

## Revamping the Incentives In The Field of Bharatanatyam

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### AIM

Bharatanatyam is a classical dance form originating from the Indian state of Tamil Nadu. The Recreation of opportunities, aim to reward dancers for completing certain actions or reaching milestone in the field of Bharatanatyam.

### ABSTRACT

There are various changes from the period of HISTORY till date. Due to the influence of technology and demand, the performing art forms had to accommodate changes both internally and externally. Here we will see the revampings of bharatanatyam from history till date through different views like Baanis, literaturus, exponents and many more.

The study will provide a new view and ideology for the performers who take Bharathanatyam as their profession, which is based on the administrative and bureaucratic point of view. To revitalize and incentivize the field, there are several strategies that can be implemented.

### THE NECESSITY OF REVAMPING TRADITION IN BHARATHANATYAM

Tradition is pride, custom and beliefs which has brought success in the field of performance. Bharatanatyam being the classical dance of Tamil Nadu it has recorded its presence through the bygone times, Literature and Sculptures.

We already know that before the development of Civilization and culture, man has tried to express himself using sound, speech, body movements and hand signals.

Signals ➔ Music  
Speech ➔ Language  
Movements ➔ Dance

So here we can see the revamping which has taken place between the old age to the current trend.

### HISTORICAL TRUTHS:

History invariably registers cultural along with social changes in the course of time. Cultural lies in the language and arts of people. Art is a wider concept covering literature, theatre, dance, music, sculpture, painting, and architecture. Here the dance bharatanatyam is alone taken for the detailings.

### OBTAINABLE CHRONOLOGICAL CLASSIFICATION BASED ON EVIDENCES AND TIME ZONES:

- Pallavas
- Later cholas
- Tanjore nayak



- Marattas of Tanjore.

## PALLAVA AGE:

Pallava age is considered to be a golden era of artistic creations. King Mahendravarman initiated the art of painting done with the help of dancing women. He was also adept in dance and theatre. An inscription at Pallavaram, near Trichy, mentions Sangkeerna jati, which shows that he must have made many jati-s for dance. Sculptures of bootha ganas playing percussion to **Urdhwa dance** is found in cave temple of Seeyamangalam.

## CHOLA AGE :

The golden era of Cholas commenced with Rajarajan, son of Arulmozhi Varman. It was a golden era of arts, literature, sculpture and dance. There are many dance related sculptures in the temples which majorly mention Karnas. This period was also a golden era of **Bronze idols**. Where most of the idols were with reference to **dancing postures**. Eg) Urdhwa thaandava, with eight hands, the leg bent like **lalaata tilaka**.

There were experts in the field as 2 groups.

\*Those who danced in the temples - Devadasi

\*Those who danced in the courts - Rajadasi

## PANDYA AGE:

During the Pandya rule in Tamizh land, Shiva temple at Ramanathapuram was built. Karanas like Talapusaputha, Varditha, Valitha, Bujangakalrasitha and many are featured. These sculptures also expose the Stanaka and Charis.

## TANJORE NAYAK PERIOD:

Clan of people called Nayaks came to power after the Tamizh kings. During this period was the famous **Bhaagatha mela dance** began. Only men perform and also donned the women roles. This dance is alive and famous till today. Nayaks encouraged and developed dance. They fused the cultures of Tamizha and Telugu in dance. Here, sentiment of **vari paadal** of Sangam age took shape as **padams**.

## MARATTA PERIOD:

Maratha kings themselves excelled in arts and literature and also encouraged them by all means. Due to their tireless efforts dance took new form.

**Drama** called as "**Geya Nataka**". This was an equal fusion of music, dance and drama. **Yakshagana** and **Prabanda** literature were a new combination in dance drama. It was named as **Drshya kaavya-s**. This form was known for Nritta, Nrithya and Abinaya.

Many new compositions were done for dance, especially to present in the courts. Marattas had formed separate dances for the king's court and public stage. Forms such as padam, padavarnam, javali, tillana were created. From the base Tanjore style of dance, branched out many Baanis.

## INTRODUCING TANJAI NAALVARS AFTER THE PERIOD OF MARATTAS:

The 4 brothers, **Chinnayya, Ponnayya, Sivanandam** and **Vadivelu** called the **Tanjore Quartette**, who were supported by Maratha kings, crafted the repertoire known as Margam. The Margam forms the basic of the Bharatanatyam performance format. The Margam order they set were Alarippu, Jatishwaram, Sabdam, Swarajati, Chauka Varnam, Padam, Javali, Tillana. The four brothers formally trained in Carnatic Music from the renowned **Muthuswami Dikshitar** of the Musical Trinity. The four brothers were master – conductors (nattuvangam) of Bharatanatyam recital and had a large students following.



