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Ek Bharat Shreshtha Bharat



EK BHARAT SHRESHTHA BHARAT CLUB

INDIAN INSTITUTE OF TECHNOLOGY, GUWAHATI



Report on Webinar Talk for the month of August'2020

Date: 31th August, 2020

Title of the talk : "Sattriya Dance - History and Its Practice".

The EBSB club of IIT Guwahati organizes in each month an activity which is enjoyable, entertaining and at the same time educational also. The COVID lockdown has opened up a new way of learning i.e. digital learning. The EBSB club of IIT Guwahati had taken up this opportunity to carry out the activity for the month of August. Hence the evening of 31st August was graced by Dr. Anwesa Mahanta for the webinar of "Sattriya Dance - History and Its Practice".

Dr. Anwesa Mahanta is a dedicated young exponent of Sattriya Dance. She has received accolades from the art connoisseurs and scholars for the grace and liveliness of her dance and the expressiveness of her abhinaya. She has been honored with the national award Ustad Bismillah Khan Yuva Puraskar from Sangeet Natak Akademi for the year 2013-14 for her contributions in the field. She has also received the coveted "Charles Wallace Fellowship" from Charles Wallace India Trust and British Council to conduct post-doctoral research in Queen's University Belfast. Belonging to the Vaishnava monastery of Assam, Sattria, Dr. Anwesa learnt her formal lessons in Sattriya under the guidance of the eminent

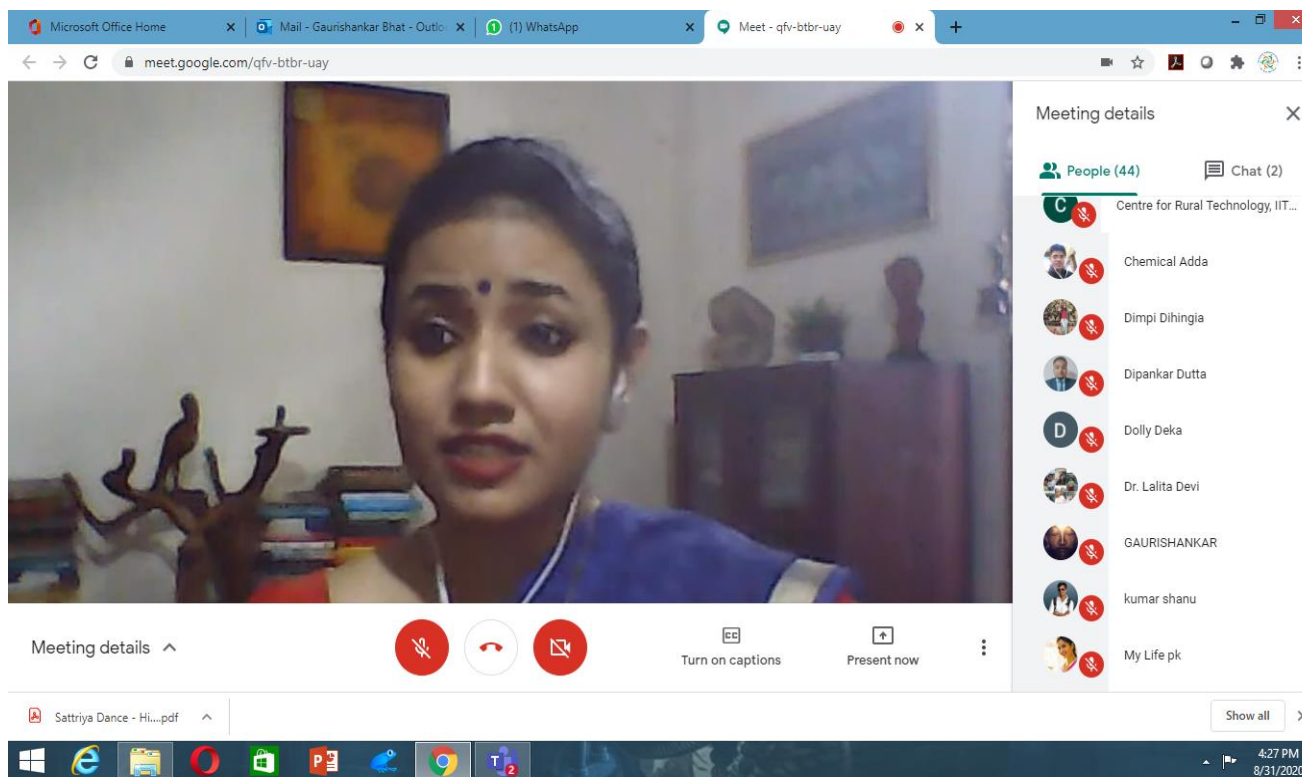
maestro Ghanakanta Bora, the Padmashri awardee. She has been learning, researching and interpreting Sattriya dance, music and theatre since last 25 years. She is an 'A' graded artist in Sattriya dance of National Broadcasting Channel of India, Doordarshan and an empaneled artist of the Indian Council for Cultural Relations (ICCR) and India International Rural Cultural Centre (IRCEN). She was a Visiting Artist in Residence at IIT Guwahati and was teaching the students about Dance Aesthetics from 2014 to 2018. She is also the Artistic Director of Kalpa, A Society for Promotion of Literature, Art, Culture and Social Harmony Pragjyoti International Dance Festival.

