

ABHINAYAA

INSTITUTE OF RESEARCH & FINE ARTS (REGD.)

NRITYA PRABHA – I (100 MARKS)

A. ANSWER THE FOLLOWING FROM THE PASSAGE BELOW:

PASSAGE: - 1

(25 MARKS)

HISTORY AND REVIVAL OF BHARATANATYAM

The intimate association of dance with religion and as a ritual, a form of worship in the temples is well established. The institution of devadasis contributed in preserving this art. In ancient times, the system of dedicating young dancers to the temples as devadasis seems to have prevailed.

Dance has a special mention in two important Tamil works. Shilapadikaran and Manimekalai of the sangam age (500 B.C-500 A.D)

The sacred texts of Shaivaganas described the mode of worship and referred to the dancing girls in the service of god. The temples were not only places of communication between man and God, but also but also strongholds of the arts. In the beautiful Nata Mandapas (dance halls) of the magnificent temples, the devadasis used to perform ritual dances as offering to the presiding gaities.

LITERARY EVIDENCE

From the creative literature in tamil, telegu and kannada, one can easily conclude that tha dance was a vigorous and living art. Durung the Maratha rule (1674 A.D-1854 A.D) over Tanjore the art of Bharatanatyam received considerable importance. King shahji (1684-1711) wrote nearly 500 padams. The Marathi padams are found in the form of palm leaf manuscripts. These manuscripts are preserved in Saraswathi Mahal Library at tanjore. King Tulaja ii (1763-87) wrote Sangita samrita which deals with Adavus, the basic dance steps, and is a landmark in the dance literature. Diring the reign of King serfoji ii (1798-1832) the tradition of bharatnatyam received a definite shape from the tanjore quarttete CHINNAYA, PONNAYYA, VADIVELU AND SHIVANANDAM. The four brothers who were disciples of the composer Muthuswami Dikshitar, one of the trinity of carnic music

MYTHOLOGICAL ORIGIN OF DANCE

The legend traces the origin of dance to the divine source where God themselves were dancers. BHARATA the author of the great treatise 'NATYASHASTRA (the only comprehensive encyclopedia on dance, drama and music) has regarded the origin of dance from Brahma, the creator. According to him Brahma at the request of Indra and other deities created the fifth veda by going into deep yogic trance and meditated on the essence of the four Vedas already present.

BRAHMA CREATED THE FIFTH VEDA CALLED THE NAATYA VEDA FROM THE ESSENCE FROM EACH OF THE FOLLOWING:

1. RIG VEDA-the words or the lyrical content
2. YAJUR VEDA-the gestures or the abhinaya
3. SAMA VEDA - music and chants
4. ATHARVA VEDA-sentiments and emotions

Unlike other Vedas natya veda could be heard by the shudras. Its main purpose was to provide moral and spiritual truths besides pleasure and delight to ears and eyes of all irrespective of their caste.

With the creation of this veda, Lord Brahma instructed Bharatha and his disciples to present the first dramatic presentation before Lord Shiva. Lord Shiva being dancer himself was impressed. Lord Shiva then taught the principles of this art to his devoted disciple Tandu (tandav dance) and to parvathi (lasya) and thus the harmony of the masculine and feminine movements in the dance was blended symbolically. Bharata learned the art from Tandu and Parvathi and brought the art from the heavens to teach it to the people of earth.

REVIVAL

Between the period 1500-1920, bharatha natyam as a performing art took a back seat. Under the British rule, the art of dance suffered a lot on account of several reasons. The political instability and the loss of patronage resulted in a setback for the art of dance. The British system of education did not give any recognition to dance as a subject of study.

The early decades of the 20th century saw a revival on account of few curious westerners and dancers like ANNA PAVLOVA, RUTH ST. DENIS and TED SHAWN from USA and Indian dedicated pioneers like E. KRISHNA IYER, Dr. RUKMINIDEVI ARUNDALE etc.

E KRISHNA IYER

In 1926 E. KRISHNA IYER, a young lawyer played an important role in the revival of bharatnatyam. He used to perform on various platforms by donning an attire of female dancer to remove the stigma attached to the art. In 1927, he organized the first 'All India Music Conference' at Chennai, during the session of the Indian National congress and as an offshoot of the conference the MUSIC ACADEMY was born in 1928. For a decade he worked as a secretary.

