

Impact Of Modernism In Makeup And Hairstyle, Costumes And Accessories In Bharatanatyam.

Sarranyaa.R, & Dr.C.Karthikeyan,
School of Journalism and New media studies,
Tamilnadu Open University,
Chennai.

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Abstract:

This article explains clearly about Aaharya abhinaya. It says about the four types of Abhinaya as per Natyasastra, traditional makeup, contemporary makeup, makeup as in Natyasastra, colours used for various categories of people, traditional hairstyle as per Natyasastra, contemporary hairstyle, traditional costume, contemporary costume, various hair accessories, beard and moustache as per Natyasastra, modern hair accessories, traditional body accessories, modern body accessories, body accessories as per natyasastra, tribal region men and women ornaments as per Natyasastra.

It also states various quotes from Natyasastra.

The development in the field of Aaharya that is makeup, hairstyle and accessories are explained very clearly. We will come to know about the transformation in these fields right from the earlier days till now. This article also compares between the traditional patterns and the contemporary changes. Finally it states whether the new changes are healthy or older one is strengthly. It says which is more comfortable and convenient the older ones or contemporary ones.

0.1.Introduction:

Abhinaya :

“Among the basic concepts of dance Abhinaya is indispensable. The function of abhinaya is to educate the viewers thus stimulating the possibility of aesthetic experience in them. It is an important aspect of all forms of historic art. Technically it means the visible expression of the mental state.

Literally the term abhinaya has different meaning. The term is derived of two prefix 'abhi' meaning towards and 'naya' meaning to lead. Another version is that it is the expression of feeling or emotion through physical actions. 'Abhi' means before the eyes and 'naya' the mode of feelings.

Abhipurvastunijnadhaturahimukhyardha nirnaye

Yasmad padarthan nayethi tasmatsabhinaya:

Smritha.

Abhinaya can be defined as a suggestive in imitation of the various psychological states of characters in a play. According to Dhananjaya, Nritha is the representation of concepts conveyed



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by words ie Padartha Abhinaya. Expression of meaning indicated by Natya through the coordinated gestures of the body can also be termed as abhinaya.

According to Bharatha's Natyasastra and Nandikeshwara's Abhinaya Darpana, abhinaya admits of four varieties such as Angika, Vachika, Aharya and Sattvika.

Angiko vachikaschaivahagaharya: Satvikasthatha

Jneyasthabhinayo vipraschaturtha parikampitha

Tatra tvabhinasyaiva pradhanyamithi kathyathe

Angiko vachistadvadaharya: satviko apara

Nandhikeswara pays homage to Lord Siva by describing the four varieties of Abhinaya.

He prays to Lord Shiva who is the embodiment of the four fold abhinaya.

Angikam bhuvanam yasya vachikam sarvavangmayam

Aharyam chandrataraadi tam numa: satvikam sivam.

In the opening salutation he says ,we bow to the Satvika Shiva whose Angika is the world, Vachika is the language and whose Aharya is the moon and the stars.”

Ref : Approach to Bharathanatyam (Pa- 115 to 116).

0.2. The four types of Abhinaya in NatyaSastra:

In chapters 6 and 7 in Natyasastra Sage Bharatha explains about Abhinaya in detail. He capsules them as Samgraha that is,The Natyaveda comprises of Rasas, Bhavas, Abhinaya – expression through gestures, Dharmi- rehearsed practice, Vritti- the style, Pravrtti – action, Siddhi- Achievement, Svaras – notations, Aatodya – instrumental music, Gaana – song and Ranga- stage.

The four types of Abhinayas mentioned in chapter 6 of Natyasastra are:

0.2.1) Angika – The gestures from the limbs,

0.2.2) Vacika – Verbal utterance

0.2.3) Aharya – Embelishment through dress and ornaments

0.2.4) Sattvika – Temperamental.

0.2.1. Angika Abhinaya:

“Angika Abhinaya denotes the movements of angas like head, hands, waist and face. Pratyangas like shoulder, shoulder arm's, thighs, knees and elbows and upangas like eyes, eyelid, cheeks, nose, lips and teeth. Additional hastas (hand gestures) have always played a significant role in conveyance of the emotion and through of a soul. Many of the natural gestures are found common to mankind and their meaning easily understood.

