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Classical dance forms of india

Performance art rooted in religious Hindu music theatre Part of the series about culture india history People Languages Assamese Bengal Bodo Dogri Gujarati Hindi Kannada Kashmir Konkani Maithili Malayalam Manipuri Marathi Nepalese Odia Punjabi Sanskrit Santali Sindhi Tamil Telu Urdu Mythology and Folklore Mythology Folklore Indian Epic Poetry Vedic Mythology Buddhist Mythology Cuisine Religion Artistic Architecture Sculpture Painting Literature Indian Poetry Music and Performing Arts Music Performing Arts Theatre Media Radio Television Sports Monuments World Heritage Monuments Symbols Flag Coat of Arms India portal</indian classical dance or 'Shastriya Devesh' is an umbrella term for various performing arts rooted in religious Hindu styles of musical theatre,[1][2][3] whose theory and practice can be traced back to Natya Shastra's Sanskrit text. [4] [5] [6] The number of recognised classical dances varies from eight to more, depending on the source and the scholar. The Academy of Sangeet Natak recognizes eight – Bharatanatyam, Kathak, Kuchipudi, Odissi, Kathakali, Sattriya, Manipuri and Mohiniyattam. [8] Scholars like Drid Williams add Chhau, Yakshagana and Bhagavata Mela to the list. [9] [3] In addition, the Indian Ministry of Culture incorporates Chhau into its classical list. These dances are traditionally regional, all of which involve music and recitation in the local language or Sanskrit, and represent the unity of basic ideas in the diversity of styles, costumes and expressions. The species of classical dances of Natya Shastra is a basic treatise for india's classic dances.[4][10] and this text is attributed to the ancient scholar Bharata Muni. [6] [11] [12] Its first complete compilation dates back to 200 years before us and CE 200.[13][14], but estimates range between 500 ahead of us and CE 500. [15] The most studied version of Natya Shastra's text consists of about 6000 verses structured into 36 chapters. [13] [16] The text, by Natalia Lidova, describes the tan theory of Tānu (Shiva), race theory, bhāvya, expression, gestures, acting techniques, basic steps, standing posture – all part of Indian classical dances. [13] [17] Dance and performance art, cited by this ancient text, is a form of expression of spiritual ideas, virtues and the essence of scriptures. [18] [19] Performance arts and culture Let Nāṭya (drama and dance) is the fifth science. Combined with an epic story, tending to virtue, wealth, joy and spiritual freedom, it must contain the meaning of each scripture and send every art. — Nāṭyaśāstra 1.14 –15[18][20] While Natya Shastra is a revered ancient text in the Hindu tradition, there are many other ancient and medieval texts related to the Sanskrit dance drama which further discuss and expand the classical repertoire of performing art. such as Abhinaya Darpana, Abhinava Bharati, Natya Darpana, Bhava Prakasa and many others. [21] [22] [23] The term classical (Sanskrit: Shastriya) refers to the ancient Saber-based performing arts. The text of Natya Shastra describes religious art as a form of margi, or a spiritual traditional path that liberates the soul, while folk entertainment is called desi, or regional popular practice. [24] [25] [26] Indian classical dances are traditionally performed as an expressive drama-dance form of religious performance art.[3] related to Vaishnavism, Shaivism, Shaktism, pan-Hindu epics and Vedic literature, or folk entertainment, which includes story-telling from Sanskrit or regional language games. [27] As a religious art, they are either carried out inside or near the shrine of the Hindu temple. [1] [2] Folksy entertainment can also be done in temple grounds or any fairground, typically in a rural setting, by traveling groups of artists; alternatively, were carried out inside the halls of the royal courts or public squares during festivals. [28] Natya Shastra's dance forms mention four Pravrittis (traditions, genres) of ancient dance drama in vogue when it was composed - Avanti (Ujjain, central), Dakshinatyā (south), Panchali (north, west) and Odra-Magadhi (east). [29] Sources differ in their list of Indian classical dance forms. [30] [31] The Encyclopedia Britannica mentions six dances. [32] Sangeet Natak Akademi gave recognition to nine Indian dances. [33] The Gol Ministry of Culture contains eleven dance forms. [34] Scholars like Drid Williams and others include Chhau, Yakshagana and Bhagavata Mela on eight classic Indian dances in the Sangeet Natak Akademi list. [3] [9] Classical dance forms recognised by Sangeet Natak Akademi and the Ministry of Culture are:[33] [35] Bharatanatyam, by Tamil Nadu Kathak, from Uttar Pradesh Kathakali, from Kerala Kuchipudi, from Andhra Pradesh Odissi, from Odisha Sattriya, from Assam Manipuri, from Manipur Mohiniyattam, from Kerala Bharatanatyam Kathak Kathakali Kuchipudi Odissi Sattriya Manipuri Mohiniyattam Shared aspects All major classical dance forms belong to the repertoire , three categories of performances in Natya Shastra. This is the Nritta, Nritya and Natya.