## **THE EVOLUTION OF BAANIS AND BHARATANATYAM EXPONENTS :**

The term **Baani** or tradition is used to describe the dance technique and style specific to the Guru / School.

### **1. PANDANALLUR AND THANJAVUR:**

Thanjavur baani describes the practice of dance in Thanjavur Royal Court, under the guidance of Thanjavur Quartet. Meenakshisundaram Pillai also descended from the Thanjavur Quarter, though he lived in Pandanallaur village which his style is named after.

### **2. VAZHUVOOR:**

This style is named after Vazhuvoor Ramiah Pillai, famous for its feminine, Emphasizing laasya over tandava. Ramiah Pilla's choreography Incorporates static sculpturesque poses.

### **3. MELLATUR:**

This is created by Mangudi Dorairaja Iyer, who revived Shuddha Nritha and Perani. This has more of Karana movement.

### **4. KALAKSHETRA:**

Rukimini Devi Arundala learned from pandanallur Meenakshi Sundaram Pillai, and made several changes to the Pandanallur baani , creating **Kalakshetra style**. Her earlier training in **ballet** with Anna Pavlova's dance company impacted her **perspective** regarding Bharatanatyam and its presentation.

### **5. T. BALASARASWATI:**

The famous Balasaraswati was a student of **Kandappa Pillai**. Her style is renowned for its fast paced Nritha and spontaneous abinaya. The school she started was named as T. Balasaraswati classical bharatanatya school. Her style is renowned for its fast paced Nritha and spontaneous abinaya.

### **6. PADMA SUBRAHMANYAM:**

She is also a student of Vazhuvoor Ramiah Pillai. Padma Subrahmanyam felt that there was a gap between history, theory and dance and started doing her own research. Her PhD was based on the reconstruction of the **108 KARNAS**. Her Nritha is a little different with more emphasis on poses and karanas and she developed a different style later on, calling it **BHARATA NRITYAM**.

### **7. PRIYADARSINI GOVIND:**

Student of Rajarathnam Pillai, who was the disciple of Vazhuvoor Ramiah and PadmaBhushan Smt. Kalanidhi Naryan. Priyadarshini's nritha or pure dance is intense and vigorous. She manages to seamlessly blend new choreography with the traditional, thereby gently redefining the boundaries of Bharatanatyam repertoire.

### **8. SAVITHA SASTRY:**

She is known to experiment with the format of traditional Bharatanatyam to showcase theme – based production based on novel stories, not based on Indian



mythology or religion.

**From the reference to the history, the revamping of the art form is very much evidential and inevitable. From the courts of king, the art form reached the normal people and started its performance for common people.**

## THE EXPOSURE AND SCOPE APART FROM PERFORMANCE

In Bharatanatyam we commonly know the opportunity is considered as performance and conducting classes. Here we will see the other exposures and scope in the field.

**Experimenting with new themes:** Bharatanatyam is traditionally performed with stories and themes from Hindu mythology. Experimenting with new themes, such as contemporary social issues, can help make the dance form more relatable to modern audiences.

**Using technology:** Incorporating technology, such as projections or lighting, can enhance the overall experience for audiences and add a new dimension to the performance.

**Government support:** The government can provide financial and logistical support to organizations and individuals who are working to promote and preserve Bharatanatyam. This can include grants, subsidies, and tax incentives.

**Investing in education:** By investing in the education and training of young dancers, the future of Bharatanatyam can be secured. This can include scholarships, internships, and mentorship programs.

**Developing digital resources:** By creating digital resources, such as online classes, videos, and websites, the dance form can be made more accessible to a wider audience.

The overall view can be categorised into two aspects such as

# Inherit Bureaucratic accessibility.

# Solitary proposals.

## INHERIT BUREAUCRATIC ACCESSIBILITY

As mentioned earlier apart from stage performance we have other opportunities from the government for the Artist.

- Ministry of culture
- Indian council for Cultural Relations
- Department of Arts and Culture

The government takes measures to protect the CULTURAL HERITAGE and promotion of Arts and Culture. There are 7 zonal cultural centers for promoting folk and traditional arts of different region of the country. There are also 4 National missions.

Regarding Intangible Heritage, the Ministry extends financial support to individuals, groups of individuals and cultural organization's engaged in performing visual and literary arts. Similarly, the ministry through its organization is engaged in recognizing excellence in the field of arts and culture by way of awards given by institutions like SAHITHYA AKADEMI and SANGEET NATAK AKADEMI.

In state level we have kalai valarmani, KALAIMAMANI and many more from the Department of Art and culture.

## SOLITARY PROGRAMMES

### EDUCATIONAL PERSPECTIVES:





According to the performing arts (Bharatanatyam) after the evolution of dance classes and the students learning from particular Guru, the incentive to the learner has seen a great difference.