0.2.2. Vachika Abhinaya:

Speech is used in drama and also in music when the singer expresses the emotion through his or her singing. In the [Kuchipudi](#) and [Melattur styles](#) of [Indian classical dance](#) the dancers often



mouth the words of the songs (padartha abhinaya). Kerala still has stage art forms that have Vāchika Abhinaya as a dominant component - Koodiyattam, Nangyar Koothu, Ottan, Seetangan & Parayan - the three types of Thullal, Mudi yettu are the most popular.

0.2.3. Aharya Abhinaya:

Another means of representation of the play is indeed the costumes and physical decorations of the actors and the theatre. In dramas and dance dramas, costume and making are distinguished by the sex, race, sect or class, or the social position of the characters, giving the production of the presentation some semblance of reality. The decorations of the stage theatre including lights and accessories are related to the scene of the depiction in which enhances the rasa between the audience and artists also comes under this category.

0.2.4. Sattvika Abhinaya:

Sattvika Abhinaya is the mental message, emotion or image communicated with the audience through the performer's own inner emotions. The dancer or actor has to use experience, something authentic, to capture the audience and to elicit an empathetic response. The human activity in other words, is traditionally classified as belonging to the mind, voice and body. Bharatha Muni in Natyashastra mentioned that sathva is something originated in mind.”

Ref (wikipedia.Abhinaya).

Impact of modernism is there in each and every field. It has been widely spread in performing arts field too. In this article we will see how the field of Bharatanatyam has been enhanced with the impact of modernism. Special mention has been given by Sage Bharathamuni for makeup and costumes in his Natyasastra. He names this as Aaharya Abinaya. He has also clearly stated that entire dance depends on this Aaharya Abhinaya. Special focus should be made in this field by one, who wishes a splendid success for the dramatic performance or thematic ballet.

Let us categorize this Aaharya Abhinaya into 4 heads.

0.3. Makeup

0.4. Hairstyle

0.5. Costumes

0.6. Accessories.

Lets have a detailed look on these above said 4 categories.

0.3. Makeup :

All are pretty without makeup - but with the right makeup we can be pretty powerful - Bobby Brown.

0.3.1. Traditional Makeup :

If the makeup is perfect then they can represent the characters and gestures with undue effort.

It is believed that make up evolved from the first dynasty of Egypt. but some still say that it came from the Chinese. Chinese royalty in the Zhou dynasty where using gelatin, egg white and gum Arabic to paint their nails gold and silver. This practice continued for some time and the nail



colours eventually became a tool to identify social standing as those in lower classes were forbidden from wearing bright colours. Across 7000 years of history nearly every culture in the world has some mention or interpretation of cosmetics and makeup. They created cosmetic products with clay, lead, ash and burnt almonds as substances or ingredients during early 3100 BCE to create the the cosmetic products among the ancient civilizations in North Africa, India and the Middle East -Ref- (Origin of makeup - Nuvomagazine.com)

Ancient people also used Kohl, chalk, extracts from the flowers, vegetables and fruits for their makeup.

“In Natya Shastra sage Bharata says that there are four natural colours for makeup. They are white, blue, yellow and red. they created other colours by mixing this major four colours. They are called as Upavarnas. By mixing white and yellow colours we get yellowish white (Pandu colour), by mixing white and blue colours we get species of duck colour (Kaarandaava). Likewise red and white mix gives (Padma colour) Lotus colour and yellow with blue gives green colour (Haritha colour). Sage Bharatha also says that painted body together with the change of the costume should be considered as Natyadharmas. They also gave colours according to the the person ,character ,place , nature , age , region, birth etc. The inhabitants of south were given brown colour, the brahmins and kshatriyas in Gaurav colour whereas the vaisyas and sudras in deep blue colour. The King's in lotus pink rakshasas in dark blue. “

Ref-(NatyaSastra - Pa 315 to 317)

Regarding the products used for makeup there purely natural. People used extracts from flowers, vegetable and fruits for their makeup. For example people used extracts from beetroot as lipstick as they not only gave deep dark colour but also natural look. Since they are natural they are very much skin friendly and cause no side effects for the skin.