[36] Nritta's performance is an abstract, fast and rhythmic aspect of dance. [37] The viewer is presented with pure movement, with emphasis being beauty in motion, form, speed, range and pattern. [36] This part of the repertoire has no interpretative aspect, no storytelling. It's a technical feat, and it aims to engage the senses of the (Prakriti) audience. [38] Nritya is a slower and expressive aspect of dance that seeks to communicate feelings, especially with spiritual themes in Hindu dance traditions. [37] In Nritya, dance-acting expands on silent expression of words through gestures and body movement set to musical notes. An actor articulates a legend or spiritual message. This part of the repertoire is more than sensory pleasure, its purpose is to engage the emotions and mind of the viewer. [36] [38] Natyam is a play, typically a team performance.[39], but can be acted out by a solo artist, where a dancer uses certain standardized body movements to indicate a new character in the underlying story. Natya contains elements of Nritya. [36] [40] [41] All classical dances of India use similar symbolism and gesture rules in abhinaya (acting). The roots of abhinaya are found in the text of Natyashastra, which defines the drama in verse 6.10 as one that aesthetically arouses joy in the viewer, through the art of the actor's communication, which helps to connect and transport the individual into a super sensual inner state of being. [42] Performance art, argues Natyashastra, connects artists and audiences through abhinaya (literally carried to the audience), which applies body-speech-mind and scenes in which actors interact with the audience, through song and music. [42] The drama in this ancient Sanskrit text, it is the art of engaging every aspect of life, celebrating and gifting the state of joyful consciousness. [43] Symbol communication is in the form of expressive gestures (mudras or hastas) and a pantomimic set to music. Gestures and facial expressions express race (sentiment, emotional taste) and bhava (mood) of the underlying story. [44] In Hindu classical dances, the artist successfully expresses spiritual ideas by paying attention to four aspects of the performance: Angika (gestures and body language), Vachika (song, recitation, music and rhythm), Ahanya (stage setting, costume, makeup, jewelry), Satvika (the artist's mental disposition and emotional connection with the story and audience in which the artist's inner and external state resonates). [44] Abhinaya draws on bhava (mood, psychological conditions). [44] See also Performing Arts Acrobatics Ballet Circus Skills Clown Dance General Gymnastics Magic Mime Music Opera Professional Wrestling Puppet Speech Theatre Ventriloquism vie Culture India Hindu Lyrics Languages Indie Puranas Vedas Yajna References ^ and b Julius Lipner (2012). Hindus: Their religious beliefs and practices. Routledge. p. 206. ISBN 978-1-135-24061-5. Quote: It would be advisable here to comment on Hindu classical dance. It evolved in a religious context and was given a high profile as part of temple worship. There are several regional and other styles as well as source texts, but the point we want to emphasize is the participatory nature of such dance. In form and content, the heart of dance as worship in Hinduism has always been an 'expression' (abhinaya), i.e. the enactment of various topics.^ and b Jean Holm; John Bowker (1994). Worship. Bloomsbury Academic. p. 85. ISBN 978-1-85567-111-9. Quote: Hindu classical dance forms, such as Hindu music, are associated with worship. References to dance and music can be found in Vedic literature, (...).^ and b c d Frank Burch Brown (2013). Oxford Guide to Religion and The Arts. Oxford University Press. p. 195-196. Isbn Quote: All dances considered part of the Indian classical canon (Bharata Natyam, Chhau, Kathak, Kathakali, Kuchipudi, Manipuri, Mohiniattam, Odissi, Sattriya and Yakshagana) trace their roots to religious practices (...) The Indian diaspora led to the transfer of Hindu dances to Europe, North America and the world.^ and b James G. Lochtefeld (2002). Illustrated Encyclopedia of Hinduism: N-Z. The Rosen Publishing Group. p. 467. ISBN 978-0-8239-3180-4. Quote: Natyashastra remains the ultimate body for all dance forms that claims to be 'classical' dance rather than 'folk' dance.^ Ragini Devi 1990, p. 60 - 68.^ and b Mohan Khokar (1984). Traditions of Indian classical dance. Clarion Books. p. 57-58.^ Sarwal, Amit; Walker, David (2015). Staging of Cultural Collaboration: Louise Lightfoot and Ananda Shivarām. Dance chronicle. 38 (3): 305-335. doi:10.1080/01472526.2015.1088286.^ Bishnupriya Dutt; Urmimala Sarkar Munsri (2010). Engendering Performance: Indian Women Artists in Search of Identity. SAGE Publications. p. 216. 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