



A comparative study of ‘Indian and Iranian Classical Dances

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A comparative study of ‘Indian and Iranian Classical Dances

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ABSTRACT

Dance is a phenomenon associated with motion and movement in every particle of the Universe to fulfill duty in the best way that is to worship God. Among these, Indian classical dances directly, and Iranian Classical dances indirectly have their roots in religion. This literary research takes a comparative look at the history and philosophy of this dance to investigate its common grounds and differences. The common ground is their implied message of mainly religious, philosophical and ethical theme. Their difference is their antiquity. In fact, Indian dance is dated back to B.C. and Iranian dance to the contemporary era.

Key Words:

Dance, Classics, India, Iran, Comparative study.



1. INTRODUCTION

From ancient times till today, Indians have worshiped their gods through dancing and singing, and Iranian dance shares the common source of religion. Indian classical dances were created as a means for worshipping God, but the Iranian classical dance was founded in the contemporary era mainly to revive this Persian traditional art which, as stated above, was also rooted in religion. This article attempts to study these dances comparatively, therefore to achieve this objective, first an overview of the history and definition of Indian classical dances as well as its various types and explanation is presented, then the history and definition of Iranian classical dance in detail is explored, and finally their common grounds and differences are investigated. It is worth mentioning that the most important assumption in this study is that both of these two dances have their origin in religion.

2. AN OVERVIEW OF THE HISTORY OF DANCE IN INDIA

Dance in India is dated back to early pre-Christian period and evidence for this is found in the painted scripts left behind from this era. Archeological and ancient drawings on the caves' walls are the first representatives of dance in India. These historical evidences which belong to the 10,000 to 20,000 years B.C. show the dance splendor of early pre-history in India. The paintings which belong to this early phase have been found in the Adamgarh quarry shelter near Hoshangabad, and in about fifty shelters in the Mabadeo Hills lying around Pachmarhi. Since 1972 excavations have been carried out in the important site of Bhimbetka which lies between Obaidullanganj (Hirania) and Barkheda in Madhya Pradesh (Vatsyayan, 1982, 6).



FIGURE 1 War Dance with balls, Jambudvipa, Panchamarhi.

Kapila Vatsyayan, *Dance in Indian Painting* (New Delhi: Abhinav publications, 1982).

3. INDIAN CLASSICAL DANCE



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Mankind(?) had always been overwhelmed by the beauty of creation, which in turn, had inspired within him a feeling of humility before the 'power' behind all creations. The need to express himself by using the most readily available materials to translate his beliefs and emotions into various forms of art, was an irresistible urge..

India is a subcontinent known for its rich social inheritance and its significant religious and philosophical considerations. The trapping of pre-Aryan, Aryan, and also other recorded patterns have added to the advancement of a flexible and rich social legacy which has been established on the withstanding confidence of the Indians in the awesome influence, and its love, that discovered articulation through move.

'Bhakti' or dedication was the hidden embodiment of the different move frames that created in India. Through this representation of devotion, it sought to uplift both the viewer and the performer and therefore, the practice of performing arts was considered to be a high form of 'yoga' with the dancer going through all the states of meditation or 'yoga'. Even the audience is not left untouched by it because the emotional process that occurs during any dance performance transports the audience along with the dancer, into a realm of beauty binding them together in the thread of 'rasa' (or ultimate bliss). It is this experience and acknowledgment of profound 'ananda' (radiant delight) that is sincerely fulfilling and which goes past unimportant diversion.

Hindu mythology is full of tales of gods and goddesses. In Hinduism, God manifests himself in the 'many', thus creating diversity out of oneness, while at the same time, paradoxically, emphasizing oneness within this diversity. Folk and mythological tales did not remain untouched. Many of the gods and goddesses, were frequently represented as artistes. Brahma, Vishnu and Mahesh, though seen in reverence (?) are also viewed through various manifestations as dancers. Hence Lord Krishna, the incarnation of Vishnu, as the 'Natwari' represented the beauty, charm and sublimity of all dancers while Lord Shiva as the 'Natraj', himself, symbolized the striking dancer or the king of dancers. They became the subjects for enactment through dance.

