



DANCE SCULPTURES OF KARNATAKA

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ABSTRACT:

Our country is the home of sculptures. In all the provinces of East, West, North and South in this unbroken India, precious sculptures of Hinduism and Buddhism and Jainism are abundantly carved in famous temples and proclaim the glory and maturity of our country. All these sculptures are usually carved based on dance poses. For example the 108 karanas of the tower at Chidambara, Madanika idols of Belur, dance ensembles of Halebeedu, Thanjavur, Madurai, Srirangam, Kumbakonam, Mahabalipuram, Kanchipuram, Aihole, Baadami, Pattadakal, Puri, Natya idols of Bhubaneswar, Shilpashree in Konarak, Khajuraho temples, Ellora Caves and so many sculptural idols in any temple in India. If you visit there are many If you look at the sculptural poses, you will get to know the close relationship between sculpture and dance. Dance artists today have created dance bands inspired by such dance idols. They have given form to the ideas of their minds. Scrutinized the sculptures and adapted the dance costumes based on them. He created his works knowing the excellence of dance postures. Because of the relationship or interrelationship between sculpture and dance, valuable works have been created in dance today.



KEYWORDS: unbroken India, precious sculptures of Hinduism and Buddhism and Jainism.

INTRODUCTION

If we look at any great Bharatanatyam performance, we can clearly see the connection between dance and sculpture. If the dancers strike a beautiful pose, the audience will instantly be reminded of a sculpture pose in a temple or a metal sculpture. This experience is natural sculpture, like stone, wood and metal are the carrier material for the dance, the human body is the carrier material, and the dance can be a set of moving sculpture poses. The movement of the body is temporary, not permanent.

So these movements are traditionally practiced by disciples from their gurus. Due to this heritage, Bharatnatyam postures which were customary a thousand years ago are available to us today as a result of the ideas of many artists. The mission of the sculptor and the dancer is the same art, an achievement. The life of both yoga practice is filled with spiritual feelings. Although these artists did not depict nature as replicas, they indicated the religious and spiritual views of the culture. But there is no use of rasabhavas in sculpture, in dance there are more experiments of these rasabhavas. Sculptors express these feelings through certain features in their art.

Dance Sculptures:

Sculptural idols are divided into three types namely Sattvika, Rajasika and Tamasika. Sattvika idols are usually 10 tala tall, displaying calm, graceful rasas. (Tala = feet) Rajasika idols representing Veera, Raudra are 12 tala high. The idols are 14 tala high, representing horrors and horrors.

As in dance, there are 4 types of poses in sculpture. They are Samabhanga, Abhanga, Tribhanga and Atibhanga. The idea of postures in these two fine arts is the same. The meditative idols of Shiva, Vishnu, Buddha, Rishis, etc., full of sattvic spirit, are in Samabhanga. Idols of royal characters like Sri Rama are in abhanga. The Madanika idols or sthityas representing Shringararasa are in tribhanga. That is, if the head is bent on one side and the body is on the other side, the idol and the dance pose are very beautiful. Rudra form of Shiva, Durga Mahakali, heroes using weapons, warriors etc. are carved in Atibhanga. Atibhanga is used in dance and for brutal characters where heroism is predominant. So it can be said that the use of these Bhangas is the same in dance and sculpture.

It has been mentioned earlier that there are dancing idols in all the temples. All these are carved on the basis of Shastra of Bharatanatyam. If we examine the idols in the temples thoroughly, we will understand that they are in positions like Aayata, Valita, Ashwakranta, Stitavarta Charis and karanas like Leena, Samanakha, Ardharechita, Bhujangachita Lalatatilak, Dolapaada, Vivritta. We find such idols in abundance in Halebidu and Belur temples. In the temples of Khajuraho we find Vidyubhranta, Nupura Padachari, Prishtasvastika Karanas in many idols. Konarak and Bhubaneswar temples have idols with nupurapada, badda and syandita charis. Also, we can find many hands like Karihasta which are used in dance in sculpture idols. Then we can understand the relationship between sculpture and dance.

The sculptures of the past have perpetuated the artistic wealth of our country in the form of sculptures. Based on these postures our dance postures are performed. The greatest of these is the 'Naadanta' posture of Shiva Nataraja. This pose has been universalized by sculptors carving it in stone, metal and other mediums. The idol of Shiva Nataraja in 'Nadanta' pose is seen in the houses of all artists. Chidambaram temple has idols of 108 karanas described in the 4th chapter of Bharatanatyam Shasta. A book called Tandava Lakshmi published in 1939 explained these and provided a treasure trove for dance artists. Adavas are formed by the combination of karanas. So this book is invaluable among dance students.

Madanike of the Belur temple, whose name has been established in our Karnataka, was written by the late Shri D.V.Gundappa who was a great poet of the country. Gundappa has beautifully described it in Gita form in his book "Antahpura Gita". Each song describes a Madanike. These descriptions are very interesting.

For example:

Mukura Mugdeyennu: "Mugudeyaadeya kanne-mukurada chenne"

Shukabhashini: "What is Shukabhashini, the news is heart-warming."

Jaganmohini: "You have defeated Shiva's cursed one"

Tandaveshwari: "Dangura Poidudadene Jana Janguligella Neem Sarvudadene"

Dance inspiration for sculptures

At every point we will see that the temple was the heart of Indian culture. All the arts were a beautiful face of Hinduism. Art is also interwoven, supportive and supportive, like many parts of the same body, trying to achieve the same goal as comrades. It is not an exaggeration to exaggerate the situation of the speech between the king named Vraja and the sage Markandeya in the myth of Vishnudharmottara.