0.3.2. Contemporary makeup :

“Makeup industry has got a tremendous growth during recent days. Every now and then new inventions evolve in this industry. Special colours have been invented for example Neon colours. These Neon colours are also called as fluorescent colours. They are bright in base. Neon (red + orange), Argon (violet to pale blue) , Helium (orange to pink red) , Kryton (off white, green , yellow) , Xenon (grey , blue , off white or green) colours available in all makeup items like eyeshadow, lipstick, roogh, eye liner have created a revolution in the field of makeup”.

Ref- (The History of Neon colours - medium.com).

Golden silver and bronze colours are also been introduced in this field. These colours enhance the makeup and make them look bright on stage.

Various shade of filler brushes have also made the makeup very strong technically. They could create intricate strokes at an ease rather than using traditional colours. People started focusing in



enhancing beauty.

Maskaras are also available in various shades. People also add sparkling stones and glitters to give a dynamic and sparkling look. Even the negative roles that is the demon or rakshasa roles are given stunning beauty look with the help of technically strong and improved colours that are available for makeup during recent days.

Instead of using kohl people have started using special eyemake over products for example Kajal, eyeliner, mascara, eyeliner pencil, eye brow sticks. They are also available in various colours ,shapes and thickness.

Introduction of non sticky and waterproof eye make over products have gained a very good response among the artists. They are also available as smudge free products. Even the compact powder that the dancers use today are available as getset for 24 hours are waterproof and smudge free. Thus the makeup industry has widely enhanced the characters or the roles that are performing artist carry forward, with the new trend and beautiful look and have created a revolution among the performing arts industry.

0.3.3. Natyasastra view about Makeup:

The Natyasastra talks about Rasa, its colours and makeup in its 6th chapter. Rasa is the mood of that particular story or play or the character in that play. Rasa is the emotional feeling. No art can be done without this aesthetic element called Rasa. Sage Bharatha provides shades according to the emotions or rasa. He coloured each and every mood with respective shades.

“Sringara : love : Green

Hasya : Laughter : White

Karuna : Pathetic : Dove coloured

Raudra : Anger : Red

Veera : Heroic : Wheatish brown

Bhayanaka : Terrible : Black

Bibhatsa : Odious : Blue

Arbhutha : Marvellous : Yellow.”

Ref : (Natyasastra - Pg - 75).

“He also says that Rasa is the cause and Rasa is the effect. Hasya originates from Sringara, Karuna from Raudra, Arbhutha from Veera, Bhayanaka from Bhibatsa. The imitation of Sringara is termed Hasya. The result of the activity of Raudra should ne known as Karuna Rasa. The result of the activity Veera is glorified as Arbhutha. The sight of the Bhibarsa transforms into Bhayanaka”. **Ref: (Natyasastra -Pa 74 to 75).**

We can use the shades given in Natyasastra according to the emotion of the character.



Bharatha talks deeply about AharyaAbhinaya in Natyasastra Chapter 23.

Four kinds of Costumes and Make-up mentioned in Natyasastra are model work (pusta), decoration (alaṃkāra), painting the limbs (aṅgaracanā) and [the use of] living creatures (sañjīva).

0.3.4. Colours for Gods:

“Gods as well as the Yakṣas and the Apsarasas should be painted reddish yellow, and Rudra, Arka (the Sun) Druhiṇa (Brahmā) and Skanda are to have the colour of gold.

Soma (the Moon), Bṛhaspati. Śakra (Indra) Varuṇa and the stars, the ocean, the Himalayas, and Gaṅgā (the Ganges) are to be made white in colour.

Aṅgāraka (Maṅgala = Mars) should be painted red, and Budha and Hutāśana (Agni) yellow, and Nārāyaṇa and Nara as well as Vāsuki should be dark blue (śyāma).

The Daityas, the Dānavas, the Rākṣasas, the Guhyakas, mountains, the Piśācas, Yama and the sky are dark blue in colour.

