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BHARATANATYAM IS A DANCE OF HARMONY OF BODY AND SPIRIT

***Annotation.** Bharatanatyam is one of the oldest and most popular dances in India. From the earliest times in India, this beautiful dance, filled with deep emotional meaning, was performed in temples, which consisted not only of smooth and beautiful movements, but also a striving for spiritual perfection, harmony of body and spirit. Bharatanatyam begins with alaripu, a short opening dance in which flowers are presented to the deity so that God will bless him for a successful performance. "Jathiswaram" is a dance composition during which the dancer shows various rhythmic schemes, demonstrating the accuracy of movements at high speed, flexibility and strength of her body. "Shabdam" (sabdam) - dance-prayer, demonstrating the acting skills of Abhinaya. "Varnam" (varman) is the central part of bharatnatyama, it shows the full range of existing gestures and postures of this style. Padam is usually based on a poem about the life of Krishna. For "Tilana" (tilana) is characterized by high speed, increased leg work, vigorous body movements and a variety of rhythmic patterns. In conclusion, Bharatanatyam is performed "sloka" - an appeal to the Gods. The dancer recites sloka in Sanskrit and performs namaskar - greeting and farewell.*

***Key words:** harmony, bharatanatyam, alaripu, jathiswaram, sabdam, varnam, padam, tilana, sloka, namaskar, body, spirit.*

Indian classical dance Bharatanatyam is called the pearl of South India, I would call this dance the queen, and maybe even the queen of all nine classical dances of India. Bharatanatyam is one of the most ancient dances that originated in the state of Tamil Nadu and has survived to this day almost in its original form.

Bharatanatyam was performed in Hindu temples, “houses of God,” or mandir (Skt. मंदिर, mandira, “abode, dwelling”), which is usually used specifically for spiritual and religious activities. Mandirs are places of worship for the followers of Hinduism, where various cultural, religious and spiritual events took place. Hindu temples are a model of the universe, reproducing with their sanctuary, tower and planted tree the world's cave, mountain, ocean, were the center where performances and concerts were held, paintings were painted and sculptures were sculpted.

Bharatanatyam is a dance theater, which is more than five thousand years old. The syllable "bha" means "bhava" feeling, emotion, joy; "Ra" - "raga", melody, "ta" - "talam" is the art of rhythm, "natyam" means dance. Dance has a sacred (from the English sacral and Latin sacrum - sacred, dedicated to God and (Latin os sacrum, literally "sacred bone") - in a broad sense - everything related to the divine, religious, heavenly, otherworldly, irrational, mystical, different from ordinary things, concepts, phenomena.

If you look at the temple, it seems that the figures of the dancer are frozen in the dance, because the dance poses are carved into the walls of the temples. Temples with dancing figures are exceptionally beautiful, unique, admiration and gratitude to their sculptors. Bharatanatyam was performed by special temple dancers - devadasis, who played no less important role than the temple priests.

Dance theater in their compositions reproduced the legends about God Shiva, in whose honor temples were built, described his exploits in the fight against demons. It was believed that in the dance, events were relived in reality, and their outcome depended on the dancer's skill - for the victory of the deity, she must was to perform the dance perfectly and flawlessly.

Traditionally, Bharatanatyam is accompanied by the traditional musical instruments mrdangam and tawil, nagswaram and flute, violin and wine, which make up an ensemble harmoniously playing a rhythmic melody.

The technique of performing modern Bharatanatyam includes nine basic positions that express the following emotions: love, disgust, heroism, fear, joy, sadness, surprise, peace, anger. Naturally, all these emotions are conveyed through body

movements, facial expressions, gestures and eye movements. A distinctive feature is the emphasized geometry of poses, symmetry of movements, rhythm of gestures.

At the very beginning, the dance begins with the performance of Pushpanjali - a greeting with flowers, in which the dancer addresses the Gods, guru, spectators, making a symbolic offering of flowers, after which she can follow the "kautubam", a prayer to the gods Ganesha, Shiva and Karttikeya.

All parts of Bharatanatyam have certain canonized forms, which are performed strictly and consistently, thereby emphasizing the classics of the dance. After greeting Pushpanjali, Bharatanatyam begins with Allaripu.