Vraja: spotless one, what is the proper way to build an image of God?

Markanda: A king who does not know the formula of painting can never know sculpture

Vraja: Bhrukukula Sanjatane tell me the formula of Chitrakala in detail. Because He who knows the formula of painting can know the formula of sculpture.

Markanda: Those who do not know the art of painting and do not know the art of dance are miserable, king. There is an imitation of two worlds in it.

Vraja: Dvijottam, after telling me the dance sutra, you are about the chitrasutra can say Does that mean that a person who knows the dance formula does not know the film formula?

Markanda: Can a person who does not know the vehicle know about dance? Instrumental music A choreographer must know.

Vraja: Dharmajnana tell us about instrumental music and then about the art of dance As per notice. Bhargavottam himself knew well the atodya in dance Can gain expertise.

Markanda: Achyuta, what the mouth can sing, the Atodhya cannot know. Everything is perfect for a musicologist.

Vraja: religious man, he who expounds the law of music is one who knows the Gita Sutra. Aren't you omniscient?

Markanda: Gitasutra is of two types. Besides Sanskrit and Prakruta, the corruption of the third is immense. King, which consists of various language structures, it is impossible to tell about it on this earth, to know music theory one must know the syllabus. 02 types of it are prose and verse which can be known in the same way as prose or speech. But to understand the verse, you have to learn the rhyme.

The importance of these above sentences cannot be ignored. Here you can see how traditional arts are mixed with each other. The word of learning that started with sculpture came to film, dance, instrumental music, singing, isn't literature predominant in music? Nothing can be accomplished without expertise in literature. The then important languages like Sanskrit, Prakruta and other vernaculars must have been present. Thus, when any art is to be learned, the knowledge of the other is essential, and it is a special thing that our temples are turning into agaras of art. The art of dance is also an inspiration for the grandeur of sculpture.

Carnatic sculptors have filled every wall of the temple with statues and idols. The choreography of these sculptures must have been spectacular as each idol moved in a certain mood and pose.

Contribution of Chalukya dynasty to dance:

Among the dynasties that ruled Karnataka, the Chalukya dynasty is very famous and probably the oldest. During this Chalukya era i.e. around AD. The depth of their sculpture, art and culture can be gauged from the temples seen after the 5th century. Before that there are many temples built by Kadambas in Halasi. No dancing sculptures are found there.

The Rashtakutas, following the Chalukyas, built basadis at Ellore, Bankapur, Sravanabelagola. Later the Western Chalukyas built temples known as Chalukya Paddati, which differed from Nagara and Dravidian style.

Although the Hoysalas, who were vassals of the Chalukyas of Kalyana, followed them, their temples were distinguished by the uniqueness of the design of Tala Vinyasa, Shilpa Bahulya, Alankarana, Eka, Dvi, Tri, Chatush and Panchakutas, Javalidevalaya.

Badami (Bijapur District):

In front of the Badami Caves, sculptures of dancers can be seen. In the first cave there is an 18-armed Nataraja with Nandi on his right, Ganapati and Margangika on his left. Two types of mrudangas are carved near the mrudangavas.

Pattadakallu:

Among the Chalukya sculptures, dancing sculpture of Nataraja in various poses is commonly found in all the temples. The Chandrasekhara and Kashi Vishweshwara temples at Pattadakal have idols of Nataraja in the vimana in a circular plaque or in an ornate niche known as the Gudu. Parvati is next to Shiva with several hands in a deft pose. Nandi is seen behind Shiva in the Chandrasekhara Temple.

Virupaksha Temple

One of the pillars here has the story of Shurpanakhi engraved on it. Above this is a dancing Shiva in a semi-circular mandala. If the legs are in the swastika, then the body is divided and the hands are raised as if a serpent is walking on the head. There are four hands. One has a Kattanga and the other hand rests on the left shoulder of the goddess. Nandi is watching the dance with his head raised. The ganas are playing urdhvaka mridanga, percussion for the dance.

Dancing sculpture on Rashtakutar ground

After the Chalukyas of Badami, why did the Rashtakutas rule in North-India? Because he has not developed a style of his own. He largely imitated the Chalukya style and built Hindu caves at Ellora and Elephanta. Among them are Dashavatara Cave, Rameshwara Cave, Neelakanta Cave, Lankeshwar Cave, Indrasabha, Jagannathsabha in Ellore. The unique Kailasanath temple built by Krishna alone is admirable.

Dashavatara cave has an interesting Shivatandava dance sculpture. He bends his body in the attitude of Atibhanga and engages in rotation on the base pedestal. Shiva has four hands on both sides and are balanced. Parvati is standing on the left and watching. Ganas provided background music. The gods and goddesses have gathered in groups to watch Shiva's Tandava.

Dance sculptures of Chola influence

Both Rajarajacholas and Rajendracholas conquered many parts of Karnataka around the tenth century. Now it is known from the inscriptions that both of them gave many endowments and donations to the Kolaramma temple. He became the author of many Shaivite temples in places like Kolar, Mulbagilu, Avani, Nandi etc. Following the dance sculptures of Tamil Nadu, many postures of Bharatanatyam Shasta, and idols of Nataraja are found in abundance in these temples. Temples at Kolar, Kaiwara, Nandi are designed in Dravidian style.

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