Temples provided the platform for the birth and nurture of all the classical dances (Narayan, 2004, 9-10).

Classical dance is the means of molding(?) to Indian's religious identities, knowing and interacting with the God and Goddess (Mruthinti, 2006, 271).



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Indian Traditional move has a place in the area of the supernatural arrange, wherein the profound quintessence of move guarantees to rise above reality.

Established move has been spoken to as a solid talk on Indian custom, whose vestige has been followed back to the Natyashastra treatise composed by the sage Bharatha in the second century A.D (Chakravorty, 1998, 107). Seven classical dance styles are still in existence in India today. They are Bharatanatyam, Kuchipudi, Mohiniattam, Manipuri, Kathakali, Kathak, Odissi. Those convey a strong philosophical message.

4. **BHARATANATYAM**

Bharatanatyam is frequently talked about just as it were the most established method of traditional Indian move still rehearsed in contemporary society. India's driving move scholar and student of history, Kapila Vatsyayan, interfaces the procedure of the sanctuary and court artists to development designs that had been utilized for a very long time (Whitmer, 2004, 498).

Bharatanatyam is a type of Yoga (O'shea, 1998, 48) and of all the established move style in India, it is the most steadfast to the Natyashastra, clinging nearly to the principles mapped out in it. It is the most prevalent of all the move type of India mainly in light of the fact that the style is exceptionally versatile for the new thousand years (Schofield, 2005, 16). Like the various traditional moves of India, Bharatanatyam, is an epithet that connects the frame with the accepted Sanskrit tasteful hypothesis message, the Natyashastra, and its creator, Bhavata. It is portrayed as a re-arranged word of bhava (disposition or feeling), raga (tune), and tala (beat) (O'shea, 2007, 5).

Along these lines Bharatanatyam can be instrumental in showing groups of onlookers about encounters and articulations (Yarber, 2011, 89).

The home of Dasi Attam (Bharatanatyam) is in the south, in the territory secured by the conditions of Tamil Nadu, Andhra and Karnataka. It gets its name from its main types in old circumstances who were the devadasis or ladies in the administration of the divine beings, in this way Dasi Attam signifies 'the move of the devadasis'. Moderately as of late the term 'Bharata Natyam' has come into general use for the move up to this point known as Dasi Attam. This change may well have been made trying to disassociate the craftsmanship from the devadasis who had come to be viewed as unsavory specialists. The words 'Bharata Natyam' mean ' move as per the standards of Bharata', a term that could, for sure, apply to any



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of the central schools of established move in India, since every one of them are construct basically upon Bharata's work(Massey, 2004, 41).

In Hinduism, Hindu specialists don't consider their confidence a simple conviction framework, but instead, an observational procedure empowering one to see the profound idea of reality which, without question exists, as well as is the evident substance of all life, regardless of whether seen, concealed, heard, or felt. All things considered, the presence of God is such an inescapable supposition, to the point that is it never at any point tended to as something sketchy. 'The Hindu accept the genuine idea of reality to be God or holiness, and the points of Hinduism and Hindu craftsmanship are the incomprehensible idea of such a presumption. This isn't just suitable to the Hindu expert however is useful in coordinating consideration far from mental comprehension, which the conundrum blocks, to another vital fundamental of Hinduism in particular that a definitive nature of a definitive the truth is past psyche and thought. In the Hindu experience, God or profound nature is something which must be straightforwardly experienced. To this end, Bharata Natyam-and all of Hindu culture, can be found in a horde of graceful, confusing and participatory portrayals showed into unmistakable symbols and pujas (customs of interest and forfeit) keeping in mind the end goal to uplift or benefit this more prominent experience to its participants(Diaz, 2003, 83).



FIGURE 2 An Indian dancer in chennai performs Bharatanatyam , a traditional female solo dance form. Janet W. Descutner, Asian Dance World of dance (Chelsea: Infobase Publishing, 2010).