RUKMINI ARUNDALE

With the arrival of RUKMINIDEVI a new chapter opened in the history of bharatanatyam. She improvised the style to raise the status of dance. She took lessons from Mylapore Gauramma and Pandannalur Meenakshi Sundaram. Later she removed the unpleasant elements from dance and devised artistic costumes, used padams with spiritual import and thus contributed in removing the stigma of eroticism. 'KALAKSHETRA' the institute found by her was a meeting place for great artists, scholars, musicians and gurus.

QUESTIONS: - (5 marks each)

1. Mention the literary evidence in history of bharatanatyam?
2. Explain the mythological evidence of dance?
3. Write about the revival of dance and about (any one)
 - a. E. Krishna iyer
 - b. Rukmini Arunadale
4. BRAHMA created the 5th Veda, explain?
5. 'Dance is a form of worship' explain your opinion about it?

B. ANSWER THE FOLLOWING FROM THE PASSAGE BELOW:

PASSAGE 2

(40 marks)

Bharatanatyam is the main classical dance of Tamil Nadu inherited from the devadasis before 2000 years. It is derived from the word "BHARATHA" meaning world. The origin of Bharatanatyam was as follows;

All devas including INDRA requested brahma deva to produce an art which includes all the Navarasas. Lord Brahma then took words from Rig veda, music from Samaveda, Abhinayaa from Yajurveda and navarasa from Atharvaveda and created Bharatanatyam. His first student was Bharata muni who formulated the Natyashastra as the fifth Veda and taught this art to his hundred sons.

Bharatanatyam enumerates 108 Karanas (primary poses of limbs) and 32 Angaharas (combination of Karanas). Bharatanatyam principle can be discussed under two broad classifications namely Nritta and Abhinaya. Bharathanatyam has a systematic beautiful base, wherein dance follows the direction and rules laid down by eminent scholars like Bharatha, Nandhikeshwera and others. Nritta is a pure dance movement and Abhinaya is the facial expression. Another important feature is the Ardhamandali position, where the knees are bent to half their level and the feet face sideways. Ardhamandali is necessary because the entire dance movement is done in this position. In addition to the bent knees, arms are either extended out or placed firmly at the waist, this provides the dancer geometrically with a series of triangles foot synchronization or in other words, the co-ordination of feet, knees, toes, arms and hands is very important and is termed as an adavu. The adavus vary in with a Tala of any

composition. This enables the dances to reveal artistic talent. Knowledge and originality. The important dance forms of Bharathanatyam usually performed on stage are Alarippu, Jathiswaram, Sabdam, Varnam, Padam and Thillana. In addition to these some perform Pushpanjali, Kautvam ect. Slokas and Viruttams are also recited on stage. Bharatanatyam includes hand gestures, Pada bhedas, Dristi bhedam etc. Navarasas are expressed through facial expression. Four brother from Tanjore, Chinnaiya, Ponnaiya, Vadivelu, and Sivanandam crystallized Bharatanatyam as a solo dance style which is a remarkable contribution.

FILL IN THE BLANKS

(1 MARK EACH)

1. Bharatanatyam is the main classical dance of _____.
2. It is derived from the word _____ meaning world.
3. It is inherited from the devadasis before _____ years.
4. _____ has the fifth Veda.
5. Bharatanatyam enumerates _____ and _____.

ANSWER THE FOLLOWING QUESTIONS: -

1. Explain about Bharatanatyam in detail? (5 marks)
2. Name the Vedas, Bhedas and about 4 brothers.? (5 marks)
3. Explain Nritta, Nritya and Natya? (5 marks)
4. Explain the important dance forms of Bharatanatyam usually performed on stage? and explain Alarippu and Jathiswaram? (10 marks)
5. Explain 9 classical dance in detail? (10 marks)

C. What is thalam? Explain the following thalam with notations. (20Marks)

1. Tisra Ata Thalam.
2. Sankirna Rupaka Thalam.
3. Mishra Jampa Thalam.
4. Khanda Druva Thalam.
5. Chaturasra Natya Thalam.

D. ESSAY on taking up dance as a profession?

(15marks)