The session started with videos of very impressive and mind-blowing Sattriya performances of Anwesa Mahanta. Though many of the audience were unfamiliar with Assamese language and could not totally understand the song, her expressions and the way she danced, elucidated it all. As it is said for Sattriya dance tradition of Assam "Living the past, Dancing in the present" was justified with it.



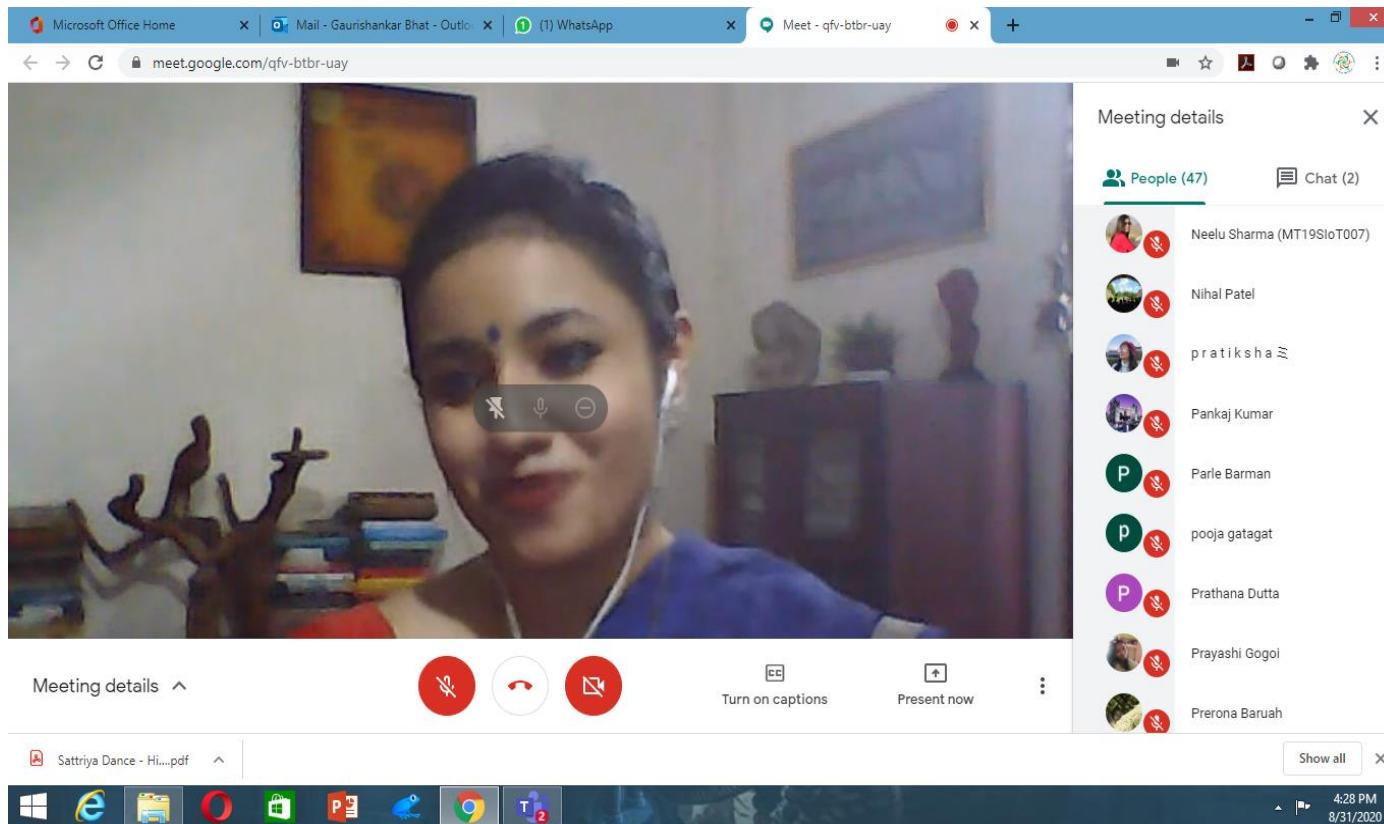
Different mudras of the Sattriya Dance performed by Dr.Anwesa Mahanta