The Yakṣas, the Gandharvas, the Bhūtas, the Pannagas (Nāgas), the Vidyādharas, the Pitṛs and the monkeys are of various colours. ” **Ref (NS – 23).**

0.3.5. Colours for human beings in different regions:

“Human beings who dwell on the Six Continents (ṣaṭ-dvīpa) are to be painted in the colour of burnished gold. But among the inhabitants of Jambudvīpa where men of various colours live, every one except those who dwell in the North Kuru region should be given the colour of gold. In Bhadrāśva people should have the white colour, and in Ketumāla they are blue. But in the rest of the subcontinents people should be made reddish yellow (gaura).” **Ref (NS – 23).**

0.3.6. Colours for Bhūtas and dwarfs:

“Bhūtas are known to be of various colours. They are dwarfs with odd faces and may have faces of boars, rams, buffaloes and deer as well” - **Ref (NS – 23).**

0.3.7. Colours of various other people:

“The Kings there should be of lotus colour, or dark blue or reddish yellow [in complexion]. The happy mortals there are to be made of the reddish yellow (*gaura*) colour. Those who practice vile acts, are possessed of evil spirits, diseased or engaged in penance and in laborious work, and are of inferior birth, should be made brown (*a-sita*, lit. not fair). And the sages should always be given the colour of plum (*vadara*). But brown should be the colour of sages observing penance (*tapas*). And out of any necessity and also according to one’s (author’s) pleasure, colour of persons may be varied according to their habitation, birth and age. An expert in [dramatic] production should paint persons after knowing their place of action, and time of action, birth and the region of the earth they dwell in. “ **Ref (NS – 23).**

0.4. Hairstyle :

0.4.1. Traditional Hairstyle according to Natyasastra :



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“In Natyasastra sage Bharatha has mentioned clearly about the various hairstyles of different characters. He has emphasized separate hairstyle for each and every character.

The maidens of Avanti will have wavy hairs and also Sikhaapaasha and veni (a transparent cloth pinned from the backhead that falls towards the ground).

The Abhira maidens shall have two plaited tresses of hair with a ribbon going round the head. These garments are mostly blue in colour.

The women of the north east have rising sikhandas and while dressing themselves they cover up to their hair.

The southern women shall have ullekhyia (tattoo marks) along with kumbhipadaka (a special tattoo mark) and aavartha on the forehead (kind of circular mark).

Single plaited veni will be worn by the women who are in calamities or with husbands abroad. They will be untidy.

For women who are in love, inseparation cannot have a regular tidying up hair and cleansing hair”. **Ref-(NatyaSastra - Pg-314).**

The hair dressing of the remaining characters shall be in accordance with the habitation and nature. Traditional bharathanatyam dancers will have their hair tied with a single plait or will pin their hair with a hairbun (kondai). They will insert beautiful flowers in their hair and give a traditional look.

0.4.2. Contemporary hairstyle :

Various kinds of hairstyles have been introduced in the field of Bharatanatyam during recent years. Single plaited hair style, ball style (kondai), long curls , short curls, straight unplaited style etc. These curls are mainly used for male roles and at times for female role too. To represent Gods, heavenly characters , royal men. Recent days the dancers have no need for high volume density or long hair. Varieties of wigs are available in market today. One who have a shaved head can also present themselves with a long plaited wig hair. This has created a new revolution in the hairstyle industry.

Extensions have also been introduced in the hairstyle industry. You can fix part of wig hair with original hair and make it look more natural and beautiful. These extension or wig hair are being made up of original hair or Silicon hair material. Front wigs (forehead), back wigs (backhead), extended wigs (attached from the tip of natural hair - sowri) , full wig (right from forehead till the tip) are various patterns of wig or extension.

0.5. Costume:

0.5.1. Traditional Costumes:

During early days people used to make their Bharatanatyam costume with the help of saree. They used to tie their saree in such a way that they could dance with it. Later dancers started stitching a comfortable attire for Bharatanatyam.

They stitched Bharatanatyam costumes in a shape of a Pyjama with a blouse and a Dhavani with



a saree. Beautiful frills were also attached to the pajama to give an enhanced look. This made the Bharatanatyam costume even more beautiful. This type of costume not only gave a good look but also helped the dancers to dance comfortably. This Pajama type costume helped the dancers to lift their legs up and do karna without any inhibition or hesitance. Right from kids to the elders this type of costume give them a confident look.

Materials used to make a bharathanatyam costume :

Silk, polyester, glossy materials, chiffon and cotton very few materials that were used to stitch a Bharatanatyam costume. They also attached glitters, chumkeys and stones to the costume in order to get a shiny look. People attached an ornament called vanki in their blouse. These vanki's were stitched little above the Limbs on both the hands in a blouse.