5. KATHAKALI

Katha implies story and kali implies act or play, so entertainers delineate characters from old sacred texts and Indian sagas. Kathakali was initially performed just by men, with female characters played by men, yet lately ladies have started to move Kathakali (Arnold, 2003, 50). At the recorded snapshot of its rise as an unmistakable sort of execution in the late sixteenth and mid seventeenth hundreds of years, Kathakali was given its present name, which truly signifies 'story play' and alludes to the execution of shows composed by dramatist arrangers in profoundly Sanskritized Malayalam. Like most conventional methods of narrating and execution in India, Kathakali plays authorize at least one scenes from territorial variants of the container Indian religious stories (Ramayana and Nahabharata) and puranas, the 'authoritative guides of well known Hinduism' (Zarrilli, 1984, 3).

KERALA has one of the richest and most variegated performing arts traditions in the world. To the Westerner on his first visit to Kerala the vibrancy, complexity, and sheer volume and variety of performance forms seems overwhelming. Daily life and temple rituals are spiced with colorful processions and even dramatic displays in which religious or epic events are symbolically played out.

It is not at all surprising that the history and evolution of a complex dance-drama form like Kathakali is difficult to trace with any accuracy, given the maze of performance traditions and sources which are Kathakali's immediate precursors. The classical performance tradition of Kerala and all India is based on the principles and techniques encoded in Bharata's Nāṭyaśāstra, the encyclopedia of Indian dramaturgy and theatrical technique which dates from between 200 B.C. and A.D. 200. The classical tradition is the most aesthetically refined of these three performance spheres. The Nāṭyaśāstra includes information on everything from the mythological origins of theatre to specific listings of movements of major and minor limbs of the body, elaboration of an entire theory of aesthetics and dramatic communion/ communication between audience, performer and stage architecture, etc. This classical tradition was historically under the patronage of the highest castes and the Sanskrit dramas of old were enacted for the courts and never depended on popular audience appeal for their survival. In general the classical tradition tends toward exclusivity and refinement in nuance of technique (Zarrilli, 1984, 39-40).



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What happened in Kathakali is the growth of an extensive gesture-language which in fact reverses the direction of aesthetic transformation. (Chaitanya, 2009, 55). Here body is discursive; it writes itself (Srinivasan, 2012, 12) and enjoys great freedom of improvisation (Cēlērrier-Vitasse, 2004, 453).

For the denotation meaning of the gesture is attributed, not intrinsic, and the skill of the spectator in decoding the actor's gesture code is basically an extension of the semantic exercise of spotting meaning from sign. In spite of the fact that the text is in verse it is prose discourse repeated twice over, delaying further the aesthetic communion through the symbol (Chaitanya, 2009, 55).



FIGURE 3 A Scene from the play kalyana saugandhikam showing hanuman and Bhima after Hanuman has revealed his divine form to Bhima . Phillip B. zarrilly, the kathakali Complex (New Delhi: Abhinav Publications, 1984).

6. MOHINIATTAM

Mohiniattam started between the third and eighth century A.D. Legend says that Ruler Vishnu appeared as Mohiniattam to tempt the asuras (devils). Amid the beating of the sea, the bowl of nectar. Vishnu showed up in the ladylike type of Mohini to lure the asuras and took the bowl away (Sinha, 2006, 17).

(Unclear linkage between short sentences – overall meaning not obvious)

Mohiniattam is a feminine dance that exemplifies the quality of *lāsya* (feminine), a culmination of grace, beauty, softness and composure, associated with the mythical character Mohini, the enchanting female form assumed by god Vishnu to conquer the demons. The dance bears the



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indigenous stamp of the south-western part of India, or what is now the state of Kerala (Anoop, 2011, 141).

It is popularly referred to by its literal meaning as "The Dance (attam) of the Enchantress (Mohini)". Mohiniattam is named after the enchantress preeminent of Hindu folklore that shows up in a few stories however the first, a long way from being mortal ladies, was in actuality the god Vishnu who had expected ladylike shape (Puranam, 2011, 30).



Figure 4 (a) The basic position (b) A typical sideward bend. Photographed by Anoop Narayan.

