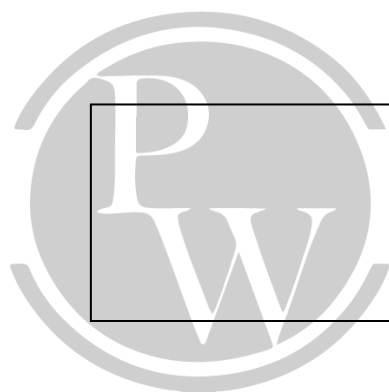
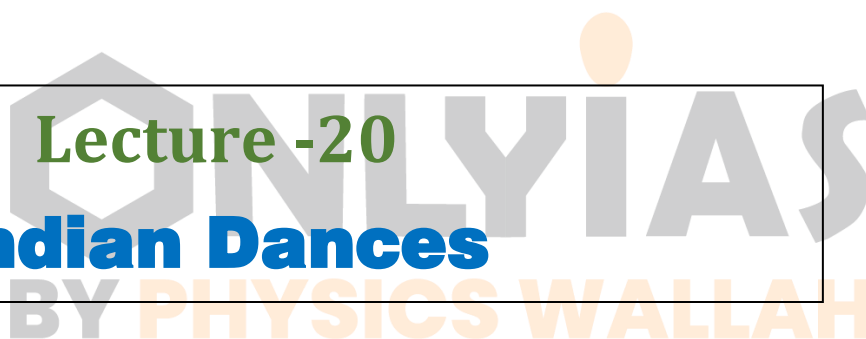


DAILY CLASS NOTES

Art & Culture



Lecture -20
Indian Dances



Indian Dances

Origin and Evolution of Indian Classical Dances: A Divine Creation

❖ Divine Origin and Creator:

- Indian classical dances are considered divine as they trace their origin to God Shiva, the first performer of dance.
- Shiva's dance, known as Tandava, symbolizes the cosmic cycle involving creation, preservation, and destruction.

❖ Transmission of Knowledge:

- The name Tandava originates from Tandu, an attendant of Shiva, who observed and transmitted the knowledge to Bharata Muni under Shiva's instructions.
- Shiva, in his Nataraja form, is revered as the first dancer of the universe and the supreme lord of dance.

❖ Complementary Dance Forms:

- When Shiva performed Tandava, Parvati accompanied him by performing Lasya, a feminine dance form.
- Tandava is masculine, representing cosmic cycles, while Lasya is graceful, gentle, and sometimes erotic, accompanied by the soft beating of heels or toes.

❖ Symbolism and Cosmic Energy:

- Tandava symbolizes the cosmic cycle, influencing the creation, preservation, and destruction of the universe.
- Two variants of Tandava exist: Ananda Tandava during creation and preservation, and Rudra/Raudra Tandava during acts of destruction.

❖ Forms of Eternal Energy:

- Tandava dance represents five principal forms of eternal energy: Srishti (creation), Sthiti (preservation), Samhara (destruction), Tirobhava (illusion), and Anugraha (emancipation).

❖ Roots in Mythology and Tradition:

- The origin of dance is also linked to Kali's dance, Krishna Leela, and the dances of Apsaras like Urvashi, Meneka, Rambha, and Tilottama.

❖ Variants of Tandava and Natya Shastra Influence:

- Ananda Tandava is performed in a happy mood during the acts of creation and preservation.
- Rudra/Raudra Tandava is performed in a violent/aggressive mood during acts of destruction.
- Most present Indian classical dances originate directly or indirectly from the tradition of Natya Shastra.

❖ Branches of Indian Classical Dance:

- Two branches include Agama Nartanam, performed inside temples during rituals (classified as Margi or soul-liberating dance), and Carnatakam, performed in royal courts, emphasizing intellectual artistry.

INDIAN DANCE FORM: A Comprehensive Overview

❖ Origins and Divine Significance:

- According to Bharata's Natya Shastra, Lord Brahma created Natya Veda as a pastime by combining aspects of the four Vedas.
- Natya Veda includes Pathya from Rig Veda, Abhinaya from Yajur Veda, Geet Gaas from Sam Veda, and Rasa from Atharva Veda.
- Natyashastra details techniques of Indian drama, dance, and music, encompassing postures, emotions, attire, stage, ornaments, and audience.

❖ Cultural Tradition and Mythological Connections:

- Indian mythology exemplifies the divine importance of dance, from Lord Shiva's tandava dance symbolizing the cycle of creation, preservation, and destruction to Parvati's feminine response.
- Dance serves as a powerful force for expression, communicating innermost feelings and emotions without words.

❖ Historical Significance and Social Entertainment:

- Historical evidence, such as community dancing engravings at Bhimbetka and the Bronze dancing girl sculpture from the Harappan Civilization, underscores the role of dance as a means of social entertainment.

❖ First Formal Documentation:

- The earliest formal mention of dance is found in Bharata's Natyashastra, a comprehensive treatise on Indian classical dance.
- Compiled between 200 BC and 200 AD, the work meticulously describes dance techniques, postures, emotions, ornaments, stage, and audience.
- Bharata Muni defines dance as the 'complete art,' encompassing music, sculpture, poetry, and drama within its scope.

Key Aspects of Indian Classical Dance: A Detailed Exploration

❖ Lasya and Tandava in Indian Classical Dance: As per Natya Shastra, there are two basic aspects of Indian classical dance.

- **Lasya:** Symbolizes grace, bhava, rasa, and abhinaya, representing feminine features in dance.
- **Tandava:** Symbolizes male aspects, emphasizing rhythm and movement in the dance.

❖ Elements of Dance According to Abhinaya Darpan: Abhinaya Darpana of Nandikesvara (5th-4th century BC) famous treatise, dance has been broken into three basic elements:

- **Nritta:** Basic, rhythmic dance steps devoid of expression or mood.
- **Natya:** Involves dramatic representations, narrating stories through the dance recital.
- **Nritya:** Focuses on sentiments and emotions evoked through dance, incorporating mime and various expression methods, including mudras.

❖ Nine Rasas Expressing Emotions:

- Love, Heroism, Pathos, Humor, Anger, Fear, Disgust, Wonder, and Peace.

- Natya Shastra by Bharat Muni is a prominent source for understanding dance characteristics.
- Each Rasa is expressed through specific hand gestures or hasta mudras.

❖ **Hasta Mudras for Each Rasa:**

- Shringara for Love
- Roudra for Anger
- Bibhaisa for Disgust
- Veera for Heroism
- Haant for Peace
- Haasya for Laughter
- Karma for Tragedy
- Bhayanak for Horror
- Adbhuta for Wonder



❖ **Significance of Natya Shastra:**

- Natya Shastra, written by Bharat Muni, serves as a crucial reference for Indian aestheticians.
- Defines and establishes characteristics of various dance forms, providing a foundation for the art.
- **Time and Language:**
 - ✓ Natyashastra was written by Bharat Muni in the 5th century CE, written in Sanskrit and consisting of 36 chapters.
- **Significance and Status:**
 - ✓ Regarded as the "fifth Veda," Natyashastra is considered a foundational text for performing arts.
 - ✓ Bharat Muni is recognized as the first and foremost expert on Dramaturgy.
- **Scope and Universality:**
 - ✓ The Natyashastra encompasses a vast scope, asserting that there is no knowledge, craft, technique, or activity that is not found within its contents.
- **Influence and Inspiration:**
 - ✓ Over the centuries, numerous treatises have been inspired and influenced by the Natyashastra, attesting to its enduring impact.
- **Theatrical Association:**
 - ✓ Natyashastra is closely associated with theatrical performance, providing a comprehensive guide for various aspects of the dramatic arts.

➤ **Elements Covered:**

- ✓ The Natyashastra covers a wide range of elements related to dramatic composition, including the structure of plays, stage design, and genres of acting, emphasizing the concept of emotions known as Rasas.

➤ **Comprehensive Coverage:**

- ✓ It addresses body movement, makeup, costume design, direction, musical scales, and the integration of music within dramatic performances.

➤ **Foundational Influence:**

- ✓ The Natyashastra serves as a foundational source for understanding the intricacies of performing arts, guiding practitioners in both theoretical and practical aspects of their craft.

Indian Classical Dance: A Comprehensive Overview

❖ **Definition and Roots:**

- Indian classical dance encompasses various performance arts rooted in musical theatre styles.
- The Sanskrit text, Natyashastra, serves as the foundational guide for theory and practice.

❖ **Number and Regional Diversity:**

- The number of classical dances ranges from eight to more, depending on different sources and scholars.
- Distinct dance styles have evolved in various regions of India, each with unique nuances.

❖ **Natyashastra Influence and Guru-Shishya Parampara:**

- All classical dance forms adhere to the basic rules outlined in Natyashastra.
- The transfer of knowledge is emphasized through the Guru-Shishya Parampara, where gurus pass down traditions to disciples.
- Students live with their masters, akin to a family, refining their dance training.

❖ **Present Classification of Classical Dance Forms:**

- As per Sangeet Natak Akademi, there are presently eight classical dance forms in India.
- These include Bharatnatyam, Kuchipudi, Kathakali, Mohiniattam, Odissi, Manipuri, Kathak, and Sattriya.

❖ **Influences from Strong Traditions:**

- Four strong traditions significantly influence classical dance forms: Shastra, Sculpture, Folk traditions, and Ancient literature.
- Each dance form draws inspiration from stories reflecting the life, ethics, and beliefs of the Indian people.

❖ **Devotional Exercise and Devadasis:**

- Classical dances were traditionally performed regularly at temples before deities as a devotional exercise.
- This practice gave rise to devadasis, who later became performers in royal courts.

Various Postures in Classical Dances: Understanding Bhangas

❖ **Bhangas in Classical Dances:**

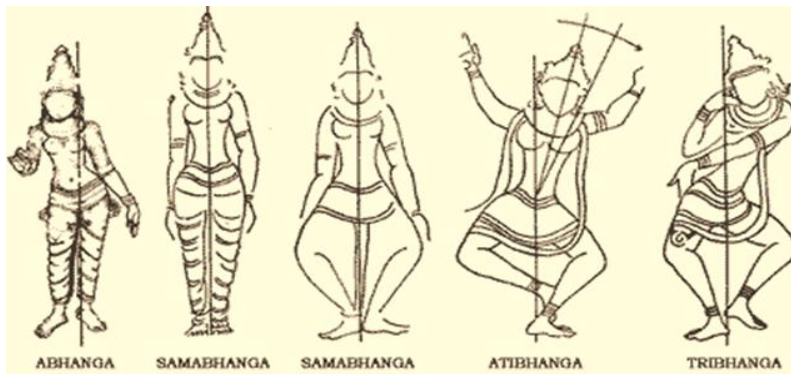
- Deviations of the body from the central plumb line are termed as Bhangas, representing bends or flexions.

