.

## Garadi

It is a famous folk dance of Puducherry, and is performed to celebrate the victory of Lord Rama over Ravana. The dancers distinguished as "Vanars" (Monkeys) celebrate this victory. Dancers wear 10 "Anjalis" (iron rings) on each of their legs.

## Tera Tali

Performed by "Kamar" tribe of **Rajasthan**. Women sit on the ground while performing Tera Tali and cymbals (Manjiras) are tied to different parts of the body of a performer, which is quite unique.

## Hojagiri

A famous folk dance of **Tripura**, Hojagiri involves movement of only the lower-half of the body by a group of four to six women or young girls. It is performed during Lakshmi puja. The female dancers balance earthen pitchers as well as other props while dancing.



**Hulivesha**



**Tera Tali**

## **Khukuri dance of Sikkim**

In this folk dance, Khukuri is used as a prop. This knife is the soul of Khukuri Naach. The dancers perform various tricks using the Khukuri while dancing on the beats.

**Cham dance** is a lively masked and costumed dance associated with some sects of Tibetan Buddhism and Buddhist festivals. The dance is accompanied by music played by monks using traditional Tibetan musical instruments. The dances often offer moral instruction relating to karuṇa (compassion) for sentient beings and are held to bring merit to all who perceive them.

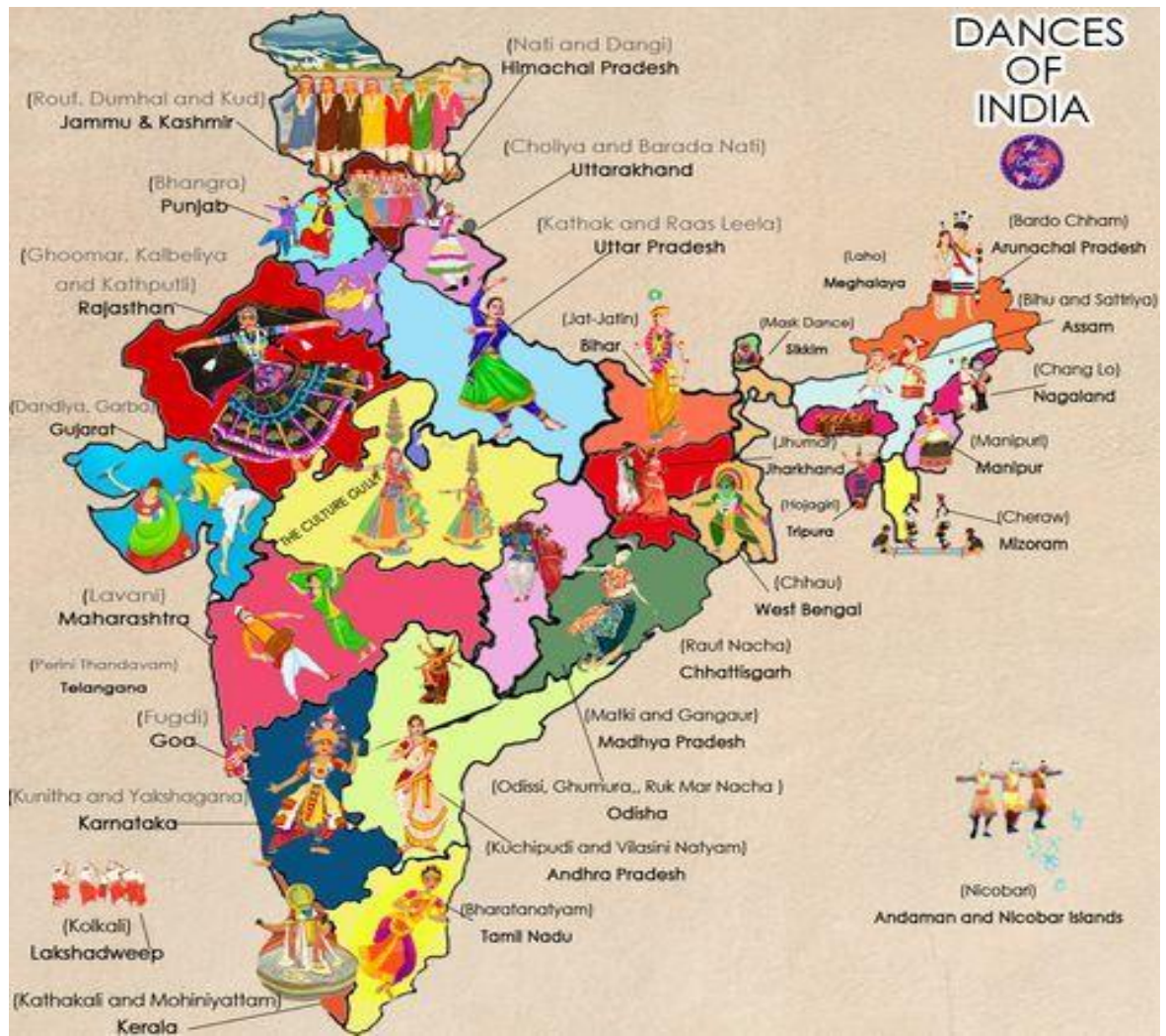
Chams are considered a form of meditation and an offering to the gods. The leader of the cham is typically a musician, keeping time using some percussion instrument like cymbals, the one exception being Dramyin Cham, where time is kept using dramyin.