Mythili Anoop & Milind Malshe, "Creativity and the code: training in Mohiniattam", Theatre, Dance and performance Training, 2, No. 2 (2011): 138-150, [http:// www. tandfonline. com/ page/ terms- and- conditions.](http://www.tandfonline.com/page/terms-and-conditions)

7. KUCHIPUDI:

The town of Kuchipudi is situated in the Krishna area of the southeastern Indian province of Andhra Pradesh. It was there, as per legend, that the holy person Siddhendra Yogi established the Kuchipudi move custom.

To reiterate the story, Siddhendra Yogi was a young fellow who, on his way to his forthcoming spouse's home, needed to cross a waterway. While crossing, the waterway swelled and Siddhendra Yogi, dreading for his life, made a promise to God Krishna that in the event that he spared his life he would turn into a sanyasi, denying every single natural connection.



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Siddhendra Yogi made the move dramatization Parijata Paharana, which he at that point instructed to a gathering of Brahman young men to perform (chatterjee, 2003, 265).

Under Siddhendra Yogi's administration they went from town to town playing out these moves and came to be called Kuchilu, a shortened form of the Sanskrit word Kusilava, which means the cast of a sensational portrayal. However A few Brahmins of the town protested the Kuchilu's lifestyle and shunned them, regarding them as socially second rate and unwanted.

Siddhendra was not unsettled. He took the Brahmin artistes to the no man's land close-by and made it their own uncommon private settlement which was steadily changed into a town known as Kuchipuri or the house artist performing artists. This was later abbreviated into Kuchipudi (Satyam, 2012, 29).

The most punctual say of the Andhras is found in the Aitereya Brahmana as one of the clans of south India. Andhra Pradesh was the first home of the Andhras in the most punctual circumstances as it is even today. After the fall of the Mauryan Realm, the Satavahanas expanded their area in the north-west and south until the point that Andhra grasped an extraordinary bit of the Indian Promontory. Its initial history is borne out by Buddhist and Brahmanical writing, copper plates, engravings, coins, by old structures, for example, Stupas, Chaityas and Viharas and by original copies and the compositions of outside voyagers. Megasthenes (300 B. C.) and Pliny (77 A. D.) alluded to the Andhras as an intense clan who had various towns, thirty towns and gigantic armed force. Dr. T. N. Ramachandran alludes to Ptolemy's saying of a nation under the name of Ariaka Sadanon, I. e., Ariake of Satavahana and notices five ports and eighteen inland towns having a place with that nation.

The Puranas allude to the Andhrabhrita administration of lords additionally called Satakarnis and Satavahanas who ruled from the center of the third century B.C. to the principal quarter of third century A.D. after sovereign Ashoka's demise Andhra turned out to be capable and stretched out its realm to the entire of the Maratha nation and even past (Kothari, 2001, 23).



Figure 5 Raja and Radha Reddy concluding an abhinaya number

Sunil Kothari, Avinash pasricha, kuchipudi, (New Delhi: Abhinav publications, 2001).

8. MANIPURI

Manipuri is a little hilly state in north-eastern India, flanking Burma, and was initially possessed by various families with Tibetan - Burmese social and racial attributes. The groups that in the end mixed into what is currently alluded to as the Meitei people group are for the most part and socially propelled group around there (Coorlawala, 2008, 272).

This is the home of the Meities, a people of slight build with slanting eyes. The Meities are a deeply sensitive and artistic race that, by their very isolation from the rest of India, has evolved a unique pattern of life. Here, both the expression and the appreciation of art, mainly of dance and music, seems to be the focal point in the everyday life of the people. The Meities love to dance. All their joys and sorrows, hopes and aspirations, are interpreted through the dance. Their graceful, rhythmic yet carefully disciplined movements create their own vivid imagery, whether interpreting life or legend.