❖ **Abhanga:**

- Abhanga is a posture with a slight bend, one hip raised gracefully, and the body's weight supported on one leg.

❖ **Samabhanga:**

- Samabhanga is an equal bend or equipoise posture where the body remains straight with respect to the central line. The knee may be bent or straight.



❖ **Atibhanga:**

- Atibhanga involves a significant bend, with the torso diagonally inclined to one side of the central line and the knees bent.

❖ **Tribhanga:**

- Tribhanga is a triple bend posture, with the hip raised, torso curved to the opposite side, and the head tilted at an angle.

Classical Dance Forms in India: Origins and Recognition

❖ **Classical Dance Origin and Definition:**

- The term 'classical' originated from Sangeet Natak Akademi, referring to art forms based on Natya Shastra.

❖ **Presently Recognized Classical Dances:**

- As per Sangeet Natak Akademi, there are eight classical dances in India: Mohiniyattam, Kathakali, Kuchipudi, Bharatanatyam, Odissi, Kathak, Manipuri, and Sattriya.

❖ **Recognition Discrepancy:**

- Sangeet Natak Akademi recognizes eight classical dance forms, while the Ministry of Culture recognizes nine, including Chhau.

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

Mohiniyattam: Dance of an Enchantress - Features and Evolution

❖ Meaning and Origin:

- Mohiniyattam translates to "The Dance of an Enchantress."
- Associated with causing havoc to the wicked and bringing delight to the good.

❖ Etymology:

- The name is derived from 'Mohini' (beautiful) and 'attam' (dance).

❖ Mythological Connection:

- Mohiniyattam finds its origin in the Mohini incarnation of Vishnu.
- Primarily a solo female dance form.

❖ Themes and References:

- Themes revolve around love and devotion to Lord Vishnu or Lord Krishna.
- First referenced in Vyavaharamala by Mazhamangalam Narayanan Namboodiri.

❖ Historical Significance:

- Gained prominence under the rulers of Travancore.
- Comprehensive study defined in the book "Balaramabharatam" by scholar-king Karthika Thirunal Bala Rama Varma.

❖ 19th Century Popularization:

- Maharaja Swathi Thirunal popularized Mohiniyattam in the 19th century in Travancore.
- Vadivelu structured a repertoire including Cholketu, defining the beginning performance.

❖ Post Swathi Thirunal Era:

- After Swathi Thirunal, a dark age ensued, but Vallathol Narayana Menon later helped repeal the ban on temple dancing.
- Kerala Kalamandalam was initiated in 1930 under the patronage of Kakkad Karanavappad, initially focusing on Kathakali training.

Distinctive Features and Elements:

❖ Movement Characteristics:

- Rhythmical swaying of the body with an unbroken and smooth flow of movement.

❖ Lasya Aspect:

- Emphasizes the Lasya aspect, representing beauty and grace, mainly performed by female dancers.

❖ Costume and Aesthetic Blend:

- Typical costume is generally white or off-white with gold brocade.
- Combines elements from Bharatanatyam and Kathakali.



❖ **Basic Dance Movements:**

- 'Atavakul' or 'Atavus' comprises a collection of 60 basic dance movements.

❖ **Musical Accompaniments:**

- Musical instruments include cymbals, veena, drums, and flute.

❖ **Prominent Personalities:**

- Gopika Varma, Sunanda Nair, Kalamandalam Kshemavathy, Madhuri Amma, Jayaprabha Menon, among others, are prominent figures in Mohiniyattam.

Kathakali: Ballet of the East - An In-depth Exploration

❖ **Dance Drama and Moniker:**

- Kathakali is renowned as a dance drama, often referred to as the 'Ballet of the East.'
- It specializes in portraying religious and mythological stories, symbolizing the victory of good over evil.

❖ **Etymology and Connection:**

- The term Kathakali originates from 'Katha' (story) and 'Kali' (drama), closely linked to the Sanskrit drama tradition of Koodiyattam.

❖ **Costume and Makeup:**

- Kathakali is characterized by elaborate costumes and striking makeup.
- Revived by Malayalam poet Vallathol Narayana Menon, who established the Kalamandalam institution for Kathakali in 1930.

❖ **Historical Context:**

- Originally performed exclusively by males, with the first notable female Kathakali dancer being Ragini Devi, an American dancer.
- Typically staged outdoors after sunset, featuring a Nilavilakku lamp and a tirasila curtain.

❖ **Expression through Symbols:**

- Dancers do not speak; communication occurs through symbolic gestures known as mudras.

❖ **Origins and Integration:**

- The original form of Kathakali was termed Ramanattam, evolving from folk dances like Kudiyyattam, Theyyams, Mudiyyattam, and the martial art of Kalariyapattu.
- Involves a seamless blend of dance and drama, with themes drawn from epics and puranas.

❖ **Distinctive Features:**

- Kathakali is typically an all-male troupe performance.
- Minimal use of props in the recital.
- Elaborate facial makeup, colored costumes, masks, jackets, and ornate headgear known as "kireetam."

❖ **Symbolism in Colors:**

- Colors hold significance: green for nobility, red patches for royalty, black for evil, yellow for saints and women, complete red for intense evil, and white beard for higher consciousness.

❖ **Language and Music:**

- Songs in Kathakali use Manipravalam, a mix of Malayalam and Sanskrit.
- Music plays a crucial role, in enhancing the dramatic narrative during performances.

❖ **Gestures and Rasas:**

- Kathakali's crown jewel lies in its gestures, representing rasas through eye and eyebrow movements.
- Nine facial expressions called 'Navarasas' convey various emotions, accompanied by extensive hand gestures, demanding rigorous training.

❖ **Culmination and Symbolic Meaning:**

- The arrival of dawn, marked by the sound of drums, Chhenda, and maddala, signals the beginning and end of a Kathakali recital.
- Symbolizes the element of sky or ether, with themes influenced by the Ramayana, Mahabharata, Puranas, or Vedas.

❖ **Prominent Personalities:**

- Notable figures associated with Kathakali include Krishna Prasad, Ram Gopal, Koppa Nair, Kesavan Namboodiri, V. Kunju Nair, Vasu Pisharody, Ramankutty Nair, Kanju Karup, and Shanta Rai.



Kuchipudi: A Dynamic Dance Drama from Andhra Pradesh

❖ **Historical Roots and Village Origins:**

- Originally performed by groups known as Kusselavas, traveling from village to village.
- The name Kuchipudi is derived from the village of Kusselavapuri or Kuchelapuram in Andhra Pradesh.

- ❖ **Patronage and Evolution:**
 - Gained prominence under the Vijayanagara and Golconda rulers.
 - Initially a male dance form, it now includes female performers.
- ❖ **Formalization by Siddhendra Yogi:**
 - In the 17th century, Siddhendra Yogi formalized and systematized Kuchipudi, authoring plays like 'Bhama Kalapam.'
- ❖ **Multidimensional Dance Drama:**
 - Kuchipudi is a dance drama encompassing Nritta, Nritya, and Natya.
 - Notably, dialogue delivery is an integral aspect, with dancers speaking as well as dancing.
- ❖ **Expressive Elements:**
 - The dance form reflects life's varied moods, incorporating rhythmic patterns, melodic gestures, subtle facial expressions, and vigorous leaps.
 - Known for sensuous and bold eye movements.
- ❖ **Revival in the 20th Century:**
 - Remained confined to villages until the 20th century when Balasaraswati and Ragini Devi revived it.
 - Lakshminarayan Sastri introduced solo recitals and female participation.
- ❖ **Characteristic Features:**
 - Involves challenging foot movements, usually performed by a team.
 - Stories from Bhagavata Purana dominate, with a prevalent theme of Shringara rasa.
 - Encompasses Nritta, Natya, and Nritya, akin to Bharatnatyam but with distinct features.
- ❖ **Performance Elements:**
 - Each principal character introduces themselves with a 'daru,' a composition showcasing identity and skill.
 - Complete Kuchipudi shows include nritta and nritya in solo or group performances.
- ❖ **Distinctive Dance Sequences:**
 - Sollakath or Patakshara involves body movement (Nritta).
 - Kavutvams combines extensive acrobatics (Nritya).
- ❖ **Elementary Manifestation:**
 - Reflects earthly elements in the human body, merging dance and drama seamlessly.
 - Dancers may take on the role of singers, making it a dance-drama performance.
- ❖ **Solo Elements and Artistic Expressions:**
 - Popular solo elements include Manduk Shabdham, Balagopala Tarangam, and Tala Chitra Nrityam.
 - Manduk Shabdham narrates the story of a frog, while Balagopala Tarangam involves balancing a pot on the head.
- ❖ **Musical Accompaniments and Language:**
 - Kuchipudi recitals are accompanied by Carnatic music, with violin and mridangam as principal instruments.

- Performances are in Telugu.

❖ **Renowned Proponents:**

- Famous practitioners include Radha Reddy, Raja Reddy, Yamini Krishnamurthy, Indrani Rahman, Guru Jayarama Rao, Chinta Krishna Murthy, Shanta Rao, Chandrakala, and Swapnasundari.



Bharatanatyam: The Soulful Dance of Tamil Nadu

❖ **Solo Dance Tradition:**

- Bharatanatyam is exclusively performed by women, with its roots in the ancient tradition of devadasis (temple dancers).
- Carnatic music provides the musical backdrop for Bharatanatyam performances.

❖ **Intricate Movements and Poses:**

- Combines 64 principles of hand, feet, face, and body movements.
- Encompasses a stunning array of 108 poses showcasing the dance's expressive range.

❖ **Nattuvanars and Bharata Muni:**

- Men known as Nattuvanars are instrumental in teaching Bharatanatyam but do not perform it.
- The dance form finds its origins in Natya Shastra, and its name is derived from Bharata Muni.

❖ **Roots in Temple Dance:**

- Originating from the solo dance tradition of temple dancers, it was initially known as "Dashiattam."
- Inspiration is drawn from sculptures in the ancient Chidambaram temple in Tamil Nadu.

❖ **Metaphysical Element:**

- Known as the "fire dance," symbolizing the metaphysical element of fire within the human body.
- The dance movements resemble an intense flame in joyful motion.

❖ **Revival in Modern Times:**

- Revived in the 20th century by E. Krishna Iyer and Rukmini Devi Arundale.
- Kalakshetra, established by Rukmini Devi Arundale in 1936, played a pivotal role in teaching and promoting Bharatanatyam.

❖ **Prominent Dancers:**

- Renowned practitioners include Rukmini Devi, Yamini Krishnamurthy, Padma Subramanyam, Mallika Sarabhai, and Anita Ratnam.