## GRADE EXAM FOR LEARNERS:

There are many private organizations and government aided institutes, those who conduct grade exam with certain syllabus and age limits which is from grade 1 to grade 6 or grade 8.

The few grade exam conductors are:

- Annamalai University.
- Prayathnam.
- Bridge Academy.

The education system and the society looks for a proper degree or certificate than he/she has more no of years of experience. In such cases we have the field developed from certificate courses to Doctorate. Here are few colleges and universities with separate department and degrees in Bharatanatyam.

- University of Madras
- Dr.M.G.R. Janaki college of Arts and science
- Tamil Nadu Music and Fine Arts University
- Kalai Kaviri College of Fine Arts
- Vels University
- Srm University
- Annamalai University
- Kalakshetra Foundation
- Bharatiyar University
- Sastra University

There are more number of University under the name of performing arts departments.

## USING TECHNOLOGY AND MASS MEDIA:

Mass media refers to a diverse array of media that reach a large audience via mass communication. It is a platform which allows a free flow of information from all corners of the world. In Bharatanatyam the support of media and social network platform plays an important role. There are many websites and apps as follows.

### YOUTUBE:

The major source of witnessing performances of various exponents, upcoming dancers, informations of theory like Natyasastra, abinaya dharpana and manymore. Many online competitions and uploads are also happening here.

### ZOOM APP:

The app has made a great revolution during the pandemic times. And also kept the artist and their life active. The students and the teacher stayed connected through online classes.

### WEBSITES AND e – MAGAZINES:

There are websites which gives theoretical informations, practical knowledge, job vacancies and many more which makes the artist to learn more and shine more.

Some are:

[www.natyarambha.com](http://www.natyarambha.com), [www.nartaki.com](http://www.nartaki.com), [www.indianraga.com](http://www.indianraga.com), [www.meetkalakar.com](http://www.meetkalakar.com),



[www.classicalclaps.com](http://www.classicalclaps.com) , [www.dancemagazine.com](http://www.dancemagazine.com)  
[www.sangeethas.wordpress.com](http://www.sangeethas.wordpress.com), [www.Indiacurrents.com](http://www.Indiacurrents.com)  
[www.india-heritage.org](http://www.india-heritage.org) and many more.

## **TRUST AND SABHAS FOR PERFORMANCE AND OTHER INCENTIVES:**

Cultural trust and sabhas are the today trends of the performing field. These trust and sabhas have a regular schedule on their slots and programs like **Margazhi season programs, Shivarathri programs, Natyanjalis** and also competations and many more. Some are as follows

- Pushpanjali Cultural Trust
- Anusham Arts Academy
- Gurukulam Sabha Cultural Trust
- Amirtha Cultural Trust
- Navaneetham Cultural Trust
- Narada Gana Trust
- Krishna Gana Sabha and many more.

Job opportunities and approaches

Freelance basis, Teacher at school, professors in college, Government jobs, Television and theatres.

### **➤ UGC NET (National testing agent)**

Developing our knowledge with full indepth of the field would lead to great heights. In such way UGC-NET does not covers only Bharatanatyam but also the entire classical dances of India. It has two papers for the exam.

Such as: Paper 1 -common paper, Paper 2- core paper

The UGC NET (University Grants Commission National Eligibility Test) is a national level examination conducted by the National Testing Agency (NTA) in India to determine eligibility for Junior Research Fellowship (JRF) and Assistant Professor positions in Indian universities and colleges. Candidates interested in pursuing a career in Bharatanatyam may consider appearing for the UGC NET examination in the subject of Performing Arts, which would include the study of various classical dance forms like Bharatanatyam, Kathak, Kuchipudi, Manipuri, etc. Successful candidates who clear the UGC NET examination in Performing Arts may be eligible for JRF and Assistant Professor Positions in universities and colleges.

## **DD pothigai Dhoortharshan**

The department conducts grade exams for the artist and categories them as **A** grade artist, **B** grade artist etc. They call upon the artist and provide shows. In addition to featuring performances, Doordarshan has also commissioned documentaries on Bharatanatyam and its evolution, highlighting the history, tradition, and significance of this dance form. These programs provide an opportunity for Bharatanatyam artists to share their knowledge and expertise, and for viewers to learn more about this rich and vibrant tradition.



## CONCLUSION

Overall, revamping traditional elements in Bharatanatyam can help keep the dance form relevant, engage new audiences, and attract new interest. It is important, however, to maintain the integrity of the dance form and to approach changes with sensitivity, preserving the classical elements that make Bharatanatyam what it is.

In earliest days the opportunity and scope which is the incentive for the Artist was totally different. After revamping the opportunity and scope in bharatanatyam, the classical dance has reached great heights worldwide .The major part of it is the Media, social network and official website where the incentives are reached by the Artist in a productive way.

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2. Norms and conditions for awards(kalai valarmani, kalaimamani etc)
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