It was against this background that Manipuri dance, known as jagoi in the Meitie language, first took shape. In order to fully comprehend it in its modern setting it is (*alternative wording*)(important to understand some) primitive concepts of cosmology and a worship of Shiva and the Mother Goddess. The early history of the Meities and their religion is obscure, but as the Meities strongly adhere to tradition, many legends have been handed down through the generations and help to unravel some of the mystery surrounding them. Most of these



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legends relate to Shiva who, according to some authorities, was actually a pre-Vedic deity worshipped in many parts of India long before the advent of the Aryans. All these legends emphasize the Meitie's inherent love for dancing, while some go as far as to attribute the very creation of Manipur to a dance. The story goes that once, while Shiva was seeking a beautiful but secluded spot for dancing the Ras with his consort Parvati, he came upon a lake surrounded by green hills. Seeing that the exquisite beauty of the scene provided an ideal setting for the dance, Shiva drained the lake. The enchanting valley that emerged *don't understand what this means?* the influences, religious, environmental and historical, that have fashioned the cultural ethos of Manipur; for any art that is so inextricably woven into the daily lives of a community, must surely be a reflection of them.

The Meities were originally followers of the Bratyia religion, which was a Tantric cult with an admixture of was now the stage for a Ras that lasted seven days and nights. The hills echoed to the strains of the celestial music played by the Gandharvas, heavenly musicians, while the whole valley was lit by the Serpent-god, Nagadeva, with the brilliant reflection from the Mani (Jewel) which he carried in the centre of his hood. The valley thus came to be known as Mani-pur or the Jeweled City (Massey, 2004, 177-178).

This move shape with its expressive developments takes the psyche on a quiet trip. The general population of the land were called Meithei and played out the custom move, the jogoi or round move, which is the antecedent to exhibit day Manipuri. The Manipur custom of worshipping their divine beings through move and music was an essential piece of the general population life. One of the most established ceremonies is called Lai Haraoba where the move depicts the procedure of formation of the universe.

As per legend, Ruler Shiva and Goddess Parvati are said to have moved in the valleys of Manipur and this convention of move proceeds till today.

In opposition to the tradition of the later Hindu sanctuaries, maibis or the high priestess, and not the ministers, lead the stately capacities in sanctuaries. The best social advancement occurred in the eighteenth century amid the rule of ruler Bhagyachandra, a standout amongst the most edified rulers, who was a lover of Master Vishnu, and it was amid his reign that the resurgence of expressions in Manipur started. He established the Rasleelas and Nat



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Sankirtana. The craft of Sankirtana includes singing and thumping of the drum to portray the tale of Sri Kishna.

The male Sankirtana is called nupapala while the female is nupipala. The artist is constantly male. (Sinha, 2006, 14).



Figure 6 Aakriti, Sinha , Let's know Dances of India (New Delhi: Star publications, Pvt. td., 2006).

9. ODISSI

Orissa ("Odisha" in the local language) exists virtually between regions: it sits definitely atop the eastern corner of south India yet firmly outside north India's Delhi-Kolkata-Mumbai triangle (Dennen, 2010, 151).

Orissa has been known as the place that is known for sanctuaries. The best of these are at Bhubaneswar and Puri, and it was these sanctuaries which were the focuses of workmanship and culture and also of religion, and where move came to fruition and developed. It takes after, in this manner, that the advancement of move was nearly connected with that of religion. Shaivite, Buddhist, Jain and Vaishnavite sanctuaries, some dating from as ahead of schedule as the second century B.C., demonstrate models and friezes of move postures (Massey, 2004, 207).

Odissi has framed a fundamental piece of love from antiquated circumstances is as yet one of the purest imaginative articulations of most profound sense of being. Each execution of established move is a move dramatization in which the artiste authorizes surely understood stories from Hindu folklore by imparting a progression of feelings through abhinaya-an



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intricate dialect of adapted body stances, motions and outward appearances. In Odissi move, the traditional stances are the same as those of the divinities in the Hindu sanctuaries (Mishra, 2013, 46).

This established move style makes the model of the Sun Sanctuary at Konark wake up. Odissi is the most expressive established move of India.

Odissi was customarily performed in the sanctuaries by young ladies called maharis, who devoted themselves to the god of the sanctuary. At that point, amid the Mughal period, young men called gotipua, started to play out this move as a sign of commitment. Gradually it advanced into the present day Odissi move style (Gupta, 2002, 16).