❖ **Distinctive Ornaments and Attire:**

- Bharatanatyam dancers adorn unique 'Temple Jewellery' and wear anklets called gajjalu.
- The costume, resembling an Indian saree, is specially designed for the dance.

❖ **Textual Influence and Unique Characteristics:**

- Abhinaya Darpana by Nandikesvara is a key source for studying the technique and grammar of body movement.
- Bharatanatyam is an ekaharya form, where one dancer takes on multiple roles in a single performance.

❖ **Tanjore Quartet's Contribution:**

- Pioneering teachers known as the "Tanjore quartet" made significant contributions to Bharatanatyam's development.
- They defined essential elements, leading to Bharatanatyam also being called Tanjore Natyam.

❖ **Symbolism and Mudras:**

- Often referred to as the 'fire dance,' emphasizing both Tandava and Lasya aspects, with significant focus on 'mudras.'
- Principal mudra, 'Katakamukha Hasta,' symbolizes 'Om.'

❖ **Varied Components:**

- Alarippu, Jatiswaram, Shabdham, and Varnam constitute the foundational elements of a Bharatanatyam recital.
 - ✓ **Alarippu** - It is an invocatory piece of performance that includes basic dance postures and is accompanied by rhythmic syllables. It is meant to seek the blessings of God.
 - ✓ **Jatiswaram** - It is the Nritya 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.

- Padam, Javali, and Thillana add emotional depth, love lyrics, and pure dance to the performance.
 - ✓ **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.

❖ **Eminent Proponents:**

- Distinguished figures like Yamini Krishnamurthy, Lakshmi Viswanathan, Padma Subramaniam, Mrinalini Sarabhai, and Mallika Sarabhai have left an indelible mark on Bharatanatyam.



Odissi: The Classical Dance of Odisha

❖ **Geographical and Historical Roots:**

- Odissi is a classical dance originating from the state of Odisha, India.
- It boasts the oldest archaeological evidence found in the Udayagiri caves in Odisha, depicting its gestures and postures.

- ❖ **Historical Nomenclature:**
 - Referred to as Odra-Magadhi in Natya Shastra, emphasizing its connection to the region.
- ❖ **Maharis, Devadasis, and Vaishnavism Influence:**
 - Initially practiced by "maharis" and patronized by Jain King Kheravela.
 - Performed in the Jagannath temple of Puri by Maharis and Devadasis until Vaishnavism's influence shifted the dynamics.
- ❖ **Transition to Gotipuas and Nartala:**
 - With the decline of the Mahari system, young boys known as 'Gotipuas' were recruited and dressed as females to continue the dance tradition.
 - Another variant, 'Nartala,' persisted in the royal courts.
- ❖ **Prominent Figures in Odissi:**
 - Renowned personalities associated with Odissi include Indrani Rahman, Kumkum Mohanty, Sonal Mansingh, and Sanjukta Panigrahi.
- ❖ **Distinctive Features and Postures:**
 - Rhythmical foot stamping and characteristic postures such as Tribhangi, Samabhangi, Abhangi, and Atibhangi define Odissi.
 - Tribhangi involves a three-directional positioning of the head, pelvis, and knee, exemplified in the Nataraja form of Shiva.
- ❖ **Elements of Odissi Dance:**
 - **Mangalacharan (Beginning):** Offering a flower to mother earth.
 - **Batu Nritya:** Dance with Tribhanga and Chowk postures.
 - **Pallavi:** Involving facial expressions and song representation.
 - **Tharijham:** Pure dance before the conclusion, which can be Moksha or Trikhanda Majura.
- ❖ **Influence of Natyashastra and Lord Jagannath:**
 - Odissi adheres to the rules of Natyashastra and reflects the philosophy of Lord Jagannath.
 - Verses from the Sanskrit play Gita Govinda are commonly used in Odissi performances.
- ❖ **Geometric Spiral Patterns and Symbolism:**
 - Odissi often involves geometric spiral patterns in its dance.
 - Symbolizes the element of water in its movements and expressions.
- ❖ **Musical Accompaniment and Instruments:**
 - Accompanied by Hindustani classical music and instruments like Manjira (Cymbals), Pakhawaj (Drums), Sitar, Flute, etc.
- ❖ **Incorporation of Gita Govinda and Distinct Attire:**
 - The lyrics of Gita Govinda, written by Jayadeva, are frequently used in Odissi.
 - Women dancers wear an elaborate hairstyle, silver jewelry, long necklaces, etc.
- ❖ **Famous Proponents:**

- Guru Pankaj Charan Das, Guru Kelucharan Mohapatra, Sonal Mansingh, Sharon Lowen (USA), and Anandini Dasi (Argentina) are notable figures associated with Odissi.



Kathak: The Traditional Dance of Uttar Pradesh

❖ **Historical Roots and Evolution:**

- Kathak finds its origins in the Ras Leela of Brajbhoomi, serving as the traditional dance form of Uttar Pradesh.
- The name "Kathak" is derived from the storytellers or 'Kathikas' who recited verses from epics through gestures and music.

❖ **Mughal Era and Degeneration:**

- During the Mughal era, Kathak initially flourished but later degenerated into a lascivious style, transforming into a court dance.
- Persian influence seeped into the dance, impacting costumes and dancing styles.

❖ **Development of Gharanas:**

- Kathak is marked by the development of different gharanas based on the Hindustani style of music.
- ✓ **Lucknow Gharana:** Flourished under Nawab Wajid Ali Shah, emphasizing expression and grace.
- ✓ **Jaipur Gharana:** Initiated by Bhanuji, focusing on fluency, speed, and long rhythmic patterns.
- ✓ **Raigarh Gharana:** Developed under Raja Chakradhar Singh, unique for its emphasis on percussion music.
- ✓ **Banaras Gharana:** Developed under Janakiprasad, featuring a greater use of the floor and symmetry.

❖ **Decline and Revival:**

- Kathak faced a decline during British rule, associated with lowly activities and denounced by Victorian administrators.
- Lady Leela Sokhey played a pivotal role in reviving the classical style of Kathak in the 20th century.
- Kalka Prasad Maharaj and his sons Shambhu Maharaj, Acchan Maharaj, and Lacchu Maharaj attracted global attention towards Kathak.

❖ **Characteristic Elements of Kathak:**

- Footwork and Pirouettes: Intricate footwork and pirouettes, involving spinning on one foot, define the essence of Kathak.
- Components of a Kathak Recital:
 - ✓ **Ananda:** The introductory item for the dancer's entrance.
 - ✓ **Thaat:** Soft and varied movements.
 - ✓ **Todas and Tukdas:** Small pieces with fast rhythms.
 - ✓ **Jugalbandi:** Competitive play between the dancer and tabla player.
 - ✓ **Padhant:** Reciting complicated bols (syllables) and demonstrating them.
 - ✓ **Tarana:** Pure rhythmic movements before the conclusion.
 - ✓ **Kramalaya:** The concluding piece with intricate and fast footwork.
 - ✓ **Gat Bhaav:** Dance without music, outlining different mythological episodes.

❖ **Musical Accompaniment and Costumes:**

- Kathak is generally accompanied by Dhrupad music, with the introduction of Taranas, Thumris, and Ghazals during the Mughal period.
- Female Kathak dancers typically wear sarees or lehengas, while traditional male costumes comprise a dhoti for the lower body and a bare upper body.



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



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 courtisans, 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 bodice or veil, known as an odhani or othni, which was typically worn by Persian women.

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.

FLOWING DRESS

During the Mughal era dancers wore an angakha 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 Suli dancers, would flare out during the dance but was short enough that it would not get entangled in their feet.

EYE-CATCHING COSTUME

Dancers wore trousers under their sheer skirts - known as chauridar 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.

PERCUSSIVE FOOTWORK

Ghangroos, 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 tatkars, and the sound of the bells engaged the senses of the audience.

Manipuri Dance: A Devotional Tradition of Manipur

❖ **Mythological Origin and Theme:**

- Manipuri dance traces its mythological roots to the celestial dance of Shiva and Parvati in the valleys of Manipur, accompanied by local 'Gandharvas.'
- With the advent of Vaishnavism in the 15th century, Krishna became the central theme of Manipuri dance, primarily performed by females.

❖ **Geographical Association:**

- This classical dance form belongs to the state of Manipur, showcasing the cultural richness of the region.

❖ **Devotional Essence:**

- Manipuri dance stands out as the most devotional among all classical dances in India, aiming to impart a profound spiritual experience.

❖ **Revival and Popularization:**

- Raja Bhag Chandra of Manipur in the 18th century played a crucial role in reviving Manipuri dance.
- Rabindranath Tagore further popularized it beyond Manipur by inviting Manipuri dance teachers to Shantiniketan.

❖ **Religious Focus and Meaningfulness:**

- The dance is inherently religious, striving to convey a spiritual experience to the audience.
- Considered one of the softest and most meaningful dances globally, Manipuri dance distinguishes itself through its gentle and expressive movements.

❖ **Prominent Personalities Associated:**

- Notable figures contributing to Manipuri dance include Bimbavati Devi, Kalabati Devi, Guru Nileshtar Mukharjee, Guru Bipin Singha, Guru Senarik Rajkumar, and Guru Haricharan Singha.

❖ **Distinctive Features of Manipuri Dance:**

- **Emphasis on Devotion:** The dance places a strong emphasis on devotion rather than sensuality.
- **Veiled Faces:** Dancers cover their faces with a thin veil, downplaying the importance of facial expressions.
- **Gentle Gestures:** Hand gestures and the gentle movement of feet hold significant importance.
- **Tandava and Lasya:** While Manipuri dance incorporates both Tandava and Lasya, greater emphasis is placed on the latter.
- **Unique Costumes:** Females wear distinctive long skirts, focusing on slow and graceful movements of hands and knee positions.
- **Ras Leela:** A recurring theme in Manipuri dance recitals is the Radha-Krishna love story, known as Ras Leela.
- **Intricate Drum (Pung):** The drum (pung) plays a vital role in the recital, adding intricacy to the performance.
- **Musical Accompaniments:** Flute, Khartals (wood clappers), dhols, etc., accompany the music, often using compositions of Jayadeva and Chandidas.
- **Influences from Thang-Ta and Sankirtana:** Manipuri dance draws inspiration from Thang-Ta, a traditional martial art of Manipur, integrating various external weapons, and Sankirtana.

❖ **Renowned Proponents:**

- Jhaveri sisters Nayana, Suvarna, Ranjana, and Darshana, along with Guru Bipin Singha and N Madhabi Devi, stand as influential proponents of Manipuri dance.



Sattriya Dance: A Devotional Tradition of Assam

❖ Introduction by Vaishnava Saint Sankaradeva:

- Sattriya dance, in its modern form, was introduced by the Vaishnava Saint Sankaradeva in the 15th century AD in Assam.

