
EFFECT OF PRACTICING INDIAN CLASSICAL DANCE FORMS ON BODY POSTURE

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ABSTRACT:

Arising pandemic of stoutness has prompted center around the activity preparing and on regular practicing of moderate-to-fiery force actual work. Bharatanatyam and Kathak are two most popular conventional Indian old style Dance structures which have been polished for an extensive stretch of time mainly for sporting reason. They include reception of various body stances, developments and subsequently may influence body organization. Present examination has been attempted in this setting to evaluate the effect of regularly rehearsing these two dance structures on body synthesis of youthful grown-up Bengali females. It has been found that people rehearsing both the two moving structures have good body composition parameters decreed anthropometrically, contrasted with their age and sex coordinated benchmark group individuals of comparative financial status. The great effect on body piece is more articulated in individuals practicing Bharatanatyam type of dance.

KEYWORDS: *Bharatanatyam, Kathak, Music, Pandemic, Classical dance format, Culture.*

INTRODUCTION

Because of developing predominance of overweight and obese conditions in people in all ages throughout the world, there has been resurgence of interest basically of practicing various types of physical exercises mainly for body weight enhancement from public wellbeing point of view. Dance, a popular traditional sporting kind of physical activity, requests association of activity and accompanying music of a certain tempo, rhythm and elements[1]. It consists of different advances, skips, bounces, turns and developments which are acted in all directions and on different fields and are used understanding with the shape and capacities of the individual working out. Bharatanatyam is one such extremely famous customary Indian classical dance structures. It is fundamentally a low impact dancing, having its beginning in 'devdasi' dance of southern Indian sanctuaries. It is celebrated for its exact strategy, stances, mood as well as articulations.

Dance is quite possibly the oldest types of workmanship. However long humankind exists, it moves to such an extent. The cavern canvases from 8-6 centuries BC portray complex choreographic arrangements of ceremonial moves. At that point the moves were animistic, their

plots advanced based on perceptions of creatures: the propensities for creatures and winged animals were allegorically and expressively passed on. The North American Indians actually have the bison dance, the Chinese have the peacock, the Yakuts have the bear, etc. Continuously, the dance turned into a necessary piece of practically all formal functions that went with an individual from birth to death. Ceremonial moves joined tribesmen, roused to accomplish a shared objective. For instance, before the beginning of the chase, crude individuals played out an exceptional dance that sharpened chasing procedures and abilities, yet in addition fortified trust in progress.

Various societies at first shaped their dance conventions - structure, content, typology, cadence. Smooth, as though moving starting with one then onto the next, the developments of Japanese and Chinese dance entrance the watcher. The specialty of their exhibition is frequently contrasted and the craft of composing rich symbolic representations. The premise of the Indonesian dance comprises of fixed clear advances; European dance is a blend of developments of a soloist and an outfit, offering ascend to an all-encompassing structure; in the African dance a ton of sensual (explicit rotational and oscillatory developments of the hips); in Indian old style dance, signals and developments represent sentiments and temperaments. Incidentally, Indian dance craftsmanship is viewed as the most antiquated. As per Hinduism, the maker and first entertainer of the dance is the god Shiva, who made the universe from tumult. The dance performed not just and even less amusement, as instructive. Accordingly, the entertainer of Chinese moves, through developments, "outlined for" to the crowd about the design of the world and its two beginnings - yin (dim female) and yang (brilliant male). Indian moves indicated thoughts of the Hindus about the design of the universe, the development of stars and planets, and so on[2].

There are some special types of activity or introductory fundamental advances, adavu, which are important to be mastered before performing the dance. It includes a ton of neck movement and finger motions for example 'mudras' and reception of postures like, sitting, bending, standing, twisting; which help prepare the body for receiving the dance style requiring extraordinary sidewise knee twisting and body adaptability. Then again, Kathak is a regular type of Indian old style dancing originating in northern India. It generally involves rhythmic footwork, straight and circular expansion of the body. In this dance all the body parts move easily, and it demands significant level of active work. There are some unique developments like skips, jumps and turns toward all path which guarantees better posture and adaptability[3].

In Kathak dance, the dancer is to put her weight on the floor and taps the feet to mood with lower leg chimes or 'ghunghroos' made sure about round the lower legs. Now, from the physiological perspective, regular training in Bharatanatyam and Kathak dancing may have some effect on body composition variables however data with respect to health impact of Indian moving explicitly of Bharatanatyam and Kathak on body composition isn't a lot of accessible. Present work has been attempted, in this context, to study the effect of Bharatanatyam and Kathak dancing on body composition variables, utilizing anthropometric method[4]. Yet, Indian moves are inseparably connected with music, so to all the more likely comprehend Indian moves, it merits finding out about Indian music. Music has consistently involved a unique spot in human existence. She mirrored his mind-set and assisted with finding internal amicability. The universe of music and the universe of nature are likewise firmly related through sound vibration.