After the showcase of the videos, she proceeded the session with a tribute to Srimanta Sankaradeva. Mahapurusha Srimanta Sankaradeva (1449-1568), a Vaishnavite saint who transformed and modernized Assamese society with his egalitarian ideology. He worked in diverse fields like religion, literature, music, dance, drama, architecture, social reconstruction etc. He is widely credited with building on past cultural relics and devising new forms of music (Borgeet), theatrical performance (Ankia Naat, Bhaona), dance (Sattriya), literary language (Brajavali). Sattriya dance, that Sankardev first conceived and developed and which was later preserved for centuries by the sattras, is now among the classical dance forms of India. Srimanta Sankaradeva created Sattriya dance an accessory to the Ankiya Naat – a form of Assamese one-act play, which were generally performed in the Sattras.



Dr. Mahanta during the presentation of her talk

The Sattriya Dance is a prehistoric Indian classical dance form. The great saint Srimanta Sankardev was the pioneer of Sattriya Dance and granted the required recognition and fame that shines till date. The Sattriya Dance was originated the 15th century and it is about 500 years old, While the other classical dances have undergone several modernizations in terms of technique and style, but the Sattriya dance have maintained its originality since its origin.



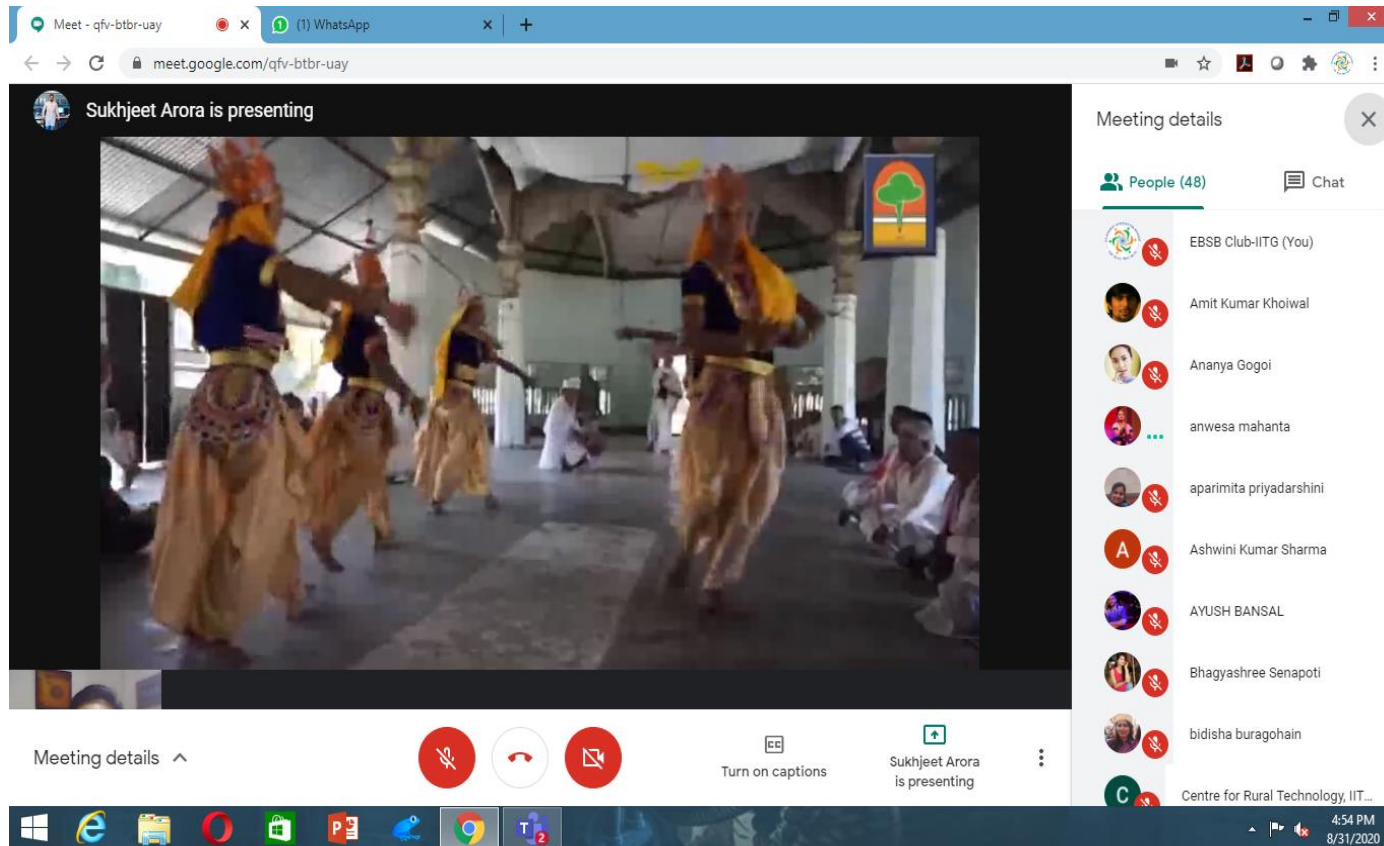
Dr. Mahanta answering the questions asked by the attendees