❖ Origin and Name:

- The art form derives its name from the Vaishnava monasteries known as 'Sattras,' where it was primarily practiced.
- It finds mention in the ancient text 'Natya Shastra' of sage Bharat Muni and draws inspiration from the Bhakti Movement.

❖ Features of Sattriya Dance:

- An amalgamation of various dance forms prevalent in Assam, primarily Ojapali and Devdasi.
- Focuses on the devotional aspect of dance, narrating mythological stories of Vishnu.
- Encompasses Nritta, Nritya, and Natya elements.
- Often performed in groups by male monks known as 'Bhokots' as part of their daily rituals or on festivals.
- Based on classical Ragas and Talas of devotional songs composed by Tulsidas, Kabir, and Mirabai.
- Major accompanying instruments include Khol (drum), Cymbals (Manjira), and Flute, with songs composed by Shankaradeva known as 'Borgeets.'
- Emphasis on rhythmic syllables, dance postures, and footwork, combining both Lasya and Tandava elements.

❖ Traditional Rules and Costumes:

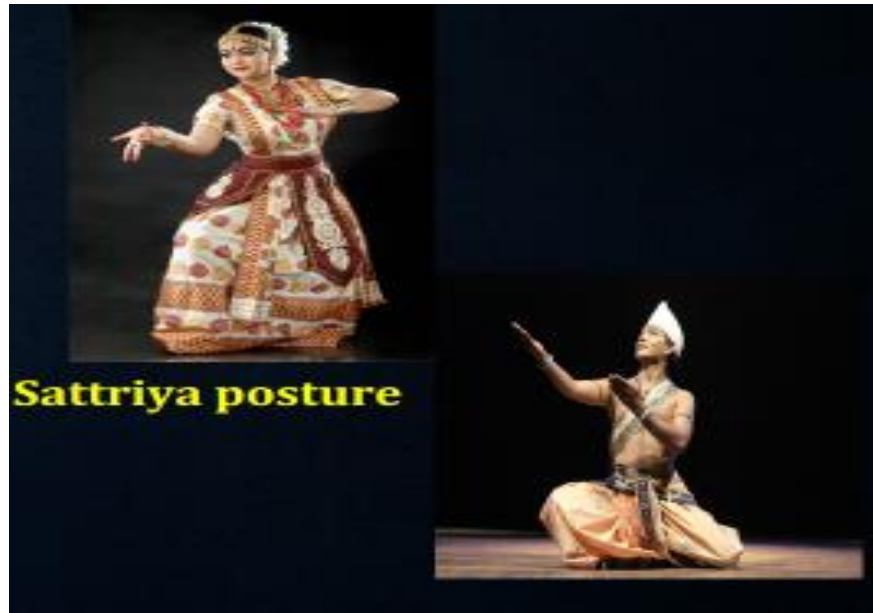
- Sattriya dance has strictly laid down rules concerning hand gestures and footwork.
- Male dancers wear Dhoti and 'Paguri' (turban), while females adorn traditional Assamese jewelry, 'Ghuri,' and 'Chador' made in Pat silk cloth.

❖ Evolution in Modern Times:

- In contemporary times, Sattriya dance has evolved into two separate streams: Gayan-Bhayanar Nach and the Kharmanar Nach.
- Prominent personalities associated with Sattriya dance include the mother-daughter duo Indira P.P. Bora and Menaka P.P. Bora.

❖ Ankia Naat and Bhaona:

- Ankia Naat, a type of Sattriya, involves play or musical drama, written in an Assamese-Maithili mix language called Brajavali.
- A specific presentation of Ankia Naat is referred to as Bhaona, often based on stories of Lord Krishna.
- Traditional theatre aimed at removing superstitions and unethical beliefs, Ankia Naat captivates audiences, providing a higher spiritual experience.



Chhau Dance: A Blend of Martial Traditions and Mythological Narratives

- ❖ **Origin of the Word "Chhau":**
 - The term Chhau originates from 'Chhaya,' meaning shadow.
- ❖ **Themes and Narratives:**
 - Religious themes derived from Ramayana, Mahabharata, Puranas, Shaivism, Shaktism, and Vaishnavism are portrayed in Chhau.
 - It is a form of mask dance incorporating rigorous martial movements to narrate mythological stories. Some narratives include natural themes like Sarpa Nritya (serpent dance) or Mayur Nritya (peacock dance).
- ❖ **Main Styles of Chhau Dance:**
 - Three main styles of Chhau dance include:
 - ✓ Saraikela Chhau in Jharkhand.
 - ✓ Mayurbhanj Chhau in Odisha.
 - ✓ Purulia Chhau in West Bengal.
- ❖ **Distinct Characteristics:**
 - Chhau artists do not wear masks, emphasizing martial, tribal, and folk traditions.
- ❖ **UNESCO Recognition:**
 - In 2010, UNESCO inscribed Chhau in the Representative List of Intangible Cultural Heritage of Humanity.
- ❖ **Cultural Heritage in Eastern India:**
 - Chhau dance in Eastern India, spanning Orissa, Jharkhand, and West Bengal, is a unique blend of martial traditions, temple rituals, and folk performances.

➤ It encompasses episodes from epics, traditional folklore, local legends, and abstract themes through dance and music ensemble, primarily featuring indigenous drums.

❖ **Connection with Festivals and Rituals:**

➤ In its traditional context, Chhau dance is intimately connected with the festivals and rituals of the region.
➤ Notably, the Chaitra Parva celebrated in April, marking the advent of spring and the beginning of the harvesting season.

❖ **Musical Ensemble:**

➤ Melody is interwoven and provided by reed pipes like Mohuri, Turi-Bheri, and Shehnai.
➤ While vocal music is not used in Chhau, melodies draw from the Jhumur folk repertoire, devotional Kirtan, classical Hindustani 'ragas,' and traditional Oriya sources.

❖ **Accompaniment Instruments:**

➤ Dhol, Dhumsa, Nagada, Chadchadi, and Jhanj provide accompaniment to Chhau dance.

❖ **Recognition by Ministry of Culture:**

➤ The Ministry of Culture recognizes Chhau dance as one of the classical dances, affirming its cultural significance and heritage.



Differences between Classical Dance and Folk Dance:

Feature	Classical Dance	Folk Dance
Origin	Traces roots to the Sanskrit text on theatre and drama, Natyashastra	Developed by people to reflect their lives
Focus	Technicalities, grace, composure, stance, and abhinaya	Energy, enthusiasm, and fun
Difficulty	Quite complex and technical	Quite easy to learn
Training	Requires many years of formal training	No formal training required
Performance	Solo and group	Mainly group
Development	Developed in high society, in temple complexes and royal courts	Developed among common people
Examples in India	Bharatanatyam, Kathak, Odissi, Kathakali, Kuchipudi, Sattriya, Manipuri, and Mohiniyattam	Ghoomer, Garba, Bihu, Lavani, Dandiya, Kalbelia, Rouff, Chari, and Bhangra

Classical Dance: Preserving Tradition and Elegance

- ❖ **Highly Evolved Form:**
 - Classical dance refers to a highly evolved and sophisticated dance form.
- ❖ **Institutionalized Training:**
 - It is characterized by formal institutions dedicated to imparting training and maintaining standardized techniques.
- ❖ **Rooted in Natya Shastra Tradition:**
 - Classical dances find their origin in the tradition of Natya Shastra, carrying a divine essence in their roots.
- ❖ **Expert Performers:**
 - Performers of classical dances are experts who undergo extensive training, honing their skills over years.
- ❖ **Limited in Number:**
 - The classical dance forms in India are limited to eight, each holding a unique cultural significance.
- ❖ **Recognition by Sangeet Natak Akademi:**

- Classical dances receive recognition from the Sangeet Natak Akademi, an autonomous institution established by the Government of India in 1952 under the Ministry of Culture.

❖ **Examples:**

- Mohiniyattam, Kathakali, Kuchipudi are examples of classical dances.

Folk Dance: Celebrating Culture and Diversity

❖ **Lower Level of Evolution:**

- Folk dances belong to a lower level of evolution compared to classical dances.

❖ **Absence of Institutionalization:**

- Unlike classical dances, folk dances lack institutionalization and are often passed down informally through generations.

❖ **Unrelated to Natya Shastra Tradition:**

- Folk dances have no direct association with the Natya Shastra tradition; instead, they often revolve around agricultural and harvesting seasons.

❖ **Accessible to Everyone:**

- Folk dances can be performed by anyone, requiring no specialized knowledge or extensive training.

❖ **Abundance of Folk Dances:**

- Folk dances encompass a wide variety, reflecting the diverse cultures and traditions across regions.

❖ **No Formal Recognition Required:**

- Folk dances do not necessarily seek formal recognition, thriving in their local and cultural contexts.

❖ **Examples:**

- Garba, Bihu, Raas, Goaf, Hudo, Lavani, Ghoomor are examples of folk dances, each deeply embedded in regional cultures.

Folk Dance:

Enriching Culture Through Spontaneity: Folk Dances of India

❖ **Abundance of Folklore and Legends:**

- India's diverse cultural landscape, rich in folklore, legends, and myths, contributes to a vibrant amalgamation of local song and dance traditions.

❖ **Spontaneous and Crude Expression:**

- Folk dance forms, often lacking formal training, are characterized by their spontaneity and simplicity, reflecting the raw and unrefined expressions of the masses.

❖ **Inherent Beauty in Simplicity:**

- The lack of formal training imparts a natural and effortless beauty to folk dance, making it a genuine and authentic representation of the community's artistic expressions.

❖ **Confined Knowledge Transmission:**

- Traditionally, these art forms are confined to specific communities or localities, passed down through generations within particular sects of people.

Attributes of Folk Dance: An Insight into Tradition

- ❖ **Performed by Common People:**
 - Folk dances involve the participation of common people who lack formal training, making them an inclusive and community-driven expression.
- ❖ **Natural, Original, and Effortless:**
 - The authenticity of folk dances lies in their natural, original, and effortless movements, portraying a genuine reflection of the community's cultural identity.
- ❖ **Community Participation:**
 - In many instances, entire village communities actively participate in folk dances, fostering a sense of unity and collective expression.
- ❖ **Non-Purposeful Performance:**
 - Folk dances are not driven by a desire for appreciation or rewards; instead, they serve as a means to express joy, entertain, and strengthen community bonds.
- ❖ **Integral to Everyday Life:**
 - These dances are integral to the fabric of everyday life, intertwined with religious beliefs, customs, ceremonies, and rituals of common people.
- ❖ **Seasonal and Life-Related Themes:**
 - Most folk dances are associated with specific agricultural seasons or significant day-to-day activities, capturing the essence of common people's lives.