0.5.2. Contemporary costumes:

Many different types of patterns have been introduced in the field of Bharatanatyam costumes. They started to adopt various models that other dance styles have. For eg Kuchupidi style has cross fan in their dance costume. Now a days we could find Cross fan type frills in bharathanatyam too. Mohiniattam type skirts are used in other dance styles. Traditional katcham type southindian costume type are used in northern dance like maharashtrian dances.

Pant patterns : Pyjama type, Skirt type, Katcham pattern, Ankle length skirt type.

Dhawani patterns : Cut type dhawani pattern - U saree type below neck, Bombay dhawani pattern - L type cut below neck, the traditional one - normal saree cut neck pattern, top frill pattern V pattern, U frill type and many more.

Neck patterns : Various neck patterns are also introduced. High neck, low neck, V neck and U neck. The patterns depends upon the character that the artist perform.

Hand patterns : Hand till elbow, puff pattern, straight cut pattern, short hand length and some even wear sleeveless pattern.

Saree type costumes are also available. Dance dress looks like a saree but pleats are stitched so that it will stay strong even during performing adavu. Pavadai dhawani type costumes are also available. These are used according to the scripts or the characters they take upon. for eg: saree or dhawani patterns are used during performing rasaleela.

0.6. Accessories :

Accessories are the ornaments that are worn during performance or the properties that are been used for the performance. Again the properties can be holded in hand or set type properties.

0.6.1.Hair accessories :

0.6.1.a. Traditional accessories for hair :

Hair accessories have major attraction right from olden days. Various varieties of Nethichutti (straight line metal piece with a jumka in the centre kept from the centre haed till forehead), rakkodi (round metal piece kept on the centre of backhead), Chandran and Suryan pirai (metal pieces in the shapes of sun and moon), flowers , jatai nagam (kept along with plaits) , sowri (



additional hair added with the original hair to plait and to give a look of long hair), kunjalam (tide on the tip of the plait). Those days these accessories were made up of metal, panchaloka, silver, gold, bronze, brass. They are decorated with beautiful stones in various colours mainly with white stones, red stones, green stones, pink stones, kemp stones, yellow stones and so on. These patterns also vary depending upon the character ,place ,region ,religion and the role the player plays.

They also pin a vaile that is a translucent or glittery cloth tied from the top of the head and falls down till the knee. royal women , heavenly apsaras , goddessess will be in this attire.

During early days artificial flowers where not used. People used real flowers that are available in their region and beautify themselves with those available flowers. Beautiful hair accessories were also made using these available real flowers. These real flowers not only give beautiful look but also so gave excellent fragrance.

0.6.1.b. Beard and moustache:

“The beard and the moustache are of four kinds. According to the change of States they are Suddha (pure and white), Syaama (Black), Visitro (smarty trimmed) and Romasa (hairy and bushy)”. - Ref- (NatyaSastra - Pg - 317).

0.6.2. Modern hair accessories :

"Sky is the limit for creativity" - this is more apt for the recent time hair styles. Revolution has been created in this hairstyle accessories industry. Many new and creative patterns have been introduced as hair accessories. They have started to create new patterns, as a mixture of old and new that is real flowers and artificial flowers are mixed together to create the wonderful patterns. Beeds, Pearls, Kundan stone work accessories, Paper flowers, Clay work colourful accessories are used today.

Bright and colourful products are used. They match the shades of their accessories with that of the costumes. New Golden , Silver and Copper shade accessories are trendy. Beautiful beeds are also used for making the accessories.

Latest trend is to fix Vanki on the top of the head to give a look of tiny crown. These creative thinking have magnified the beauty of the hair accessories during recent days.

0.6.3.Body accessories :

0.6.3.1. Traditional body accessories:

“Costumes of the Parivrajakas ,way faring sages, great sages and ordinary aesthetics should be made according to necessity with kashaya a dark red colour cloth. Apart from this kashaya they can wear brown beads called as Rudrakshaover their body”. Ref- (NatyaSastra -Pg 319).

The kings and the royal people wear Royal body accessories made up of beautiful coloured Pearls, white colour Pearls, diamonds, Golden accessories. The demons or the rakshasas wear accessories made up of thick golden, silver or black colour metals or skeletons.



The People also used beautiful flower garlands for female characters. Pandits or the pujaris wear simple and elegant Brown beads Rudraksha garlands.