1. Alaripu (alAripu from the Kannada language - "blossoming flower bud"). Bharatanatyam begins with allaripu. Means "dissolution", "disclosure". The dancer begins the dance by offering flowers to God. The dancer, like a beautiful flower, offers her dance and herself to the deity. She, like a blossoming flower, is initially motionless and gradually comes to life: eyes, eyebrows, neck begin to move, gradually all parts of the body included in the movement. Feelings and soul are released. The performer repeats allaripu four times, each time turning to one of the cardinal points. This was done so that people who came to the temple could see the dance in its entirety, as God Shiva sees it. During the performance of allaripu, the movements of the arms, legs, body are first demonstrated, then they move on to the filigree movements of the neck, eyebrows, eyes. With the help of the dance, the performer asks God for her performance to be successful. Alaripu contains only pure dance - nritta, that is abhinaya, where the plot is not provided. The dance is performed to an interesting recitative, called solukatta - sollukatta, a mrdangam drum is used as a percussion instrument. Alaripu is a rather short dance, especially when compared to the others.

2. Jathiswaram - a purely technical composition, during which the dancer shows various rhythmic schemes, demonstrates the flexibility and strength of her body, accuracy of movements at high speed. The word "jathiswaram" itself consists of two words: "jati" (jati, jathi) which means "variation" and "swaram" (swara -

notes), that is, in fact, jatisvaram are “variations of the scale of notes”. Jati is first recited by the singer (which is called tirmanam), then the dancer shows them using choreography. This dance demonstrates the virtuosity of performing complex movements at an increasing pace. The rhythm is driven by the mrdanga drum (choollu), and the footwork is called sollukuttu. Unlike alaripu, in addition to the rhythm in the music there is also a melodic line, which is duly embodied in the dancer's plasticity. Like alaripu and jatiswaram, it is "pure dance." At the beginning of the jatiswaram, the so-called "tirmanam" (teermanam) sounds - a composition of peculiar syllables. [1, page 1]

Tirmanam is performed at a faster pace than most of the remaining number. Next are dance blocks, called "korveis", which must coincide with the beginning and end of one or another parts of the musical accompaniment. Each corvey is usually longer and more complex than the previous one, there are about five to six of them in the jatiswaram room. Alaripu and Jatiswaram are distinguished by a strictly defined melody and precise synchronous sequence.

3.Sabdam (sabdam) - here the dancer introduces literature into the dance. Accompanied by vocals, the girl performs a prayer dance, demonstrating her acting skills (abhinaya). The dance consists of alternating fragments: on the one hand, a plot dance with a song as an accompaniment, and on the other hand, a technical dance accompanied by a recitative. A poetic text in Sanskrit, Telugu or Tamil is divided into four parts by short fragments of pure dance performed with recitative and called jati. A variant of shabdam is jasogita - a song in honor of God or a king. Unlike other similar numbers in shabdam, the dancer does not depict events, but talks about them with the help of pantomime and choreography. Many sabdamas are written in the kambhoja raga and ragamalika in misra chappu tala.

4. Varnam (varman) - an important element in the sequence of dance numbers, the central number in the bharatanatyam dance program. Here the dancer shows a complete set of bharatanatyam gestures and postures. In this dance, a pure dance with a recitative, a lyrical dance, a dance - abhinayay - a story merge together. This composition is usually based on a poem about a girl in love (naika) waiting for

her beloved. Each line of the poem is repeated several times, each time the performer varies her dance, demonstrating her mastery of bhav (feelings). The higher the professional level of the dancer, the more variations she can show. The leitmotif of the storyline of this dance is the feeling of devotion to God, the connection of the human soul with him. The plot of the unification of the hero and the heroine is an allegory of the merging of the soul with the Divine principle, and the heroine's friend helping to unite hearts is a symbol of the guru (teacher) who shows the human soul the path to the divine. The song usually has a three-part structure - a dialogue in the form of questions and answers, which is called pallavi (pallavi Skt. - "bud", "escape", "branch", "sprout"), - anupallavi, and a conclusion (charanum). A dancer can fully demonstrate her acting talent, portraying a devotee - a bhakta, turning to God: "Why don't you show me your face, why did you turn away from me? I have been looking forward to meeting You for so long, but You are still not there. " Many dance images are shown throughout one number. The number lasts about 30-40 minutes! The dance is based on srngar, the love race. The dance is based on srngar, the love race. The dancer must be able to quickly switch from "pure dance" to expressive storytelling, without losing the integrity of the dance. You may have a question: what, besides duration, is Varnam different from Shabdham? And here and there, pure dance alternates with pantomime. But in shabdham there is no such heartfelt theme of love as in varnam. Shabdham is a story about the adventures of Gods or some special people. During this story, the dancer can portray different characters in turn. The story can be about some twists and turns in the life of this or that hero full of battles and adventures. Whereas the theme of varnam, as a dance and theatrical performance, is in the transmission of the allegorical love of the soul and God, which has taken the form of earthly love.