Folk Dances Across States: A Glimpse into Cultural Diversity

- ❖ **Include specific examples of folk dances from different states.**
 - Folk dances vary across states, showcasing the diversity of cultural expressions within India. Examples include [list specific dances from different states].

Diverse Dance Forms of Andhra Pradesh: A Cultural Tapestry

Lambadi Dance: Celebrating Nomadic Tradition

- ❖ **Performed by Banjaras:**
 - Lambadi dance is an integral part of the cultural heritage of Andhra Pradesh and is predominantly performed by the Banjaras, a nomadic tribal group.
- ❖ **Occasions of Celebration:**
 - Traditionally, Lambadi dance takes center stage during significant social events, especially marriages, and serves as a cultural expression for the Banjara community.

Veeranatyam: A Sacred Dance with Historical Roots

- ❖ **Ancient Dance Form:**
 - Veeranatyam, a venerable dance form in Andhra Pradesh, holds profound religious significance, with roots deeply embedded in the state's cultural history.
- ❖ **Performed by Veerabhadriya Community:**

- The Veerabhadriya community, formerly known as Veeramusti, claims lineage from Veerabhadra and passionately performs this vigorous dance using instruments like Tambura, Soolam, Dolu, Tasha, and Veeranam.

- ❖ **Mythological Inspiration:**

- The dance narrates the enraged movements of Shiva, expressing his anger when Sati was insulted, drawing inspiration from Hindu mythology.

Bhamakalpam: The Tale of Satyabhama's Emotions

- ❖ **Focus on Satyabhama:**

- Bhamakalpam, a captivating dance, revolves around the character of Satyabhama, the beautiful yet jealous wife of Lord Krishna.

- ❖ **Emotional Narrative:**

- The dance intricately weaves a tale of Satyabhama's emotions, where 'Bhama' signifies the woman's original name, and 'Kalpam' conveys complaints or jealousy.

- ❖ **Physical Strength Resembling Kuchipudi:**

- Bhamakalpam showcases physical strength similar to Kuchipudi dance, reflecting the dynamism and vigor inherent in its performance.

Burrakatha: Musical Narration Enriched with Dance

- ❖ **Instruments and Storytelling:**

- Burrakatha, characterized by the use of a tambura (Burr) played by the main storyteller, involves dynamic storytelling, musical accompaniment, and coordinated dance movements.

- ❖ **Interactive Performance:**

- The main performer engages in storytelling, music playing, and dance, while co-performers contribute by playing drums, addressing the main performer, and enhancing certain narrative events with short sentences.

Diverse Folk Dances of Assam: A Cultural Kaleidoscope

Bihu Dance: Celebrating Assamese Festivals

- ❖ **Festival Association:**

- Bihu dance is intricately linked to the Bihu festival, one of the three major festivals celebrated in Assam—Rongali (Bohag Bihu), Kongali (Kati Bihu), and Bhogali (Magh Bihu).

- ❖ **New Year Celebrations:**

- Often performed as part of New Year celebrations, Bihu dance involves the vibrant participation of young men and women.

- ❖ **Colorful Traditional Attire:**

- Dancers adorn colorful traditional costumes to enhance the festive spirit, embodying the pomp and gaiety of the occasion.

- ❖ **Performance Elements:**

- The dance features group formations, rapid hand movements, and brisk footsteps, reflecting the dynamic and lively nature of Assamese celebrations.

❖ **Outdoor Tradition:**

- Traditionally performed outdoors under trees or in natural settings, Bihu dance captures the essence of Assam's cultural connection with nature.

❖ **Musical Instruments:**

- Instruments such as Dhol (Drum), Taal, Pepa (Buffalo horn instrument), Toka, Baanhi (Flute), Xutuli, and Gogon accompany the dance, enriching the auditory experience.

Bagurumba: Bodo Elegance in Dance

❖ **Alternative Name:**

- Also known as Bardwisikhla dance, Bagurumba is a traditional dance performed by the Bodo community during the Bwisagu festival, usually in mid-April (Vishuva Sankranti).

❖ **Traditional Attire:**

- Bodo women don colorful dokhna and aronai while performing the Bagurumba dance, contributing to the visual vibrancy of the performance.

Bhortal Dance: Narahari Burha Bhakat's Creation

❖ **Artistic Origin:**

- Developed by Narahari Burha Bhakat, a prominent Satriya artist, Bhortal dance is performed in groups, showcasing a harmonious blend of rhythm and movement.

❖ **Zhiya Nom Beat:**

- The dance unfolds to the lively beats of 'Zhiya Nom,' a fast-paced rhythm that adds dynamism and energy to the performance.

Jhumur Dance: Tea Tribes Tradition

❖ **Community Affiliation:**

- Jhumur dance is a traditional form belonging to the Tea tribes community of Assam, symbolizing their cultural identity and heritage.

❖ **Inclusive Participation:**

- Young girls and boys actively participate in the Jhumur dance, fostering a sense of community and togetherness.

Jaubani: Dimasa Cultural Expression

❖ **Performed by Dimasas:**

- Jaubani is a dance form performed by the Dimasa people, an indigenous tribe residing in Assam and Nagaland.

❖ **Instrumental Performance:**

- Distinctive for its use of instrumental music, Jaubani relies on the melodic tones of instruments rather than vocal songs to convey its cultural narrative.

❖ Cultural Significance:

- Rooted in Dimasa traditions, Jaubani serves as a cultural expression, embodying the heritage and customs of the ethnolinguistic Dimasa community.

Gujarat's Vivid Folk Dances: A Tapestry of Tradition

Garba: Illuminating the Night with Dance

❖ Origin and Significance:

- Named after "garba deep," a sacred lamp, Garba is a cultural dance deeply rooted in Gujarat, especially popular during the Navaratri festival.

❖ Inclusivity in Participation:

- Originally a women's dance, Garba now witnesses active participation from both men and women, fostering a sense of unity and celebration.

❖ Devotional Element:

- Performed during Navaratri, Garba is accompanied by songs that praise the Mother Goddess, creating a spiritual ambiance during the vibrant dance.

Dandiya Raas: The Dynamic Mock Fight

❖ Energetic Dance Form:

- Dandiya Raas is a dynamic dance characterized by the lively use of polished sticks or dandiyas, symbolizing a playful yet spirited mock fight between Durga and Mahishasura.

Padhar: A Community Celebration

❖ Community Affiliation:

- Padhar, a unique dance form, is associated with the Padhar community, showcasing their cultural expression through rhythmic excitement and frenzy.

Tippani: Rhythmic Vocational Dance

❖ Occupational Essence:

- Tippani transcends the realm of mere performance, as it is a vocational dance enacted by women laborers, featuring the rhythmic beating of the ground with a wooden block.

❖ Instrumental Component:

- The dance incorporates a wooden block with a long handle, sometimes adorned with small bells, enhancing the auditory experience of the rhythmic beats.

Gof: A Tapestry of Woven Ropes

❖ Derivative of Dandiya Raas:

- Gof, derived from Dandiya Raas, introduces a creative element with colored ribbons or ropes, intricately woven and unwoven by dancers to craft diverse patterns.

❖ Global Resonance:

- Resembling the Maypole dance of Europe, Gof brings a global resonance to Gujarat's traditional dance forms through its dynamic and visually captivating patterns.

Hudo: Dance of Courtship

- ❖ Cultural Context:
 - Hudo, also known as Rudo, is a dance of courtship performed during the Triniteshwar Mahadev Mela, an event dedicated to facilitating match-making among young boys and girls.
- ❖ Expressive Clapping:
 - Accompanied by rhythmic clapping, Hudo intertwines dance steps with the expressive nuances of courtship, adding a cultural layer to the matchmaking festivities.

Ghado: Pots in Harmony with Dance

- ❖ Symbolism of "Ghado":
 - Ghado, meaning pot, is a traditional dance where women gracefully carry metal pots, typically used for fetching water, while singing folk songs in a circular motion.
- ❖ Comparative Element:
 - Drawing parallels with the Panihari dance of Rajasthan, Ghado epitomizes the harmonious fusion of daily life activities with cultural expression.

Supdu: A Celebration of Daily Life

- ❖ Implements of Choreography:
 - Supdu, named after a grain-cleaning basket, intricately choreographs dance moves using everyday implements, offering a vibrant celebration of Gujarat's rural life.
- ❖ Ode to Daily Activities:
 - The songs accompanying Supdu delve into the daily activities of Gujarat's villages, transforming routine chores into a lively and engaging dance spectacle.

Jharkhand: A Tapestry of Folk Dances

Santhal: A Unifying Celebration

- ❖ Inclusive Performance:
 - Both women and men actively participate in the Santhal dance, fostering inclusivity and community celebration.
- ❖ Harvest Festival Tradition:
 - Santhal dance finds its rhythm during harvest festivals, resonating with the agricultural cycles and bringing people together in festive spirit.

Domkach: A Folk Rhythm from Jharkhand

- ❖ Folk Dance Essence:
 - Domkach embodies the essence of Jharkhand's folk traditions, manifesting through vibrant dance performances.

Kurukh Dance: Cultural Expression of the Kurukh Tribe

- ❖ Tribe-Centric Celebration:

- The Kurukh tribe expresses its cultural vibrancy through folk dances performed on various occasions, including harvests, festivals, and marriages.

❖ Linguistic Connection:

- In the Kurukh language, dance is referred to as "Dandi," emphasizing the linguistic and cultural richness embedded in their dance traditions.

Kashmir: A Symphony of Folk Expressions

Rouf: Harvest Harmony in Kashmir

❖ Seasonal and Festival Performance:

- Rouf, a cultural dance in Kashmir, unfolds during the harvest season and festive occasions, providing a rhythmic celebration of agriculture.

❖ Female Artistry:

- Traditionally performed by women, Rouf brings together a community, with dancers forming rows, interlocking arms, and singing Rouf songs.

❖ Instrumental Simplicity:

- In a notable simplicity, Rouf songs resonate without any musical instrument accompaniment, showcasing the raw beauty of their rhythmic dance.

Bhand Pather: Theatrical Commentary on Society

❖ Folk Theatre Dynamics:

- Bhand Pather, a traditional folk theatre in Kashmir, emerges as a powerful fusion of play and dance, offering a poignant commentary on social traditions and vices.

Kud Dance: A Nocturnal Celebration under the Stars

❖ Nighttime Revelry:

- The Kud Dance unfolds its rhythmic spectacle during the night, illuminated by the stars, creating a magical ambiance for cultural celebration.

Kerala: Where Tradition Meets Rhythmic Grace

Kolkali: Men's Dance of Dynamic Coordination

❖ Wooden Sticks Choreography:

- Kolkali, a men's dance form in Kerala, showcases performers using short wooden sticks, engaging in a circular dance that emphasizes dynamic coordination.