0.6.3.2. Modern body accessories :

During modern days people have started using various varieties of beautiful body accessories. They use beautiful coloured body accessories made up of cardboards, neon coloured flowers, stone work accessories ,body accessories made up of cloth which are painted in a beautiful manner etc.

Beautiful rings connected with chains till bangles are also worn. Nail art also plays a vital role. Golden colour nail polishes are also used during these day according to the character.

Anklets also come with wide varieties. Anklets made up of beads, stones, silver, gold, black coloured, multi coloured anklets etc. Thematic accessories are also introduced. They wear the jewels painted or moulded with the theme that they perform. For eg Lord Krishna's paintings were created for Krishna charitham or Rasaleela productions.

0.6.4. Accessories according to Natyasastra:

Sage Bharatha has clearly mentioned about accessories, that is the Aharya Abhinaya in his Natyasastra in chapter 23.

“The Pusta used in Natakas made by sensible persons, out of mat, hide cloth is called Sandhima.

Objects made through mechanical devices are known Vyajimas.

That which is produced by wrapping is called Vestima.

Hills vehicles, aerial chariots, shields, armours, flagstuffs, trees etc, constructed for the used in the production of a play are called Pustas.

Alamkara (embellishment) consists of floral wreaths, jewellery, garments as well as the various unguents etc applied over the limbs.

Matya (Garland) - This is of five types. 1. Vestina, (Vestima – Encircling), 2. Vitata (Spread up), 3. Sanghatya (grouped together), 4. Grantima (Tied up), 5. Pralambita (suspended down).

Abharna –(jewellery) in the dramatic performance should be understood by sensible persons as consisting of four kinds. 1.Avedhya -Limbs are pierced and worn, 2. Bandhaniya - that which is tied up, 3. Praksepya -worn over and 4. Aropya - put around.

Avedhya ornaments are earrings etc, which embellish the ears, Bandhaniya ornaments are the gridles, arm bands etc, Prakepya ornaments are the anklets wearing apparel etc, Aropya ornaments are gold in chains necklace of various kinds”. **Ref (Natyasastra – Pa 309 to 310).**



0.6.5. Tribal region men and women ornaments as per Natyasastra:

“a) Head ornaments:

Cudamani (crest jewel) and the crown (Mukuta) are remembered as head ornaments.

b) Ear ornaments:

Kundala (Earing), Mocaka (Ear pendants) and Kila (Ear tops) are ear ornaments.

c) Neck ornaments:

Muktavali (Pearl Necklace), Harsaka (Serpentine shaped ornament) and Sutraka (Gold thread) are the neck ornaments.

d) Finger ornaments:

Vetika (Bangle shaped ring) and Angull Mudra (Ring) are the ornaments of fingers.

e) Wrist ornaments:

Ruchika (Bracelet) and Uccitika are the ornaments for Wrist.

f) Forearm ornaments:

Hastal and Valaya (types of bangles) are the ornaments for forearm.

g) Ornaments over the elbow are Keyura (armlet) and Angada (Armband). Trisara (three stringed necklace) and the Hara (chain) are the ornaments of the chest.

h) Hanging down pearl necklace and the flower garland are ornaments for the whole body.

Bharatha also says that in a dramatic performance no one is empowered to embellish the limbs in accordance with his will by using gold, pearls and jewels. None of the items in dance and dramatic performance should the character be heavily burdened with jewels. They are sure to stiffen the movements and cause distress to them. The weight of the ornaments prevents one from moving freely and pressing down cause exhaustion and even fainting. Hence in the dramatic performances ornaments made of pure gold should not be used. A thin layer of gold shall cover lead and other materials. This set with jewel cannot cause fatigue”.

Ref – NatyaSastra (Pa- 310 to 312).

0.7. Conclusion :

According to my study over the heading, there are pros and cons in both traditional and contemporary methods of makeup, hairstyle, costumes and accessories in Bharathanatyam field. Though we say "Old is gold" we have to welcome the new and revolutionary changes also. Hairstyles, makeup and accessories field have created new fine looks whereas in the costume field skirt type dresses are not much comfortable to perform karanas. We find it uneasy to raise our legs and do karanas or poses in dance.

Hence I conclude my study as there are certain good things in traditional methods to sustain and follow likewise there are few new things in modern methods to welcome and adopt.

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