

DANCE (BHARATANATYAM): THE ART OF NON VERBAL COMMUNICATION

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Abstract:

This paper describes Bharatnatyam as a mode of non-verbal communication, on average, the properties, how it communicates, and to some extent why and what it communicates. The intentions of the communicator dancer and Choreographers are related to those of the attractive and reactive public. The thesis compiles a survey of textual sources pin pointing the unique communicative abilities of dance, as an artistic, expressive and meaningful form of non-verbal communication establishing suggestions of the ways it may be universally communicable. Dance is one of the biggest and most exclusive forms of non-verbal communication. In dance, the human body is used as a medium or tool that transforms itself into a sense of meaning from the source of movement. This article is not only a means of communication from language but also a lot of symbolic and didactic stories, emotions and so on.

Introduction:

Besides verbal form of communication, human beings use many behavioral patterns to make others understand messages more clearly. These behavioral patterns can be visual, aural or gestural which speak more directly and clearly than words. Dance is made up of different movements and poses, and this is one of the signs that they are really alive. Therefore, dance is the natural instinct of every living thing. People, regardless of their acting and their faith, enjoy working and watching the dancing. In humans, basic movement patterns have been developed in animal life, consisting of a flexi-chain and an extension-chain. Movement movements condition the brain, not the muscles. These movement patterns thus form the basis of the dance. In the classical dance form, these movement motifs are organized in an organized form and are based on a special principle and style. The human body is a complex machine, and in everyday life we use different parts of the muscles and movements that are available to us.

Dance is usually seen as a medium through which information, messages and ideas are communicated by the dancer's body to audience. The dancer engages in movement patterns which are often symbolic and sometimes reflect some true life situations.

Cultural behaviour of dance highlights different views and social background of the performer which may be religious, ritual or ceremonial; social organisation; political organisation; economic or occupational; history or mythology; educational; recreational and entertainment.

Historic Background of Mudras:

What we know as Bharatanatyam today springs from *Sadir Natyam*, also known by names like *Dasi Attam*, *Chinna Melam*, or simply, *Sadir*. The term *Sadir* began with the Maratha rulers of South India in the 17th century, who called the dance *Sadir Nautch*. This corresponds to the presentation of the dance in the courts. A more exalted role of the dance is evoked by the name *Dasi Attam*, the dance of the *devadasis* as a part of temple worship. A *devadasi*, whose name means servant (*dasi*) of divinity (*deva*), was an artist dedicated to the services of a temple. The dance of the *devadasi* was integral to the ritual worship. *Devadasi* families specialized in the arts of music and dance, and with the *nattuvanars* (dance masters), they maintained these traditions from generation to generation, supported by royal patronage.

Sculptural and literary evidence indicates that dances of the Bharatanatyam form, that is, based on the *Natya Shastra*, were used in temple worship throughout India. This original classical dance tradition deteriorated in the North due to repeated foreign invasions, and mixed dance forms replaced it. Fortunately, the dance tradition survived in South India, where it continued to be patronized by kings and maintained by the *devadasi* system.

This is not to say that the tradition of Bharatanatyam was static from the time of the *Natya Shastra* through the last century. It did evolve and there were regional variations in elements of the dance. An important milestone in this evolution was the development of the current format of the Bharatanatyam recital. This happened in the late 18th century, at the hands of four brothers known as the Thanjavur quartet. They were the four sons of the *nattuvanar* Subbarayan: Chinnayya, Ponnayya, Vadivelu, and Sivanandam. They also refined the music of Bharatanatyam, influenced no doubt by their musical mentor, the great composer Muthuswamy Dikshitar. These developments shaped *Sadir* into the precursor of what we call Bharatanatyam today.

How Bharatanatyam communicates and connect us to Indian Mythology: Originating in Hindu temples of Tamil Nadu and nearby regions, Bharatanatyam soon prospered in other South Indian temples. According to some sources the Devadasi culture dating back to 300 BCE to 300 CE evolved under the auspices of the royals that saw the temple dancers called Devadasis, who were dedicated to serve the Lord as *dasis* or servants, performing the dance form.

