

QUICK REVISION MODULE **2024** -ART AND CULTURE- UPSC PRELIMS

वेदान्त र्ष निवेद्य



Historical background

- **Shiva's Tandava**
Nataraj sculpture.
- **Bhimbetka caves**
Engravings of community dancing.
- **Sculpture of Bronze dancing girl**
(Harappan civilisation).
- **Bharata Muni's Natya Shastra**
First formal mention of dance.



Two basic aspects of dance as mentioned in Natya Shastra:

Lasya	Tandava
Denotes grace, bhava, rasa and abhinaya . It is symbolic to the feminine features of dance.	Symbolic to the male aspects of dance and has more emphasis on rhythm and movement .



tandava

Three basic elements of dance as mentioned in Abhinaya Darpan (Nandikeshwara Nandi):

Nritta	Basic dance steps without any expression or mood.
Natya	Dramatic representations elaborated through dance.
Nritya	Sentiment and the emotions evoked through dance.

Classical Dances of India

- Tamil Nadi:** Bharatnatyam
- Kerala:** Mohiniattam
- Kerala:** Kathakali
- Andhra Pradesh:** Kuchipudi
- Odisha:** Odissi
- Manipur:** Manipuri
- Uttar Pradesh:** Kathak
- Assam:** Sattriya



NOTE: Ministry of Culture has recognised **nine classical dance** forms including **Chhau**.

Nine Rasas/Emotions		
Shringaara: Love	Roudra: Anger	Bibhatsa: Disgust
Veera: Heroism	Shaant: Peace and tranquillity	Haasya: Laughter and comedy
Karuna: Tragedy	Bhayanak: Horror	Adbhuta: Wonder



Bharatnatyam

- **Oldest** among all classical dances.
- Derives its name from **Bharata Muni** and '**natyam**' means dance.
- **Sadir** - Solo dance performance by the temple dancers or **devadasis**.
- It was also referred to as '**Dashiattam**'.
- **Fire dance**: Movements resemble flame in human body.
- Equal emphasis is given on both Tandava and Lasya.

Elements:-

1. **Alarippu** - Introductory piece to seek blessings of God.
2. **Jatiswaram** -Nritta component devoid of expressions.
3. **Shabdham** - Dramatic element with expressed words (abhinaya).
4. **Varnam** - Nriya component having dance and emotions.
5. **Padam** - Mastery over the abhinaya by the artist.
6. **Jawali** - Short love-lyrics performed at a faster tempo.
7. **Thillana** - Concluding performance.

- **Kataka Mukha Hasta**: Three fingers joined to symbolise 'Om'.
- **Ekcharya lasyam**: Knees are bent, and weight equally distributed across both feet.
- **E. Krishna Iyer**: Freedom fighter who revived the dance.



bharat
natyam

Kuchipudi

- Derives name from **Kusselavapuri** or **Kuchelapuram** village.
- Siddhendra Yogi: Formalised the tradition in 17th century.
- Bhagavathalu: Male temple dancers (Theme: Bhagavat purana stories).
- Patronage of the Vijayanagar and Golcond rulers.



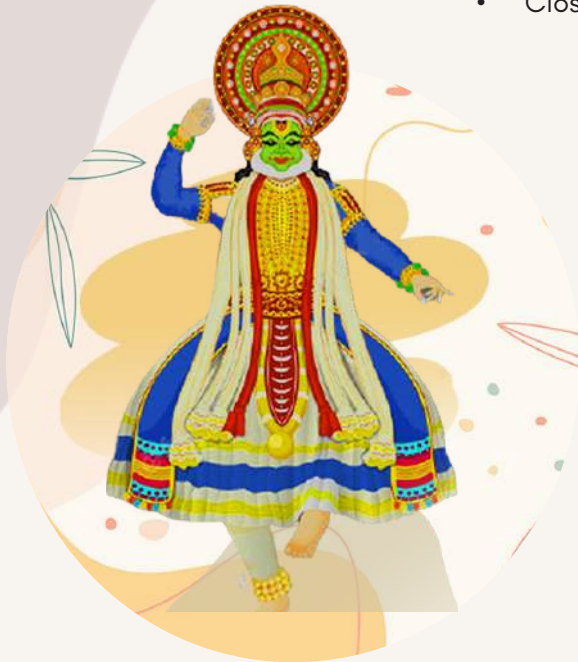
1. Predominance of **Shringaara Ras**.
2. **Daaru**: Introduction by the characters with dance and song.
3. Involves all three components: Nritta, Nriya and Natya.
4. **Drance-drama**: Dancer may combine the role of a singer.
5. Accompanied by Carnatic music and recital is in Telugu.
6. Musical instruments: Violin and Mridangam.