Dances are performed in Lahaul and Spiti district, Sikkim, Dharamshala and Ladakh during cultural and religious festivals.

+ Bhutan Mongolia & Tibet

## **Dhediya dance - Prayagraj**

# DANCES OF INDIA





State of Origin	List of Folk Dances in India
Andhra Pradesh	Vilasini Natyam, Bhamakalpam, Veeranatyam, Dappu, Tappeta Gullu, Lambadi, Dhimsa, Kolattam.
Arunachal Pradesh	Buiya, Chalo, Wancho, Pasi Kongki, Ponung, Popir
Assam	Bihu, Bichhua, Natpuja, Maharas, Kaligopal, Bagurumba, Naga dance, Khel Gopal.
Bihar	Jata-Jatin, Bakho-Bakhain, Panwariya
Chhattisgarh	Gaur Maria, Panthi, Raut Nacha, Pandwani, Vedamati, Kapalik
Gujarat	Garba, Dandiya Raas, Tippani Juriun, Bhavai
Goa	Tarangamel, Koli, Dekhni, Fugdi, Shigmo, Ghode, Modni, Samayi nrutya, Jagar, Ranmale
Haryana	Jhumar, Phag, Daph, Dhamal, Loor, Gugga, Khor.
Himachal Pradesh	Jhora, Jhali, Chharhi, Dhaman, Chhapeli, Mahasu
Jammu & Kashmir	Rauf, Hikat, Mandjas, Kud Dandi Nach
Jharkhand	Alkap, Karma Munda, Agni, Jhumar, Janani Jhumar, Mardana Jhumar, Paika, Phagua
Karnataka	Yakshagana, Huttari, Suggi, Kuniitha, Karga
Kerala	Ottam Thullal, Kaikottikali
Maharashtra	Lavani, Nakata, Koli, Lezim, Gafa, Dahikala Dasavtar
Madhya Pradesh	Jawara, Matki, Aada, Khada Nach, Phulpati, Grida Dance, Selalarki, Selabhadoni
Manipur	Dol Cholam, Thang Ta, Lai Haraoba, Pung Cholom
Meghalaya	Ka Shad Suk Mynsiem, Nongkrem, Laho
Mizoram	Cheraw Dance, Khuallam, Chailam, Sawlakim, Chawnglaizawn, Zangtalam
Nagaland	Rangma, Zeliang, Nsuirolians, Gethinglim
Odisha	Savari, Ghumara, Painka, Munari
Punjab	Bhangra, Giddha, Daff, Dhaman, Bhand
Rajasthan	Ghumar, Chakri, Ganagor, Jhulan Leela, Jhuma, Suisini, Ghapal
Sikkim	Chu Faat, Sikmari, Singhi Chaam or the Snow Lion, Yak Chaam, Denzong Gnenha, Tashi Yangku
Tamil Nadu	Kumi, Kolattam, Kavadi
Tripura	Hojagiri
Uttar Pradesh	Nautanki, Raslila, Kajri, Jhora, Chappeli
Uttarakhand	Garhwali, Kumayuni, Kajari, Jhora, Raslila

# SANGEET NATAK AKADEMI

- It is India's national academy of music, dance and drama.
- It was **established in 1952** by Government of India.
- It is an autonomous body under Ministry of Culture.