Mudra:

For thousands of years hand mudras have been used in India for healing, storytelling, emotional expression, and to evoke and convey elevated spiritual states. Among the different dance forms that use Mudra as a part of their postures to communicate with the audience, Bharatanatyam is the most popular and historic dance form. They are used for a variety of reasons such as to mime the meaning of the song

Linguistically, the mud in Indian dance generally corresponds to symbolic meaning through systematically codified hand gestures. The appearance of mudra therefore creates a "double semiotics" that is expressions and techniques on the one hand and bodily gestures presented in the performance on the other hand. In this way, the Bharata Natyam dancer's hand appears as a material host serving two inscriptive shapes: a symbolic language that exists simultaneously with bodily gestures. These "thoughtfulness" and "technique-enhancing" hand movements are "gestures like inscriptions" and a source of the dance's semiotic ability. Bharata Natyam tradition, includes an expressive, interpretative tradition that is expressly symbolic and even conceptual. In view of mudra practice like Bharata Natyam's outer semiotics, the dance form has the ability of

conventional symbolism on linguistically equivalent conditions to an understanding audience. The spectacular semiotics of the mudra hands, operated on two levels, she calls double semiotics, which are performative symbolism and the linguistic story of the dance show.

Importance Of Gestures In Communication:

People move their hands as they talk - they gesture. Gesturing is a powerful phenomenon, found in different cultures, ages and tasks. The gesture is even found in blind individuals from birth. But what purpose, if any, does the gesture serve? In this review, gesture occurs alone, replacing speech and clearly serving a communicative function. When called to carry the full burden of communication, the gesture takes on a form similar to language, with structure in the levels of word and sentence. However, when produced along with speech, the gesture takes on a different form - it becomes imagery and analog. Despite its shape, the gesture that accompanies speech also communicates. Trained coders can collect important information from the gesture - information that is not always identical to that obtained from speech. The gesture can thus serve as a research tool, clarifying the unspoken thoughts of the speakers. The controversial question is whether the gesture conveys information to untrained listeners to read it. Spontaneous gestures communicate with ordinary listeners? Or can they be produced only for the speakers? These functions are not mutually exclusive - the gesture serves both as a communication tool for listeners and as a tool for thinking the speakers.

Social Importance:

In rural areas where literacy is still in the darker side, where people are still not concerned of rights, hygiene, etc, dance can be a brilliant way to convey a social message in an attractive and interactive way. Being one of the oldest danceforms, audience will be able to connect with the rich history of culture.

Medical Importance

Effective communication in medicine should lead not only to communication of health care professionals with patients, but also to mutual understanding. Limited ability of communication with deaf patients and providing inadequate feedback negatively affect their participation and implementation of successful nursing care. It is important that patients with hearing disabilities could express their needs, desires, feelings and opinions in communication with health care professionals.

Deaf patients are different from patients without disability in communication using hand movements and facial expressions of the muscles, position of the head and the upper part of the trunk as well. Random and disinterested observer of this communication is usually inclined to the view that deaf people use mainly gestures and facial expressions, it means nonverbal communication. Systematic observation and analysis of this specific communication showed something else: means that the deaf people are used to communicate with nonverbal gestures and facial expressions related to each other only at first sight, they are inherently different and to the contrary they are comparable to the means those people without disability use. This viewing of deaf communication is relatively modern view of linguists. Deaf people usually use a different communication system because their communication with others is difficult. Deaf people often used the dual language system. Though hearing aids are available in thi day but it certainly not affordable by everyone, so hand gestures and facial expressions come handfulin such situations.

Also elderly persons, who develop hearing disability in course of long run need hand gestures to communicate till they are provided hearing aids.

Conclusions:

In this way the exploitation of the modes of nonverbal communication is clearly seen through the concept of Abhinaya, revealing the Indian classical dances as a heightened sense of communication. This also realizes that what a human body is capable of doing when with the help of bodily organs, it shows the expressive movements. So it can be surmised here that Indian classical dances like Bharatanatyam are the crescendo of nonverbal communication. It is relevant to quote Bharata Muni here, who said, “There is no wisdom, nor knowledge; no art nor craft; no device, nor action that is not found in Natya.” Bharatanatyam, in the most refined, enjoyable, pleasing, joyful and beautiful manner attains the highest form of communication without words. Here both what and how are not different things but one and the same thing and „what is said“ is said via „how it is said“.