Features:-

- Both group and solo elements are there. Some solo elements:
 1. **Manduk shabdham** - Tells the story of a frog.
 2. **Tarangam** - Dancer performs with feet on the edges of a brass plate and balancing a pot of water on the head or a set of diyas.
 3. **Jala Chitra Nriyam** - Dancer draws pictures on floor with toes.
- Revival: Balasaraswati, Ragini Devi and Lakshminarayan Shastry.

kuchipudi

Kathakali



Katha = story and Kali = drama.

- It is also called as the 'ballad of the east'.
- Evolved from two dance-drama, Ramanattam and Krishnattam.
- Closely related to Koodiyattam and other ancient martial-arts.

Features:-

1. Essentially an all-male troupe performance.
2. Minimal use of props, elaborate facial make up with head gear.

• **Colours and their significance:**

1. Green - Nobility, divinity and virtue.
2. Red patches beside the nose - Royalty.
3. Black - Evil and wickedness.
4. Yellow - Saints and women.
5. Completely red painted face - Evil.
6. White beard - Higher consciousness and divinity.

- **Themes:** The stories in epics and puranas.
- **Language:** Manipravalam (mixture of Malayalam and Sanskrit).
- **Navarasas:** 9 facial expressions for different emotions.
- Generally performed in open air with brass lamp for lighting
- **Musical instruments:** Drums, chhenda and maddala.
- **Revival:** V. N. Menon under patronage of Mukunda Raja.

kathakali

Mohiniattam

Dance of an Enchantress (Mohini= beautiful woman; attam= dance).

Features:

1. Combines grace and elegance (Bharatnatyam) with vigour (Kathakali).
2. Absence of thumping of footsteps and the footwork is gentle.
3. Narrates the story of the feminine dance of Vishnu.
4. Lasya aspect (beauty, grace) of dance is dominant and is mainly performed by female dancers.
5. Costume: White and off-white sarees with gold color brocade.
6. No elaborate facial make-up.

- **Musical instruments:** Cymbals, veena, drums, flute, etc.
- **Revival:** V. N. Menon and Kalyani Amma.



mohiniattam



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Odissi

Earliest example: Udayagiri-Khandagiri caves.

- Gotipuas: Young boys dressed as females.
- Nartala: Variant of odissi practised at royal courts.
- Odra nritya' mentioned in Natya Shastra was practised by maharis and patronised by Jain king Kheravela.

Features:-

- **Tribhanga posture:** Three-bended form of the body.
- **Chowk posture:** Hands spread out depicts masculinity.
- Lower body largely remains static.
- Hand gestures to convey expressions.
- **Mobile sculpture:** Dancers create intricate geometrical shapes and patterns with her body.
- Hindustani classical music is used for performance.
- **Lyrics:** Gita Govinda (Jayadeva) and local compositions.
- **Musical instruments:** Manjira, Pakhawaj, Sitar, Flute,

Elements:-

1. **Mangalacharan:** Beginning, flower is offered to mother earth.
 2. **Batu nritya:** It has the Tribhanga and the Chowk postures.
 3. **Pallavi:** Includes facial expressions and representation of song.
 4. **Tharijham:** Pure dance before the conclusion.
- **Concluding is of two types:**
 1. Moksha (joyous movements signifying liberation).
 2. Trikhanda majura (performer takes leave of gods, audience and stage).
 - International acclaim: Charles Fabri and Indrani Rehman.