## AIMS AND OBJECTIVES

- It co-ordinates the functioning of regional and state level institutions of dance, drama and music.
- It promotes research in Indian dance, drama and music.
- It establishes libraries and museums in all three fields.
- It encourages exchange of ideas among different regions related to all three fields.
- It encourages establishment of theatre centres.
- It encourages establishment of institutions to provide training in the art of theatre.
- It publishes literature on Indian music, dance and drama.
- It assists meritorious theatrical organizations.
- It encourages development of open-air theatre, children's theatre, amateur dramatic activities and rural theatres.
- It is responsible for reviving and preserving folk dance, folk music and folk drama in different regions of the country.
- It sponsors dance, drama and music festivals, seminars and conferences throughout the country.
- Outstanding achievement of individual artistes are recognized by it through awards, prizes and distinctions.
- It is responsible for maintenance of standards of education in music, dance and drama.

## Previous Years' Questions of Preliminary Examination

**1. Consider the following pairs of tradition vs State:**

**1. Chapchar Kut festival : Mizoram**

**2. Khongjom Parba ballad: Manipuri**

**3. Thang-Ta dance : Sikkim**

**Which of the pairs given above is/are correct? 2018**

(a) 1 only

**(b) 1 and 2**

(c) 3 only

(d) 2 and 3

**2. Consider the following pairs:**

**(i) Garba : Gujarati**

**(ii) Mohiniattam: Odisha**

**(iii) Yakshagana : Karnataka 2014**

**Which of the pairs given above is/are correctly matched?**

(a) (i) only

(b) (ii) and (iii) only

**(c) (i) and (iii) only**

(d) (i), (ii) and (iii)

**3. With reference to the famous Sattriya dance, consider the following statements:**

- (i) Sattriya is a combination of music, dance and drama.**
- (ii) It is a centuries-old living tradition of Vaishnavites of Assam.**
- (iii) It is based on classical Ragas and Talas of devotional songs composed by Tulsidas, Kabir and Mirabai.**

**Which of the statements given above is /are correct?**

- (a) (i) only
- (b) (i) and (ii) only
- (c) (ii) and (iii) only
- (d) (i), (ii) and (iii)**

**4. In the context of cultural history of India, a pose in dance and dramatics called 'Tribhanga' has been a favourite of Indian artists from ancient times till today. Which one of the following statements best describes this pose?**

- (a) One leg is bent and the body is slightly but oppositely curved at waist and neck**
- (b) Facial expressions, hand gestures and make-up are combined to symbolise certain epic or historic characters
- (c) Movements of body, face and hands are used to express oneself or to tell a story
- (d) A little smile, slightly curved waist and certain hand gestures are emphasised to express the feelings of love or eroticism

**2013**

2012

5. **How do you distinguish between Kuchipudi and Bharatnatyam dance ?**

**(i) Dancers occasionally speaking dialogues are found in Kuchipudi dance but in Bharatnatyam.**

**(ii) Dancing on the brass plate by keeping the feet on its edges is a features Bharatnatyam but Kuchipudi dance does not have such a form of movement**

**Which of the statements given above is/are correct?**

**(a) (i) only**

(b) (ii) only

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

2001

6. Match List I with List II and select the correct Codes

	List-I (Dancer)		List-II (Dance)
A.	Kalamandalam Kshemavathy	(i)	Kathakali
B.	Kottakkal Sivaraman	(ii)	Manipuri
C.	Lakshmi Viswanathan	(iii)	Mohiniattam
D.	N Madhabi Devi Dance	(iv)	Bharatnatyam

	A	B	C	D
(a)	(i)	(iii)	(ii)	(iv)
(b)	(iii)	(i)	(iv)	(ii)
(c)	(i)	(iii)	(iv)	(ii)
(d)	(iii)	(i)	(ii)	(iv)