Individuals utilized the force of sound to bring precipitation, approach the breezes, and light a fire. The force of sound was utilized even in war: a mantra (an extraordinary sound vibration) could crush the entire multitude of the adversary or make it rest, so the sound in old occasions was paid attention to very[5].

There are numerous affirmations of this in the antiquated authentic narratives - the Ramayana and the Mahabharate, just as in the Puranas and different works. Be that as it may, such a specialty of sound possession required the total acquiescence of oneself, caring yearning and the longing to dominate it, to commit a lifetime to contemplating it[6]. Sound is a type of vibration, vibration, which was known to the yogis and antiquated and middle age India. As per the common hypothesis, in the educating of the consecrated sound, the Universe is in a condition of wavering. The disclosure that sound, particularly dull sound, influences the brain, was made quite a while past, maybe even in the Stone Age. There is each motivation to accept that some type of basic singing or drumming, maybe through creature bones as drum sticks, was related with Paleolithic ceremonies. Thusly, it isn't astonishing that when of the prospering of the Vedic civilization in India, sound (both as custom discourse or singing and as music) turned into a fairly complex methods for strict articulation and profound change[4].

In Indian moves it is significant that the entertainer can feel himself and express these feelings with the assistance of his body. Sympathy, or how a craftsman enters the picture and exemplifies it in front of an audience is a significant part of dramatic workmanship. For an entertainer when all is said in done, the capacity to communicate various sentiments apparently is significant. Dance is a type of workmanship wherein a complete effect on the watcher is performed. Music and words as of now make pictures inside the awareness of the watcher[7]. To this is added the outer impact: lighting, embellishment of the corridor, outfit, designs, the artist's haircut and make-up, his outward appearances, signals, developments, feelings, dance examples, beat, and different elements. Subsequently, dance has consistently been utilized in different strict customs, functions, occasions, significant occasions in the life of individuals (wedding) and different occasions as a methods for tasteful and mental effect. A genuine onlooker, similar to a craftsman, is viewed as a full member in the activity, in light of the fact that during the dramatic exhibition they are associated by a solid imperceptible string. So obvious craftsmanship honors everybody, the individuals who make it, perform it, and the individuals who retain it with sentiments and reason, tuning in, relating examining[8].

DISCUSSION

As there is expanding proof of growing prevalence of non-transmittablediseases worldwide, it is a significant general wellbeing problem of any general public. Proof is aggregating on the negative physiological effect of sedentary way of lifeand obesity is one of the significant outcomes of it. Diverse mediation procedures have been implemented and moving, as a physical exercise is a developing choice.However various refined body composition appraisal strategies are available today for example DXA, CT, MRI, impedance but routine assessment on a wide scale requires strategies that are more straightforward than these methods. Anthropometry in this regard is a good decision that gives precise estimates of body adiposity. Just body weight can give a thought of overweight. Broca's Index is a simple yet viable instrument to figure the Ideal

Body Weight (IBW) from tallness of an individual. In the current investigation significant difference has been found among the study participants in regard of body weight. Further it has been discovered that in BDG individuals' actual body weight is lower contrasted with IBW; similar result has been found for KDG while the inverse has been found for CG.

The finding of the current examination for example moving group individuals have fundamentally lower esteem of body weight contrasted with control bunch is in agreement with the investigation. The abdomen to-hip proportion (WHR), as a marker of focal adiposity has been used extensively yet a few examinations propose that waist boundary alone might be a more useful and precise instrument in grown-ups and pediatric populace. In the current investigation mean estimation of WHR is higher in CG people contrasted with the dancing groups; lower mean worth was observed in BDG contrasted with their KDG counterpart. The Conicity Index (CI), another abdominal adiposity marker assesses waist circumference corresponding to stature and weight. It has been discovered that CI seems to have a prognostic esteem like that of WHR in adults. In the present study mean estimation of CI is higher, albeit not significantly, in KDG contrasted with that of BDG and CG. The utilization of midriff to - tallness proportion (WHtR) for recognizing focal corpulence and its associated wellbeing hazards was first proposed in the mid 1990s and gradually interest in the adequacy of this measure is rising. In the current investigation it has been observed that BDG people have higher mean esteem analyzed to the other two groups.

CONCLUSION

From the current investigation it very well may be concluded that standard rehearsing of Indian traditional dance has good effect on body composition parameters decreed anthropometrically. Moreover it might likewise be referenced that the favorable effect on body creation is more pronounced individual's practicing Bharatanatyam type of dance looked at to Kathak

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