Manipuri



- Celestial dance of Shiva and Parvati in the valleys of Manipur.
- Origin can be traced to festival of Lai Haraoba.
- Gained prominence with advent of Vaishnavism in 15th century.

Features: -

1. Emphasis on devotion and not sensuality.
2. Faces covered with thin veil and expression is of less importance.
3. Slow and gracious movements of hand and knee positions.
4. Generally performed by females wearing unique long skirts.
5. Naga Bandha mudra: Body is connected in shape of '8'.
6. Theme: Ras Leela (Radha-Krishna love story), compositions of Jayadeva and Chandidas.
7. Musical Instruments: Drum (pung), flute, khartals, dhols, etc.

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

- Revival: Raja Bhag Chandra of Manipur in 18th century. Rabindranth Tagore introduced it in Santiniketan.

Manipuri

Kathak

- **Kathika:** Story-tellers recite verses of epics with gestures and music.
- **Mughal era:** Lascivious style and became court dance. Influenced by Persian costumes and styles of dancing.

Gharanas:-

1. **Lucknow (Nawab Wajid Ali Khan):** Importance on expression and grace.
2. **Jaipur (Bhanuji):** Emphasis on fluency, speed and long rhythmic patterns.
3. **Raigarh (Raja Chakradhar Singh):** Emphasis on percussion music.
4. **Banaras (Janakiprasad):** Greater use of floorwork and emphasis on symmetry.

Elements:-

1. Ananda: Introductory item- dancer enters the stage.
 2. Thaata: Soft and varied movements.
 3. Todas and Tukdas: Small pieces of fast rhythm.
 4. Jugalbandi: Competitive play between dancer and tabla player.
 5. Padhant: Dancer recites and demonstrates complicated bols.
 6. Tarana: Pure rhythmic movements before the end.
 7. Kramalaya: Concluding piece- intricate and fast footwork.
 8. Gat bhaav: Dance without any music or chanting.
- Generally accompanied with dhrupad music. Taranas, thumris and ghazals were also introduced during the Mughal period.
 - Revival: Lady Leela Sokhey in the twentieth century.

- **Intricate use of footworks and pirouettes.**

Sattriya

- **Introduced by Shankaradeva in 15th century A.D in Assam.**
- Sattras: Vaishnava monasteries.
- Amalgamation of dance forms of Assam (Ojapali, Devdasi, etc.).
- Focus is on the devotional aspect of dance.
- Bhokots: Male monks who generally perform in groups.
- Borgeets: Songs or composition of Shankaradeva.

Costumes:-

1. Male - Dhoti, and 'Paguri' (turban)
 2. Female - Traditional Assamese jewellery, 'Ghuri' and 'Chador' made in Pat silk.
 3. Waist cloth is worn by both men and women.
- Musical Instruments: **Khol (drum), Cymbals (Manjira) and flute.**
 - Modern form - Gayan-Bhayanar Nach and Kharmanar Nach.



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Folk Dances of India

Chhau

Folk dances in UNESCO's Representative List of Intangible Cultural Heritage of Humanity

- It originates from Chhaya meaning shadow.
- Vigorous martial movements to narrate mythological stories.
- Examples: Sarpa (serpent) nritya, Mayur (peacock) nritya, etc.
- **Three main styles-**
 1. Saraikella Chhau (Jharkhand): With mask.
 2. Mayurbhanj Chhau (Odisha): Without mask.
 3. Purulia Chhau (West Bengal): With mask.



