

## Basic Theory:

- **Summary of BhaRaTaNatyam**

*'bhava'* (emotion)  
*'raga'* (melody),  
*'taal'* (rhythm)  
*'Natyam'* (dance)

Bharatanatyam is one of the 7 Classical dance styles in India and belongs to the South Indian state of Tamil Nadu. In the past it was known by names "Desiattam" or "Sadir" and was practiced and performed in the temples by a class of dancers known as the Devadasis. It was a part of the religious rituals and has a long and reach past. The kings and the princely courts patronized the temples, as well as the various traditions sustaining the dance form.

Well known 'Thanjavoor Brothers', Ponnayya, Chinnayya, Sivanandam and Vativelu systematically regularized the modern Bharatanatyam. Adavus and Margam ,as we practice today, were analyzed, named and grouped together by these talented musicians in early 19<sup>th</sup> century.

The main features of Bharatanatyam are symmetrical movements that are mostly executed either in straight lines or triangles and rhythmical patterns or the beats that dancer produces by means of different footwork following and even exploring and challenging the musical accompaniment.

Theory and technique of Bharatanatyam are based on the literal works 'Natyasastram' and 'Abhinaya Darpanam'.

Bharatanatyam is following Carnatic classical Indian music system. The instruments used are Veena, Flute, Mridangam and Violin.

Rhythmical accompaniment is provided by 'Nattuvanar' setting the Thaalam using hand symbols and reciting 'Sollukatu'.

Vocalist is setting the mood of the dance by singing out the lyrics of the song that dancer interprets through Abhinaya or expression.

Bharatanatyam's origion is based on a solo dance form, however it does have influence of Yakshagana and Kuruvanji traditional dance dramas.

- **Mythological origin of Indian Classical Dance:**

*Mythological origin of Indian Dance is documented in Natyashastra -'Science of Dramaturgy' written by sage Bharatha, between 500 BCE and 300 CE.*

*Bharatha attributes the origin of the art of Bharatanatyam to the Divine and devotes the 1<sup>st</sup> chapter, to the 'the making of dance':*

Indra, king of the Gods was concerned about the degradation of moral standards stemming from uncontrolled sensual desires, so he approached Brahma and asked him to create a form of pleasure that would provide entertainment while quelling these desires. So Brahma created the *Natya veda*, the fifth Veda, taking elements from each of the four traditional Vedas. When fifth veda was compiled it was taught

# Bharatanatyam Theory Notes

**Shasha Hu**



## **Bharatanatyam Theory Notes :**

*The Oxford Handbook of Film Theory* Kyle Stevens, 2022 Poses timely questions about the state of cinema today Looks beyond canonical film theory and practitioners Revitalizes an essential part of the discipline's identity Offers provocative new arguments from leading film scholars Book jacket

*Bharatnatyam* Micky Verma, 2023-11-07 Bharatanatyam an Indian classical dance form a study

**Dance [and] Theory** Gabriele Brandstetter, Gabriele Klein, 2014-03-15 Both the identity of dance and that of theory are at risk as soon as the two intertwine This anthology collects observations by choreographers and scholars dancers dramaturges and dance theorists in an effort to trace the multiple ways in which dance and theory correlate and redefine each other What is the nature of their relationship How can we outline a theory of dance from our particular historical perspective which will cover dance both as a practice and as an academic concept The contributions examine which concepts interdependencies and discontinuities of dance and theory are relevant today and promise to engage us in the future They address crucial topics of the current debate in dance and performance studies such as artistic research aesthetics politics visibility archives and the next generation