❖ Gradual Tempo Elevation:

- The dance unfolds with pairs of dancers striking sticks together in rhythmic unison, gradually elevating the tempo for an energetic performance.

Kaikottikali: Women's Dance Around the Brass Lamp

❖ Female-Centric Artistry:

- Kaikottikali, a women's dance, features a circular formation as dancers move around a brass lamp, creating a visually captivating spectacle.

❖ Rhythmic Clap and Song:

- Dancers, while clapping hands, sing songs reflecting on subjects of general interest to women, infusing the performance with cultural depth.

Madhya Pradesh: A Tapestry of Folk Expressions

Reena Dance: A Diwali Delight

❖ Regional Fame:

- Reena Dance, a renowned folk dance, takes center stage in parts of central India, particularly gaining popularity in Madhya Pradesh's Dindori District.

❖ Festive Attraction:

- This competitive dance becomes a major attraction during the festive season of Diwali, captivating audiences with its cultural significance.

❖ Community Participation:

- Exclusive to the female members of the Baiga and Gond communities, Reena Dance showcases community participation and preserves cultural traditions.

Gedi: Stilted Rhythms of Madhya Pradesh

❖ Cultural Identity:

- Gedi, also known as Dito Endanna, is a traditional dance performed by the Gond tribe, contributing to the cultural mosaic of Madhya Pradesh and Chhattisgarh.

❖ Unique Instrumentation:

- Utilizing a pair of bamboo poles with footrests as stilts, dancers create rhythmic beats by striking them on the ground, adding a unique auditory element to the performance.

❖ Agricultural Celebration:

- Performed during the crop-sowing season, Gedi embodies the celebratory spirit tied to agricultural practices in the region.

Maharashtra: Where Tradition Dances in Beauty

Lavani: Beauty in Motion

❖ Artistic Etymology:

- Lavani derives its name from "Lavanya," meaning beauty, encapsulating the essence of this vibrant and expressive dance form.

❖ Female Artistry:

- Exclusively performed by women, Lavani showcases the artistry and grace of female dancers, creating a captivating visual spectacle.

❖ Historical Roots:

- Initially utilized during wartime for soldier entertainment and morale-boosting, Lavani holds historical significance beyond its aesthetic appeal.

Lezim: Rhythmic Beats of Celebration

- ❖ Instrumental Core:
 - Lezim, named after the instrument it features, involves a wooden stick with a flexible string adorned with cymbals, producing lively clashing sounds.
- ❖ Ganesh Chaturthi Traditions:
 - Performed during the Ganesh Chaturthi festival, Lezim adds a rhythmic and joyous dimension to the celebrations, becoming an integral part of the cultural festivities.

Koli: Coastal Rhythms of Maharashtra

- ❖ Occupational Essence:
 - Rooted in coastal regions, Koli dance draws inspiration from the life of fishermen, portraying the essence of the Koli community.
- ❖ Inclusive Performance:
 - Both women and men actively participate in Koli, fostering community involvement and celebrating the coastal heritage of Maharashtra.
- ❖ Cross-Cultural Connection:
 - Similarities with Padhar Nritya in southern Gujarat, especially in portraying a fishing boat, highlight the cross-cultural connections in traditional dance forms.

Mizoram: Harmony of Bamboo and Tradition

Cheraw: Weaving Bamboo Tales

- ❖ Bamboo Dance Tradition:
 - Popularly known as Bamboo Dance, Cheraw unfolds its vibrant tales during various festive occasions, captivating audiences with its unique bamboo-centric choreography.
- ❖ Bamboo Skipping Artistry:
 - Long poles of bamboo become an integral part of the dance, as performers skillfully skip between them without getting caught, showcasing agility and precision.

Chailam: Festival Harmony in Circles

- ❖ Festive Occasion Performance:
 - Chailam takes center stage during the Chapchar Kut festival, an essential celebration in Mizoram, featuring men and women standing alternatively in circles.
- ❖ Interconnected Dance Form:
 - The dance involves an interconnected formation, with women holding onto the waist of men, creating visually captivating circles that move to the beats of traditional instruments.
- ❖ Musical Ensemble:
 - Central to the dance are musicians in the middle, playing drums and the mithun's horn, contributing to a lively musical ensemble that complements the dance sequences.

Punjab: Vibrant Rhythms and Expressions

Bhangra: Harvest Festivities in Motion

- ❖ **Inclusive Evolution:**
 - Originally a male-dominated dance, Bhangra has evolved to include women performers, reflecting the changing dynamics while preserving its cultural essence.
- ❖ **Harvest Festival Roots:**
 - Rooted in traditional harvest festivals, Bhangra's spirited performances celebrate the agricultural abundance with dynamic movements and lively music.
- ❖ **Stunt Finales:**
 - Bhangra performances culminate with impressive stunt formations, showcasing the dancers' physical prowess and adding an exhilarating climax to the cultural spectacle.
- ❖ **Musical Ensemble:**
 - The beats of Bhangra resonate with musical instruments such as Dhol, Ektara, and Chimta, creating a rhythmic tapestry that accompanies the dancers' energetic moves.
- ❖ **Vibrant Attire:**
 - Bhangra dancers adorn themselves in colorful traditional clothing, adding visual vibrancy to the performance and emphasizing the festive spirit.

Giddha: A Symphony of Women's Expression

- ❖ **Female Artistry:**
 - Exclusive to women performers, Giddha seamlessly combines dance, song, and mimicry to express themes of daily life, reflecting the vibrant cultural tapestry of Punjab.
- ❖ **Energetic Simplicity:**
 - While Giddha maintains a simple style, its vigor and energy remain unmatched, creating a dynamic performance that engages both participants and audiences.

Tamil Nadu: Celebrating Harvest and Devotion

Kummi: Harvest Joy in Dance

- ❖ **Participation of Women and Girls:**
 - Young girls and women actively participate in Kummi, a dance form entwined with the celebration of harvest festivals, Pongal, temple festivities, and Navaratri.

Kolattam: Rhythmic Play with Sticks

- ❖ **Festive Participation:**
 - Performed by young girls and women, Kolattam is named after the sticks (kola) used in the dance, serving as both a rhythmic tool and a symbolic element.
- ❖ **Festival Occasions:**
 - Kolattam finds its rhythm during festivals like Navaratri and Janmashtami, blending devotion and cultural expression.

Poikkal Kudirai Attam: The Dance of the Dummy Horse

- ❖ Cultural Variant:
 - Similar to the Kachchi Ghodi of Gujarat and Rajasthan, Poikkal Kudirai Attam involves dancers carrying a horse-like figure on their hips, combining vibrant visuals with lively drumming.

Kavadi Attam: Devotion in Motion

- ❖ Male-Centric Devotion:
 - Exclusively performed by males, Kavadi Attam involves dancers carrying Kavadi, a wooden pole with pots filled with coconut water or milk, in devotion to Lord Murugan.

Rajasthan: Colors, Cultures, and Captivating Dance Forms

Ghoomar: Spinning Elegance

- ❖ Graceful Origin:
 - Named after "ghoomna," meaning 'to spin,' Ghoomar is an enchanting dance performed by women, featuring graceful twirls and dazzling skirt movements.
- ❖ Cultural Heritage:
 - Originating among the Bhils of Rajasthan, Ghoomar later gained popularity among women from Jaipur's royal families, becoming a cherished dance form for festive and auspicious occasions.

Dang Lila: Rhythmic Striking Celebrations

- ❖ Instrumental Dynamics:
 - Dang Lila resembles Gujarat's Raas dance but incorporates longer sticks for rhythmic striking, creating a distinct auditory experience.
- ❖ Festival Context:
 - Traditionally performed during Holi and Navaratri festivals, Dang Lila captures the festive spirit with dynamic movements and percussive beats.

Gorbandh: Dance of Camel Ornaments

- ❖ Desert Artistry:
 - Rooted in the desert traditions of Rajasthan, Gorbandh centers around the creation of a unique ornament used to decorate camels, offering a cultural narrative through dance.

Terataal: Nightlong Tribute in Bells

- ❖ Kamad Tribe Tradition:
 - Exclusive to the women of the Kamad tribe, Terataal involves tying thirteen small bells to their feet and hands, creating a mesmerizing dance in praise of their god, Baba Ramdev.
- ❖ Devotional Celebration:
 - This dance form, lasting throughout the night, combines rhythmic movements and melodic sounds from the bells, symbolizing a heartfelt tribute to their deity.

Odisha: A Tapestry of Traditional Dances

Laudi Khela: Martial Rhythms for Holi Celebrations

- ❖ **Alternative Name:**
 - Also known as Gauda Nacha, Laudi Khela is a martial dance deeply embedded in the cultural fabric of Odisha's coastal districts.
- ❖ **Festive Dedication:**
 - The dance unfolds during Dola Purnima (Holi), serving as a vibrant tribute to Lord Krishna and Radha, with each dancer wielding two sticks, striking them rhythmically.
- ❖ **Musical Accompaniment:**
 - Singha (buffalo's horn) and flute accompany the dance, enriching the auditory experience and elevating the festive atmosphere.

Ghumura Dance: Echoes from the Medieval Sun Temple

- ❖ **Historical Roots:**
 - Ghumura Dance, prominently depicted in the Sun Temple of Konark, reflects its historical roots tracing back to the medieval period.
- ❖ **Festive Associations:**
 - Traditionally linked with Nuakhai and Dasahara celebrations in Kalahandi and South Western Odisha, Ghumura Dance carries both cultural and celebratory significance.
- ❖ **Darbari Dance Heritage:**
 - Ghumura served as a Darbari dance in the princely state of Kalahandi, contributing to its cultural heritage and finding expression even in times of war.

Goti Pua: Expressive Dance in Pairs

- ❖ **Linguistic Insight:**
 - The term 'goti' signifies 'one' or 'single,' while 'pua' translates to 'boy.' Interestingly, Goti Puas, though named 'single boys,' perform in pairs.
- ❖ **Cross-Dressing Tradition:**
 - Goti Puas, adorned in feminine attire, challenge gender norms by cross-dressing, adding a unique layer to the expressive dance form.
- ❖ **Musical Ensemble:**
 - Goti Pua presentations feature a trio of musicians skillfully playing the pakhawaj, gini (cymbals), and harmonium, enhancing the dance's rhythmic cadence.