chhau

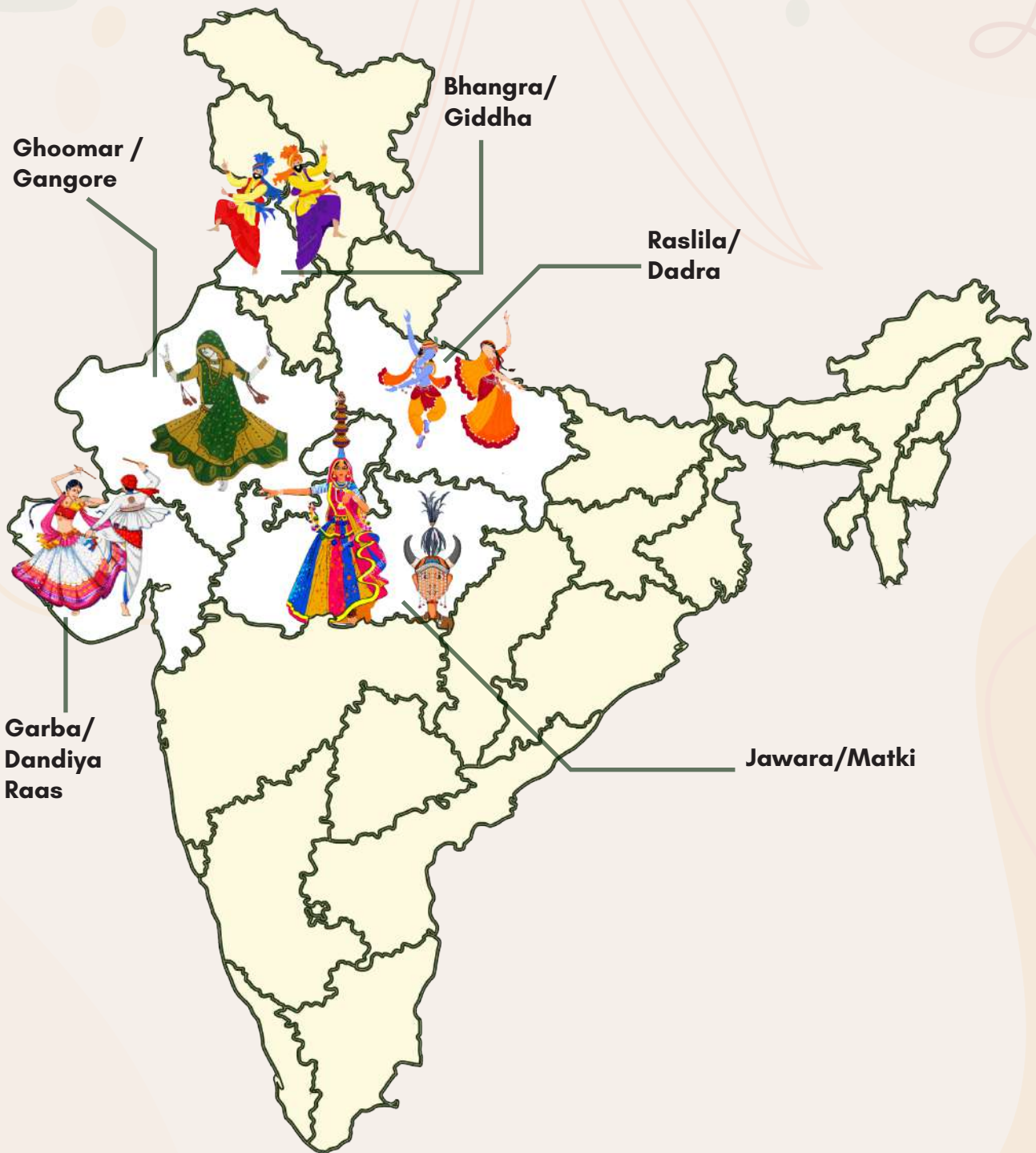


Kalbelia

- **Popular folk dance of Rajasthan.**
- It is performed by the women of Kalbelia community.
- Costumes and dance movement: Similar to that of serpents.
- Been is the popular musical instrument.