To SIVA, Ruler of the Astronomical Move, the most propitious offering was the move. At the point when the clique of the Maharis appeared in the sanctuaries of Orissa, the move was given a high otherworldly capacity in sacred custom. This votive move of stately motions, emulated tune and plastic developments, unfurling the spiritualist formulae of sacred love, has existed for no less than a thousand years in Orrissa, and dwells with the Maharis even today as a living craftsmanship.

The sastras express that Ruler Siva showed this craftsmanship to the elephant-headed god, Ganesh, who granted his insight to Rambha, a heavenly fairy, and to Bharata, the scholarly savvy. He, thusly, educated the craftsmanship to Gargacharya, and in this manner it was passed on to Bikata, Ranti Deva and Attahasa, the respected experts of Orissi move who instructed the Maharis, the sanctuary artists of Orissa.

Orissi dance retained its pure form in the dance rituals rendered by Maharis who were equally accomplished in pure dance and expository mime (Devi, 1990, 144).





Figure 7 Odissi Dancer (Mayura Mudra)

Cain Carroll & Revital Carroll, *Mudras of India* (London: Singing Dragon, 2012).

10. KATHAK

Kathak is one of the real Indian "traditional" move frames related with Northern India. From artistic proof it has been for the most part concurred that the soonest forerunners of this frame existed before the ascent of Buddhism in India in the fifth century B.C. The early verifiable foundation of Kathak is surmised from references drawn from writings and treatises written in different dialects, including the ever-introduce *Natya Shastra* (a Sanskrit message on move, credited to Bharata, arranged between 200 B.C. also, 200 A.D.) (Coorlawala, 1992, 88 and 89).

Initially, Kathak is accepted to have been a religious move comparable in character to the next established move styles of India which are still intently connected with religious custom. Despite the fact that Kathak today is a theater craftsmanship, it draws its topics and motivation from the writing of Vaishnavism (that branch of Hinduism committed to Vishnu as a sweeping god), including the two awesome epic dramatizations, the *Mahabharata* and the *Ramayana*. It likewise draws from the *Puranas* (antiquated stories of the divine beings) and from the reverential love-verse of medieval India. The holy and human loves of Krishna (an incarnation of Vishnu) and his dearest train (the milkmaid, Radha), are inseparably woven into the texture of the Kathak move (Lalli, 2003, 100).

Truth be told Kathak is as a medium of articulation not as only a performing apparatus. (Deshpande, 2011, 48).

There is a well known saying that *Katha Kahe so(or?) Kathak*. One who recounts a story is a Kathak, A story-teller, however the term Kathak accept here the part of an artist/performer, one who moves and recounts or authorizes a story.

Etymologically the word Kathaka is identified with *Katha*-the specialty of narrating.

From scholarly proof it gives the idea that in old circumstances a class of expert story-tellers presented the legends and the fanciful stories with an additional component of *abhinaya*-acting, these expert story-tellers are alluded to as *Kathakas*, *Granthikas*, *Gathakas* and *Pathakas*, while reciters who spent significant time in the craft of narrating were called... .. (Kothari, 1989, 1).



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All things considered a Kathak artist is very consistent with convention on the off chance that he/she moves things of a reverential sort, or expands upon subjects drawn from stories and folklore (Saxena, 2004, 7). Customarily a performance move shape, performed only by guys until the turn of the century (2) (Shah, 1998, 2). Kathak is customarily passed down from instructor to understudy in a convention of cozy relationship known as the master shishya parampara (educator supporter tradition)(Morelli, 2010, 77).



Figure 8 Kathak dancers, Court Scene.19th century A.D.

Sunil Kothari, Kathak, Indian Classical Dance Art (New Delhi: (Abhinav Publications, 1989).

11. AN OVERVIEW ON THE HISTORY OF DANCE IN IRAN

Dance in Iran is dated back to Pre-Christian times and the artistic works left from that time has provided sufficient evidence to prove this matter.