Baagha Naacha (Tiger Dance): Acrobatic Ode to the Wild

- ❖ **Striking Visuals:**
 - Exclusively performed by males, Baagha Naacha involves body painting with yellow and black stripes resembling a tiger, creating a visually striking spectacle.
- ❖ **Musical Ambiance:**

- Accompanied by a drummer and a bell player, the dance unfolds with acrobatic movements in rhythmic synchronization, celebrating the strength and agility of a tiger.
- ❖ Cultural Tradition:
 - Beyond its visual and rhythmic appeal, Baagha Naacha contributes to Odisha's cultural landscape, embodying both artistic expression and physical prowess in a traditional context.

Other Folk Dances of India: A Vibrant Kaleidoscope of Culture

Bhagavata Mela: Thanjavur's Dance Drama Tradition

- ❖ Geographical Focus:
 - Bhagavata Mela graces Tamil Nadu, especially the Thanjavur region, unfolding as an annual Vaishnavism tradition in Melattur and surrounding areas.
- ❖ Cultural Blend:
 - Originating from a historic migration of Kuchipudi practitioners from Andhra Pradesh to Thanjavur, Bhagavata Mela intertwines cultural threads and celebrates Vaishnavite themes through dance-drama performances.

Yakshagana: Karnataka's Theatrical Extravaganza

- ❖ Regional Prowess:
 - Yakshagana flourishes in Karnataka, specifically in districts like Dakshina Kannada, Udupi, and Kasaragod (Kerala), weaving together dance, music, dialogue, costume, and stage techniques in a distinctive style.

Tarangamel: Goa's Colorful Youthful Celebration

- ❖ Festival Connection:
 - Heralding from Goa, Tarangamel takes center stage during Dussehra and Holi, amplifying the festive spirit and celebrating the vibrant youthfulness of the region.
- ❖ Visual Spectacle:
 - The dance dazzles with rainbow-like costumes adorned with multi-colored flare and streamers, creating a captivating visual spectacle during its performance.

Kabellia: Kalbelia's Sensuous Serpentine Dance

- ❖ Rajasthani Elegance:
 - Kabellia, a sensuous folk dance, unfolds in the cultural tapestry of Rajasthan, performed exclusively by the women of the Kalbelia Community.
- ❖ Serpentine Resonance:
 - The dance's costumes and movements emulate serpents, with the 'Been' (wind instrument) providing the musical heartbeat. Recognizing its cultural significance, UNESCO inscribed Kalbelia folk songs and dances on the Intangible Cultural Heritage list in 2010.

Dangi: Harvest Tales from Himachal Pradesh

- ❖ Folklore Depiction:

- Rooted in one of Himachal Pradesh's oldest folklores, Dangi captivates with performances primarily led by female dancers.
- ❖ Harvest Season Celebrations:
 - The dance unfolds during the harvest season in the sacred precincts of the Naina Devi temple, depicting themes ranging from royal love stories to intricate business transactions.

Dadra: Lucknow's Semi-Classical Musical Dance

- ❖ Geographical Affiliation:
 - Dadra, a semi-classical dance, flourished in Uttar Pradesh, particularly among the courtesans of Lucknow.
- ❖ Musical Harmony:
 - Accompanied by music of the same style, Dadra was a cultural jewel among Lucknow's courtesans, weaving together dance and melodious tunes.

Jawara: Harvest Rhythms of Bundelkhand

- ❖ Regional Harmony:
 - Jawara, the harvest dance, finds its roots in the Bundelkhand region of Madhya Pradesh.
- ❖ Basket-Balancing Act:
 - Dancers showcase their agility by balancing a basket (ariawar) on their heads, accompanied by lively instrumental music that forms an integral part of this traditional dance.

Matki: Malwa's Festive Solo Dance

- ❖ Occasional Spotlight:
 - Matki, a dance originating from the Malwa region, steps into the limelight during weddings and festive occasions.
- ❖ Earthen Pot Balancing Act:
 - Often performed solo, Matki involves women skillfully balancing multiple earthen pots on their heads, creating a spectacle that is both visually enchanting and culturally rich.

Gaur Muria (Bison Horn): Ritualistic Dance of Bastar

- ❖ Cultural Significance:
 - Gaur Muria stands as an essential ritualistic dance of the Muria tribes in Chhattisgarh's Bastar region.
- ❖ Bison-Inspired Movements:
 - Executed in groups by both men and women, the dance intricately imitates the movements of a bison, adding a unique flavor to the cultural landscape.

Alkap: Rural Dance-Drama of Rajmahal Hills

- ❖ Geographical Presence:
 - Alkap weaves its dance-drama narrative in the Rajmahal hills of Jharkhand, and the regions of Murshidabad and Malda in West Bengal.
- ❖ Folklore and Mythology:

- Troops of 10-12 dancers bring popular folklore and mythological stories to life, interspersing dance with comical sketches (kap) in this traditional performance art associated with the Gajan festival.

Biraha: Bihar's Male-Driven Portrayal of Women's Pain

- ❖ Cultural Expression:
 - Biraha, along with its variant, Bidesia, emerges as a popular form of entertainment in rural Bihar, becoming a portrayal of women's pain when their partners are away.
- ❖ Male-Exclusive Artistry:
 - Unique to this dance form is its male-exclusive domain, where male performers take on the roles of female characters, bringing forth stories of longing and separation.

Jat-Jatin: Mithila's Artistic Portrayal of Married Life

- ❖ Regional Aesthetic:
 - Jat-Jatin finds popularity in the northern parts of Bihar, especially in the Mithila region.
- ❖ Unique Theme:
 - This dance form distinguishes itself through its representation of the tender love and quarrels of a married couple, offering a unique artistic portrayal of marital life.

Paika: Odisha's Martial Ode to Battle

- ❖ Geographical Arena:
 - Paika, a martial folk dance, unfolds its vibrant expressions in the southern parts of Odisha.
- ❖ Martial Arts Essence:
 - Armed with wooden spears and shields, the dancers showcase their skills and agility in intricate formations, adding a martial arts character to this traditional dance.

Danda-Jatra: Oldest Folk Art Narrating Social Harmony

- ❖ Ancient Roots:
 - Danda Nata, or Danda Jatra, stands as one of India's oldest folk arts, finding prominence mainly in Odisha.
- ❖ Narrative Focus:
 - Integrating dance, drama, and music, the art narrates stories and lore about Shiva, emphasizing themes of social harmony and brotherhood.

Thang Ta: Manipur's Martial Display of Sword and Spear

- ❖ Cultural Heritage:
 - Thang Ta claims exclusivity as Manipur's martial dance, with "Thang" representing sword and "Ta" representing spear.
- ❖ Creative Aggression:
 - The dance unfolds as a unique display of skill, creativity, and agility, portraying a mock fight sequence where performers leap to attack and defend with swords and spears.

Rangma: Nagas' Colorful War Dance

- ❖ Cultural Tapestry:

- Rangma takes center stage as the war dance of the Nagas, adding vibrant colors and cultural richness to the region's festive celebrations.

- ❖ Symbolic Enactment:

- Dressed in colorful costumes and ornate headgear, dancers enact mock war formations, paying tribute to the snow lion and Khang-Chen Dzong Pa (Kanchenjunga Peak).

Singhi Chham: Sikkim's Lion-Inspired Mask Dance

- ❖ Symbolic Representation:

- Singhi Chham, a popular mask dance of Sikkim, pays homage to the snow lion, symbolized by dancers adorned in furry lion costumes.

- ❖ Cultural Tribute:

- The dance unfolds as a vibrant tribute to Khang-Chen Dzong Pa (Kanchenjunga Peak), infusing the performance with cultural symbolism.

Mayilattam: Kerala's Peacock Dance

- ❖ Feathered Elegance:

- Mayilattam, Kerala's folk dance, features young girls dressed as peacocks, captivating audiences with colorful headgears, beaks, and feathers.

- ❖ Varied Dance Forms:

- Similar dances like Kaalai Attam (bull dance), Karadi Attam (bear dance), Aali Attam (demon dance), and Pampu Attam (snake dance) enrich the cultural repertoire of the region.

Butta Bommalu: Andhra Pradesh's Basket Toy Dance

- ❖ Artistic Expression:

- Butta Bommalu, meaning "basket toys," emerges as a popular dance form in Andhra Pradesh's West Godavari district.

- ❖ Character-Mask Enticement:

- Dancers wear masks resembling toy-like characters, showcasing delicate movements and non-verbal music, adding an element of entertainment to this folk dance.

Padayani: Kerala's Colorful Infantry Rows

- ❖ Religious Context:

- Padayani, a martial dance performed in Southern Kerala's Bhagavati temples, derives its name from "rows of infantry."

- ❖ Colorful Narratives:

- Dancers adorned in huge masks (kolams) present interpretations of divine and semi-divine narratives, with characters like Bhairavi, Kalan, and Yakshi, contributing to the vibrant spectacle.

Chakyar Koothu: Kerala's Solo Serpent Performance

- ❖ Artistic Fusion:

- Chakyar Koothu, an art form from Kerala, merges solo performance, serpent symbolism, and a unique blend of prose and poetry.

- ❖ Cultural Identity:

- Traditionally performed by the Chakyar community, known for their priestly role, the dance features vibrant attire, including a colorful headgear, large black mustache, and red spots covering the body.

Pata Kunitha: Mysore's Religious Bamboo Spectacle

- ❖ Geographical Affiliation:

- Pata Kunitha unfolds as a popular dance form in the Mysore region, offering a religious spectacle primarily performed by men.

- ❖ Bamboo Elegance:

- Men use long bamboo poles adorned with colorful ribbons (putu), creating a visual spectacle that captures the essence of the region's cultural exuberance.

Jhoomar: Tribal Sikh Harvest Dance

- ❖ Tribal Heritage:

- Jhoomar, performed by tribal Sikhs in Punjab and adjoining areas, takes center stage during harvest festivals, featuring circular movements and rhythmic drum beats.

- ❖ Traditional Threads:

- Originating from Balochistan, the dance showcases the importance of arm movements synchronized with drum tunes, preserving cultural continuity.

Raut Naach: Yadav Community's Diwali Celebration in Chhattisgarh

- ❖ Festive Occasion:

- Raut Naach, a celebratory dance, graces Chhattisgarh during the festival of Diwali, with the Yadav community taking the lead in its performance.

Karma Naach: Tribal Celebrations in Chota Nagpur Plateau

- ❖ Tribal Festivities:

- Karma Naach unfolds during the tribal festival of 'Karma,' becoming a cherished tradition among various tribes in Eastern India, especially in the Chota Nagpur Plateau.

- ❖ Circle of Unity:

- Dancers form circles, their arms interlinked, dancing to the beats of the occasion, creating a rhythmic spectacle that symbolizes unity and cultural expression.

Dumhal: Jammu and Kashmir's Colorful Drum Dance

- ❖ Cultural Rhythms:

- Dumhal graces the cultural landscape of Jammu and Kashmir, particularly celebrated by the Wattal tribe.