kalbelia



Other Folk dances

Garba	Gujarat, performed during Navaratra.
Dandiya Raas	Gujarat, lively dance with polished sticks or dandiya.
Tarangamel	Goa, performed during Dussehra and Holi with rainbow-like costumes.
Ghoomar / Gangore	Rajasthan, performed by the women of the Bhil tribe.
Charba	Himachal Pradesh, performed during Dussehra.
Bhangra/Giddha	Punjab, Bhangra is the highly energetic folk dance of male. Giddha is the female counterpart of Bhangra.



Raslila	Uttar Pradesh, theme: love stories of Radha and Krishna.
Dadra	Uttar Pradesh, extremely popular among courtesans of Lucknow.
Jawara	Madhya Pradesh (Bundelkhand), harvest dance: balancing a basket full of jawar on the head.
Matki	Madhya Pradesh (Malwa), performed by women on the occasions of wedding and other festivities, balancing a number of earthen pots on the head.
Gaur Maria	Chhattisgarh (Bastar), ritualistic dance by Maria tribes. It imitates the movements of a bison and is performed in group.
Alkap	Jharkhand (Rajmahal hills) and West Bengal (Rajshahi, Murshidabad and Malda), rural dance-drama.
Biraha	Bihar, popular variant- Bidesia. It is a portrayal of pain of the women, whose partners are away from home. Performed solely by males, who play the role of female characters as well.
Paika	Odisha, martial folk dance. Paika is a form of long spear. The word Paika signifies battle.
Jat-Jatin	Bihar (Mithila), representation of tender love and quarrel of a married couple.
Jhumar	Jharkhand and Odisha, harvest dance performed by tribal people. Two variations - Janani(women) Jhumar and Mardana(men) Jhumar.
Danda-Jatra	Odisha, it is a unique blend of dance, drama and music.
Bihu	Assam, performed in group by both men and women.
Thang Ta	Manipur, exclusive martial dance. Thang means sword and Ta means spear.
Rangma/Bamboo dance	Nagaland, war dance of the Nagas.
Singhi Chham	Sikkim, mask dance with furry costumes, symbolising the snow lion.
Kummi	Tamil Nadu and Kerala, performed by women standing in a circular formation in absence of any accompanying music.
Mayilattam	Kerala and Tamil Nadu, young girls are dressed as peacocks, with colourful headgears, beaks and feathers.



Burrakatha	Andhra Pradesh, a single performer narrates stories from Puranas.
Butta Bommalu	Andhra Pradesh, It literally means basket toys. The dancers wear masks of different characters, resembling toy like shapes.
Kaikottikali	Kerala, temple dance by both men and women during Onam.
Padayani	Kerala, martial temple dance. It literally means rows of infantry. The dancers wear huge masks known as kolams.
Kolkali-Parichakali	Kerala and Lakshwadeep, martial dance. Kol = stick and Paricha = shield.
Bhootha Aradhane	Karnataka, it means devil worship, idols depicting devils are placed on a plinth and the performer then dances vigorously.
Pata Kunitha	Karnataka (Mysore), religious dance performed by men. They use long bamboo poles decorated with colourful ribbons, known as pata.
Chakyar Koothu	Kerala, a solo performance, where the performer dresses himself as a snake, traditionally performed by Chakyar community.
Jhoomar	Punjab, performed by tribal sikhs.
Karma Naach	Eastern India (Chota Nagpur plateau), performed during tribal festival of 'Karma'.
Raut Naach	Chhattisgarh, performed by the Yadav community during Diwali.
Dumhal	Jammu & Kashmir, performed by Wattal tribe in colourful costumes with a tall conical hat for men.
Fugdi	Goa (Konkan), performed by women.
Cheraw	Mizoram, performed using bamboo stick.
Dalkhai	Odisha, performed during Dussehra.