Oldest traces of us(?) dancing in this land can be traced to a fragment of pottery found in the hills silk (Sialk) Kashan which dates to around the late fifth millennium and the beginning of the fourth millennium B.C. This piece of pottery is evidently part of a large container, on which is an illustration of four women performing dance. The case of many small groups, and the positions of the arms and body, with the emphasis being to one side suggests that they are all involved and with the function being religious and a sacred dance, frequently forming a complete ring around the pan. (the A graph is a circular dance) *I don't understand what this*



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means. It involves the principle of collective circular dance, in which tribal people (abreast or hands placed in the back row) can't work this out! Hlghyy Mydadhand form, the evidence is that dance to celebrate or worship something respectable and desirable, such as fire, Bat, hunting, mass production and harvesting of trees if they have been productive. (Zokai, 1965, 2).



Figure 9 Pieces of Pottery of Kashan Silk Hill, 4000-5000 B.C.

12. SO - CALLED CLASSICAL DANCE

In talking about moves that the entertainers call "established Iranian move," one must exercise a lot of alert with respect to the presence or non-presence of the "style" of this move shape. Traditional move was another indication of Iranian move that turned out to be authoritatively settled in the 1950's and moves and ballet productions were arranged and instructed through expressive dance foundations and government associations. Among these focuses were the National Institute of Expressive dance of Iran, set up in 1956, joined to the National Expressive arts Organization, the Standards National Artful dance Organization, set up in 1966, appended to the Iranian National Radio and TV, and the National Society Move Gathering (known as Mahalli Artists in the west), settled in 1967, and connected to the Service of Expressive arts. Likewise, before these exercises, a gathering of people who were for the most part Armenian prepared outside of Iran started showing expressive dance and making unique works in light of Iranian move. These moves consolidated game plans of people moves and moves motivated by Persian miniatures. The exercises of the associations were centered around a few kinds: established western expressive dance, Iranian or national artful dance, national move, and society move.



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Established Western artful dance and people move don't shape some portion of this talk. Iranian artful dance utilizes development from the established artful dance of the west to disclose to Iranian stories taken from Persian writing anyway they are joined by Iranian music and utilize Iranian outfits. This move kind uses generally traditional expressive dance development; Iranian figures are few and consequently this sort has little to do with our exchange. The class that has been presented as Iranian established move is known as "national move," and we will now portray and investigate it further.



Figure 10 Iranian Classical Dance, anthropology.ir/node/10194.

13. NATIONAL DANCE

The expression "national move" implies move that depends on genuine developments particular to Iranian culture with the majority of the developments and figures being taken from old conventional Iranian move frames. As it were, the objective of arranging this type of move is to keep alive and play out the old developments however performed in a contemporary style. Since choreographers additionally use established western artful dance structure, principles, and arrangement in these moves, one can think about this a blended move class. Despite the fact that artful dance fills in as a zest (don't comprehend what you mean!) for this kind, which is overwhelmingly arranged in light of Iranian conventional structures, the vast majority of the footwork and turns begin in established western artful dance.

The development designs utilized as a part of these movements depend on Persian miniatures, for example, those that exist in the Chehelsetun royal residence in Isfahan, which indicate artists in the court. Different wellsprings of data are depictions by European voyagers, which to some degree advise us of how the developments were presumably executed, portrayals in



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surviving chronicled books and old developments that have been exchanged to display day move. Despite the fact that these more established developments have been to some degree adjusted, they constitute a vast segment of the new moves. These are the main wellsprings of old moves that we have close by.

Other than the previously mentioned sources, different wellsprings of motivation additionally exist for the making of movement. Miniatures that don't indicate move developments however that show diverse postures of human figures, have given motivation to making a move. These incorporate miniatures that show up in Ferdowsi's Shah-Nameh, the epic history of Persia, and the accumulations of verse by Hafez. Antiquated bas-reliefs, for example, those found in Persepolis additionally give development data. Developments are obtained from people moves and from other conventional development structures, for example, varzesh-e bastani performed in the zur-khaneh, (the local hand to hand fighting performed in the customary exercise center), and sineh-zani (beating the chest) and zanjir-zani (beating one's back and bears with chains) from religious services, for example, the aza-dari, the Shi'a grieving functions performed amid the long stretch of Moharam. Since these developments were joined by music and particular cadenced example, they filled in as another wellspring of choreographic development. It merits specifying that these kinds of developments were fundamentally arranged for male artists.