- ❖ Traditional Attire:

- Performers, adorned in colorful costumes and tall conical hats, dance and sing to the rhythmic beats of drums, making it a vibrant and festive display.

Fugdi: Konkan's Women-Centric Festival Dance

- ❖ Geographical Presence:
 - Fugdi captivates the Konkan region of Maharashtra and Goa, creating a festive ambiance during cultural celebrations.
- ❖ Women's Dance Formations:
 - Women take the stage, dancing in varied formations, often in circles or rows, expressing cultural richness through their rhythmic movements. The dance boasts diverse sub-types based on local customs.

Cheraw: Mizoram's Bamboo Dance Extravaganza

- ❖ Cultural Alias:
 - Cheraw, popularly known as Bamboo Dance, unfolds as a folk dance spectacle in Mizoram during festive occasions.
- ❖ Bamboo Dynamics:
 - Dancers skillfully skip through long bamboo poles, avoiding entanglement, adding a dynamic and rhythmic element to the performance. Its foreign origin enhances its cultural uniqueness.

Dalkhai: Odisha's Festival Overture

- ❖ Festival Association:
 - Dalkhai, predominantly performed during Odisha's Dussehra festival, becomes a cultural portrayal by tribes, employing various musical instruments.
- ❖ Narrative Tapestry:
 - Events from epics like Ramayana and Mahabharata, stories of Lord Krishna, and the use of a distinctive word signifying "girlfriend" at the beginning and end of each stanza contribute to the dance's rich narrative tapestry.

Hulivesha: Coastal Karnataka's Tiger-Inspired Festival Dance

- ❖ Geographical Footprint:
 - Hulivesha captivates Coastal Karnataka, with male dancers painted as tigers dancing to honor Goddess Durga during Navaratri.
- ❖ Fierce Devotion:
 - Through vivid portrayals of an angry tiger, the dance pays homage to the goddess, creating a unique blend of devotion and artistic expression.

Tippani: Saurashtra's Women-Centric Folk Dance

- ❖ Regional Origin:
 - Originating from Saurashtra in Gujarat, Tippani unfolds as a women-centric folk dance, where women rhythmically beat the floors with tippani, two long wooden sticks joined by a square wooden or iron block.

Garadi: Puducherry's Victory Celebration

- ❖ Cultural Commemoration:

- Garadi, a famous folk dance in Puducherry, stands as a jubilant celebration commemorating Lord Rama's victory over Ravana.

- ❖ Vanar Dancers:

- Dancers, distinguished as "Vanars" (Monkeys), revel in the victory, showcasing cultural symbolism and artistic expression in their performances.

Tera Tali: Rajasthan's Unique Musical Dance

- ❖ Cultural Heritage:

- Tera Tali, performed by the "Kamar" tribe of Rajasthan, unfolds as a unique musical dance where women sit on the ground with cymbals (Manjiras) tied to different parts of their bodies.

Hojagiri: Tripura's Graceful Pot-Balancing Dance

- ❖ Cultural Elegance:

- Hojagiri, a famous folk dance of Tripura, involves the graceful lower-half movements of a group of women or young girls, balancing earthen pitchers and other props.

- ❖ Lakshmi Puja Tradition:

- Traditionally performed during Lakshmi Puja, the dance captures attention with its delicate balancing act, showcasing cultural grace and devotion.

Khukuri Dance of Sikkim: Blade Artistry in Cultural Expression

- ❖ Prop-Centric Performance:

- Khukuri Dance of Sikkim adds a unique flavor by incorporating the Khukuri knife as a central prop, infusing various tricks into the dance routine.

- ❖ Dance and Blade:

- Dancers skillfully perform intricate moves using the Khukuri, turning the dance into a mesmerizing display of artistry and cultural expression.

Cham Dance: Tibetan Buddhism's Lively Masked Performance

- ❖ Religious Affiliation:

- Cham Dance, associated with certain sects of Tibetan Buddhism, emerges as a lively masked and costumed dance with deep religious significance.

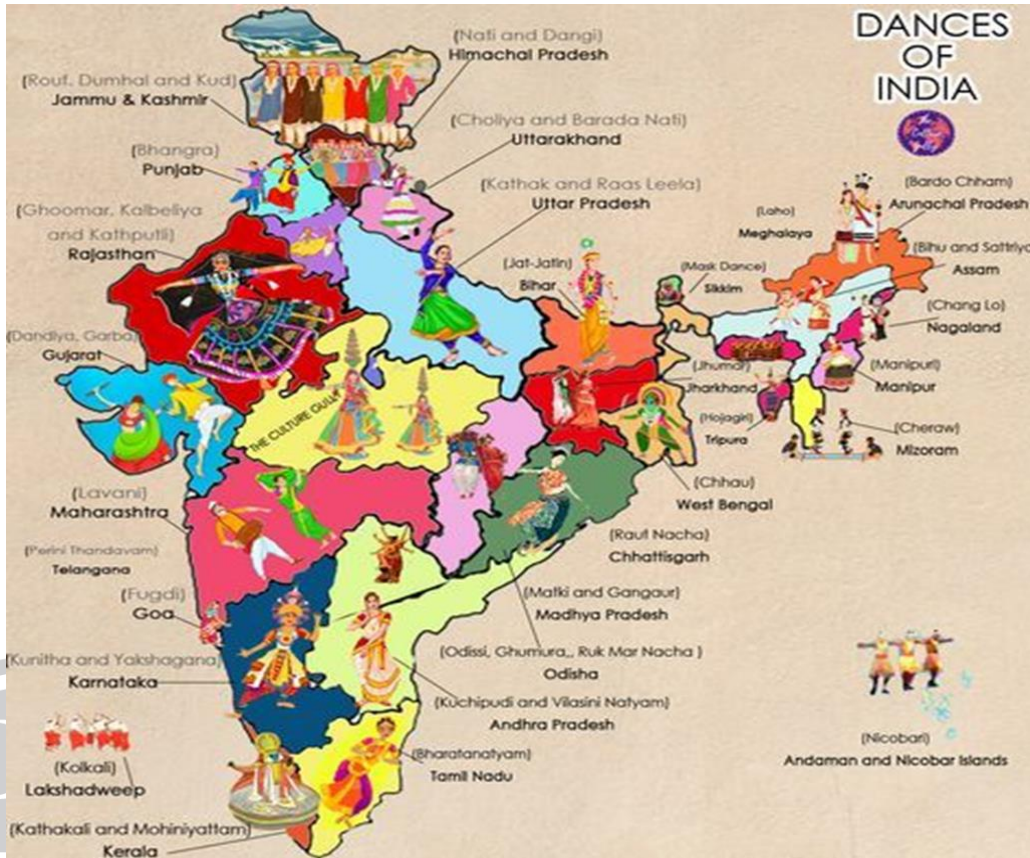
- ❖ Moral Narratives:

- Accompanied by monks playing traditional Tibetan musical instruments, the dance imparts moral instructions related to compassion and aims to bring merit to its spectators during cultural and religious festivals in various regions.

Dhediya Dance: Prayagraj's Energetic Folk Expression

- ❖ Cultural Hub:

- Dhediya Dance, a cultural gem, thrives in Prayagraj, contributing to the vibrant cultural tapestry of the region.



State	Folk Dance
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, Hikar, Mandjas, Kud Dandi Nach
Jharkhand	Alkap, Karma Munda, Agni, Jhumar, Janani Jhumar, Mardana Jhumar, Paika, Phagua
Karnataka	Yakshagana, Huttari, Suggi, Kunitha, 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 Choram, Thang Ta, Lai Haraoba, Pung Cholom
Meghalaya	Ka Shad Suk Mynsiem, Nongkrem, Laho
Mizoram	Cheraw Dance, Khuallam, Chailam, Sawlakin, 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, Sikkari, 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: India's Cultural Pillar

❖ **National Mandate:**

- Sangeet Natak Akademi stands as India's national academy dedicated to the realms of music, dance, and drama, playing a pivotal role in preserving and promoting the country's cultural heritage.

❖ **Foundation and Autonomy:**

- Established in 1952 by the Government of India, it operates as an autonomous body under the Ministry of Culture, reflecting the government's commitment to fostering artistic excellence.

AIMS AND OBJECTIVES: Guiding Cultural Enrichment

❖ **Coordination of Institutions:**

- The Akademi takes on the crucial role of coordinating the activities of regional and state-level institutions focusing on dance, drama, and music, fostering a harmonious and collaborative cultural landscape.

❖ **Research Advancement:**

- A champion of intellectual pursuits, the Akademi actively promotes research in Indian dance, drama, and music, contributing to the scholarly understanding and documentation of these art forms.

- ❖ **Cultural Resource Establishment:**
 - With an eye on heritage preservation, it establishes libraries and museums dedicated to dance, drama, and music, becoming custodians of valuable cultural resources.
- ❖ **Ideas Exchange Platform:**
 - Encouraging a vibrant exchange of ideas, the Akademi becomes a nexus for the cross-pollination of artistic concepts, fostering diversity and innovation in the creative realms.
- ❖ **Theatre Center Promotion:**
 - Recognizing the importance of theatrical hubs, it encourages the establishment of theatre centers, acting as focal points for the development and promotion of dramatic arts.
- ❖ **Training Institution Advocacy:**
 - Paving the way for artistic education, the Akademi supports the creation of institutions dedicated to training in the art of theatre, nurturing the next generation of performers and practitioners.
- ❖ **Assistance to Theatrical Organizations:**
 - Acknowledging excellence, the Akademi extends support to meritorious theatrical organizations, contributing to the sustenance and growth of impactful artistic endeavors.
- ❖ **Diverse Theatre Initiatives:**
 - A catalyst for cultural diversity, it encourages the development of open-air theatre, children's theatre, amateur dramatic activities, and rural theatres, ensuring a broad spectrum of theatrical expressions.
- ❖ **Folk Arts Conservation:**
 - At the heart of cultural preservation, the Akademi takes responsibility for reviving and conserving folk dance, folk music, and folk drama across various regions of the country, safeguarding India's rich folk heritage.
- ❖ **Cultural Festivals and Platforms:**
 - Actively sponsoring dance, drama, and music festivals, seminars, and conferences nationwide, the Akademi provides platforms for artists to showcase their talents and facilitates cultural discourse.
- ❖ **Recognition of Artistic Excellence:**
 - Individual brilliance is celebrated as the Akademi recognizes outstanding achievements of artists through awards, prizes, and distinctions, contributing to the acknowledgment and encouragement of artistic merit.
- ❖ **Education Standards Oversight:**
 - Upholding educational standards, the Akademi takes on the responsibility of maintaining the quality of education in music, dance, and drama, ensuring a robust foundation for aspiring artists and students alike.