5. Padam (Skt. - "word", "phrase") - this composition demonstrates even deeper feelings, it is entirely devoted to the emotional feelings of the dance. Padam is also based on a poem, a poem taken from some epic popular book. Most of these compositions are about the life of God Krishna. Often these are poems of the poets Purendra Das, Tyaga Das, Bharti. In fact, it is a dance pantomime based on emotions,

there are almost no dance elements here. The preference is given to the feeling of love. The dancer creates images using sign language. Especially popular is the performance of Ashtapadi, which is based on the verses of the poem Gita-govinda (Skt. - "Sung Govinda"). This voluminous poem was written in the 12th century by the Vaishnava poet Jayadeva from Puri, Orissa. The poem describes the loving relationship between Krishna and the cowherd girls of the gopis from Vrindavan, with particular emphasis on Krishna's amorous flirting with his most beloved gopi, Radha. Gita-govinda played a large role in the development of the traditions of bhakti (a concept that characterizes emotional attachment and love for God) in Hinduism, especially Krishna-bhakti. Gita-govinda is divided into 10 chapters. Padam is performed at a slow or moderate tempo. Padam is saturated with sringara rasa. Passionate earthly love is a visible example of subtle spiritual love human soul to God. From the point of view of music, padam is the most lyrical, heartfelt, melodic work. From the point of view of dance, padam is the apogee of feelings, maximum theater, pantomime, meaning, expression of ideas through movement.

6. Tillana is the 6th element in the bharatanatyam dance sequence. This dance is characterized by high speed, increased leg work, vigorous body movements. Tillana is accompanied by a song consisting of onomatopoeic words that do not carry a semantic load: tana, derena, tum, lum, yalali, na, tadare, dirdir, tani, etc. They help to understand the rhythmic pattern of the composition. In Tillan, the physical capabilities of the dancer and all her other qualities are manifested to the maximum. All these dances are purely technical, they have no plot elements. Shortly before the end of the tillana, the dancer performs a sloka addressed to the gods. The musical accompaniment of the Tillans is a monotonous repetitive motive set on a varied, constantly changing, interesting rhythm. This is what allows the dancer to show a variety of rhythmic patterns.

7. Slokam - the last element of bharatanatyam. The dancer prays to God, reciting sloka in Sanskrit, and, performing namaskar (greeting and farewell), ends her performance. Sometimes at the end of the performance there may be a mangalam

dance - “wish for happiness”. This, as it were, informs the Gods that the show is complete. It is known, however, that in the past, barbecues were usually performed at the beginning performances.

The use of facial expressions is a very complex and important element because all dances use a face: eye expressions and facial expressions to convey the meaning of the content. To convey the plot, the meaning of the content, it is also necessary to play with eyes, facial expressions, gestures, so this dance is a real theater! However, there is also a very difficult technical aspect, you must always be in good shape and have stamina to dance. I would say that it is easier and faster to achieve perfection in the technical aspect than in terms of facial expression, because emotions and feelings come later, with age and experience. [2, c.40]

So, Bharatanatyam consists of the following stages:

- the first - alaripu - a short introduction in which the dancer becomes a flower and offers herself to God;
- the second - jatisvaram - lyrical, plastic, but high-speed movement accompanied by syllabic singing.
- the third sabdam - a story with the help of abhinaya, interrupted only by a short pure dance.
- the fourth - varnam - is the central idea of classical dance, in which all the components are connected into a single whole - the union of hearts - the union of the soul with the divine.
- the fifth - padam - the culmination of the dance drama.
- sixth - tillana - a bright final chord, demonstration of the dancer's technical capabilities.
- and the last, final stage - sloka, in which the dancer performs namaskar, saying goodbye to the audience.

Conclusion

Thus, Bharatanatyam, this dance, amazing in its beauty and spirituality, fascinates with its divinity. A dance in which the harmony of body and spirit has reached perfection. As you can see, the numbers contrast with each other, not only

in content, but also in tempo: increasing towards the end, alaripu is replaced by lyrical jatiswaram. After the slow padam, Tillana makes an especially strong impression. The Varnam, which is central to the dance, demonstrates the full range of existing gestures and postures of this style. Sloka - gratitude to God and farewell to the viewer.

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