Whatever degree are these recently arranged works (national move) like the old moves, and to what degree would they say they are the innovation of contemporary choreographers? The majority of the developments that were taken from the miniatures, regardless of whether they contained scenes of move, depend in huge measure on the choreographer's imaginative capacity, inventiveness, and information. The nature of the work depends on the choreographer's learning about the artistic creations and his or her capacity in movement. The choreographer breathes life into an artistic creation and makes the developments, motivated by the artworks.

In miniatures, the truth depicted depended on the particular tenets and directions of an assortment of styles of this work of art. Further, the depictions were not really in view of reality with the painter making his artworks, and basing his work, on his creative ability and imagination inside the expressive structure of that canvas style. It isn't clear if the craftsman had authorization to go to private social affairs at the court with a specific end goal to paint



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the moves in execution. In the event that he needed to portray the moves from his own particular creative energy, we would need to scrutinize how much the smaller than normal delineates real move developments. Regardless of whether the photos delineated genuine moves, the exceptional style, movement and course of action of the new move class would rely upon the ability and innovative creative energy of the choreographer.

In this way, one can't be sure that the moves in the raqs-e melli (national move) type are precisely those that were performed by proficient artists of the past. Likewise, the gymnastic systems and appeal that were introduced in the old moves have been excluded in light of the fact that, notwithstanding the quality and molding increased through specialized Western artful dance preparing, the customary individual was not able to play out these aerobic developments. From the perspective of the capacity to execute the uncommon figures, there is a likeness between the old-style moves and the artists of the national move sort. That the national move is a blend of old moving and traditional expressive dance is an essential point. The figures in the miniatures are near traditional expressive dance positions and contrast just marginally from the state of the hands and the body. In the supposition of one of the old artists, the turns done by artists in the pit of the zurkhaneh (conventional exercise room) are like expressive dance turns. The closeness and estimation of the developments frame a reasonable reason for the blending of these two sorts of move.

Chronicled research of development depended on female move in light of the fact that the most imperative members in move in ages past were ladies. One can consider the movements for male artists to be absolutely new developments since the developments were taken to a great extent from Western established artful dance, old practices (old tumbling, beating of the chest, beating one's back with chains), old bas-reliefs (Persepolis) miniatures (bows and arrows), and people moves (Ameri, 2006, 170-172).



14. COMMON GROUNDS:

-Dance in India and Iran generally refers to B.C (the 4th and 5th myriad B.C).

-Dances in India and Iran have roughly roots in religion and were practiced to show worship to god.

-The implied messages in Indian and Iranian Classical dances has mainly root in the philosophical, religious and mostly ethical issues.

15. DIFFERENCES

Iranian (Classical) Dance	Indian (Classical) Dances
The classical dances in Iran are dated back to the contemporary era.	-The classical dances in India are dated back to B.C. era.
The Iranian classical dance is only found in one type.	The classical dances in India are more diverse which are divided into about 7 types.
The Iranian classical dance is mainly aimed at reviving the Iranian traditional dance in a new manner.	The classical dances in India were practiced mainly to worship God and represent the goddesses such as Shiva.

16. CONCLUSION

The Iranian and Indian dance in general and the classical dance in particular have their main roots in ritual ceremonies, religion and worship of God, goddesses. The implied messages in this type of dance are thematically religious, philosophical and ethical. There have always been cultural and historical common grounds as a bridge between these two nations. Besides,



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the Iranian classical dance which is an integration of several genres such as Iranian dances, movements and traditional paintings, dances belonging to different places of Iran, Arabic-Islamic culture and the western classical ballet, they can be seen to coalesce into a symbol of Iranian and non-Iranian cultures which in turn converses it into a universal and international dance.

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