Scripting Dance in Contemporary India Maratt Mythili Anoop, Varun Gulati, 2016-01-07 As stories of Indian dance's renaissance span almost a full century there has emerged a globally dispersed community of Indian dancers scholars and audiences who are deeply committed to keeping these traditions alive and experimenting with traditional dance languages to grapple with contemporary themes and issues Scripting Dance in Contemporary India is an edited volume that contributes to this field of Indian dance studies The book engages with multiple dance forms of India and their representations The contributions are eclectic including writings by both scholars and performers who share their experiential knowledge There are four sections in the book section I titled Representations has three chapters that deal with textual representations and illustrations of dance and dancers and the significance of those representations in the present Section II titled Histories in Process consists of two chapters that engage with the historiographies of dance forms and suggest that histories are narratives that are continually created In the third section Negotiations the four chapters address the different ways in which dance is embedded in society and the different ways in which the aesthetics of a form has to negotiate with social economic and political imperatives The final section Other Voices Other Bodies brings voices which are outside the mainstream of dance as serious art

Ishtyle Kareem Khubchandani, 2020-07-16 Ishtyle follows queer South Asian men across borders into gay neighborhoods nightclubs bars and house parties in Bangalore and Chicago Bringing the cultural practices they are most familiar with into these spaces these men accent the aesthetics of nightlife cultures through performance Kareem Khubchandani develops the notion of ishtyle to name this accented style while also showing how brown bodies inadvertently become accents themselves ornamental inclusions in the racialized grammar of desire Ishtyle allows us to reimagine a global class perpetually represented as docile and desexualized workers caught in the web of global capitalism The book highlights a different kind of labor the embodied

work these men do to feel queer and sexy together Engaging major themes in queer studies Khubchandani explains how his interlocutors performances stage relationships between colonial law and public sexuality film divas and queer fans and race caste and desire Ultimately the book demonstrates that the unlikely site of nightlife can be a productive venue for the study of global politics and its institutional hierarchies Journal of Dramatic Theory and Criticism ,1989 *Wonder in South Asia* Tulasi Srinivas,2023-11-01 The experience of wonder encompassing awe bewilderment curiosity excitement fear dread mystery perplexity reverence surprise and supplication and the ineffable quality of that which is wondrous have been entwined in religion and human experience Yet strangely wonder in non western societies including South Asia has rarely been acknowledged or understood This groundbreaking volume brings together historians and ethnographers of South Asia including leading and emerging scholars to consider the place and meaning of wonder in such varied joyful tense and creative sites and moments as Sufi music performances in Gujarat Tamil graveyard processions trans women s charitable practices Kipling s Orientalist tales village Kuchipudi dance performances and Rajasthani healing shrines Offering a synthetic and scholarly reading of wonder that speaks to the political aesthetic and ethical worlds of South Asia these essays redefine the nature and meaning of wonder and its worlds Taken together they provide an invaluable research tool for those in the fields of Asian religion religion in context and South Asian religions in particular Bharatanatyam, Yesterday, Today, Tomorrow ,1985 Contributed articles **Intercultural Communication and Creative Practice** Laura Lengel,2004-09-30 Lengel takes the reader on a journey from India and Romania where women preserve cultural rituals through mourning songs to South Africa where the body is a site of struggle for meaning and power in contemporary dance This volume examines the interrelationship of cultural and national identity ethnicity gender performance and lived experience It offers an understanding of how music and dance function within the lives of its performers and audiences and how they embody meaning carry social value and act as a vehicle for intercultural communication This book analyzes the communicative impact of women s cultural products and creative practice and creates links across disciplines such as communication cultural studies and performance studies Contributors have lived researched and performed in the United States Australia Belize Barbados Canada China England India the Pacific Romania and Yemen Their chapters address women s creative performance as a means of political and ideological expression **Sruti** ,2005 **Attitudes & Arabesques** ,2000 **Dance Research Journal** ,1975 **JSL** ,2006 Shanmukha ,2010 Cultural Rhythms in Emotions, Narratives and Dance Nita Mathur,2002 With reference to tribal traditions of India **International Books in Print** ,1997 The Book Review ,1999 *The World in the Classroom* ,1972 **Thought** ,1962 *Dance of India* David Waterhouse,1998 Contributed articles

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