The form of Sattriya Dance originated in monasteries and then moved to the metropolitan stages. There were harsh strictness and discipline that were maintained by the Sattras within their boundaries. The dance is performed with highly dedicated and ritualistic manner by male dancers alone. However, in contemporary period female dancers are also seen performing the dance.

The screenshot shows a Google Meet interface. The main content is a presentation slide titled "Sukhjeet Arora is presenting" which displays a diagram. The diagram features a central pink oval labeled "Bhakti" connected to five surrounding light green ovals: "Literature" (top), "Religion" (top-right), "Aesthetics" (bottom-right), "Visual Arts" (bottom-left), and "Philosophy" (top-left). The meeting interface includes a sidebar on the right with "Meeting details", "People (44)", and "Chat (2)". The bottom of the screen shows a Windows taskbar with various application icons and a system tray indicating the time as 4:38 PM on 8/31/2020.

The concept of Bhakti and its different facets

The distinctiveness of Sattriya dance is underlined by the supremacy of Aharya and Vasik types of acting in it. The artists who perform the dance transmit their messages through speeches and external material like masks, costumes etc. in Sattriya dance. On the other hand, the other classical dances of India are distinguished by Sattvic type of acting.



The Dancers performing dance at the Sattra institutions

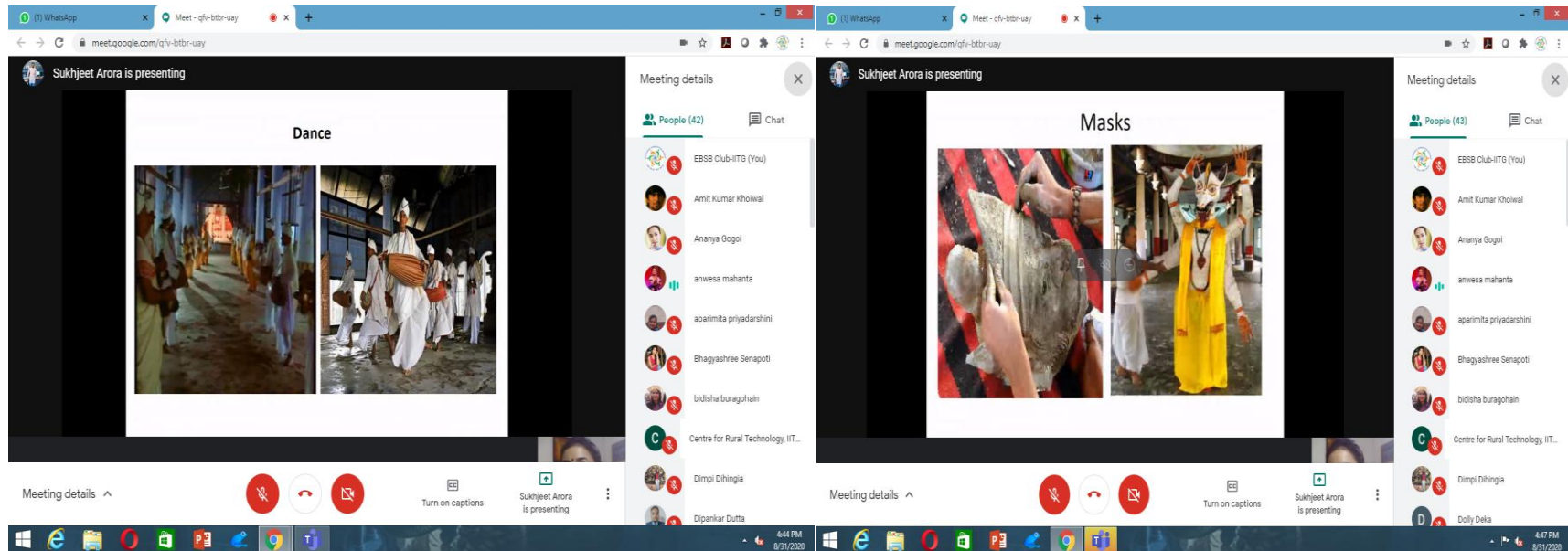
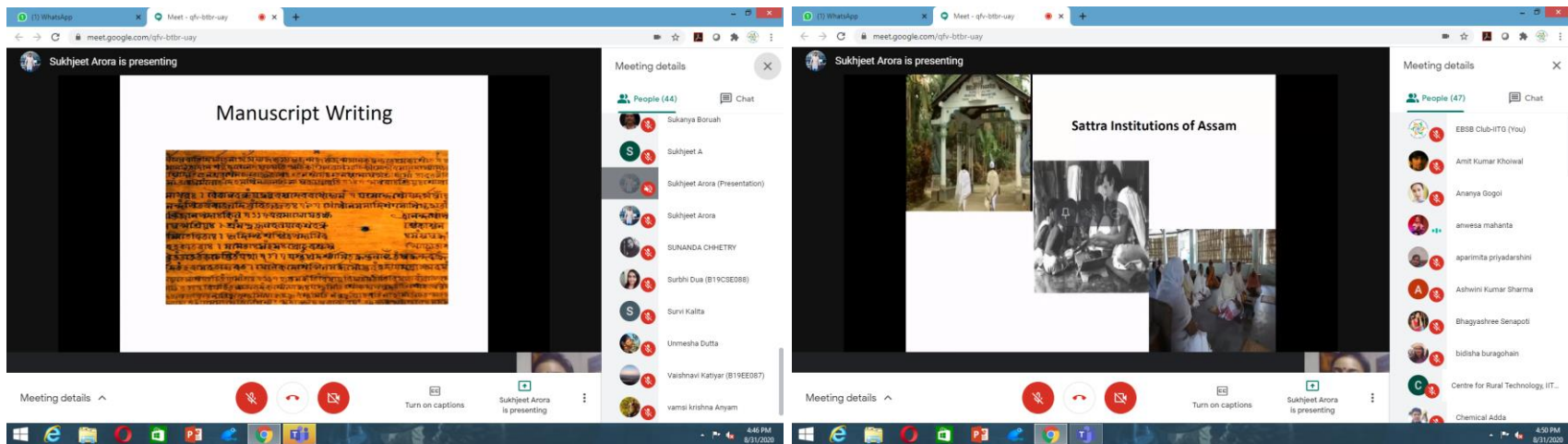


Fig-The slides during the presentation

The perfectly executed hand movements, bright and dramatic colored sarees, enthusiastic expressions and a sense of cheerfulness that creates a circle of light around this dance, makes it nothing less of a visual treat for the audience.

Mahapurush Srimanta Sankardev made proper use of culture as a gadget to preach his socio-religious ideology and one key component of these cultural elements was the Sattriya dance. Dance was also deep-rooted as a vital part of his literary masterpieces. The plays of Srimanta Sankardev were full of dance numbers that facilitates the characters to put into words the deep feeling of the naar to the audience in articulate body language of the actors. So, during the process, the new school of classical dance form was developed by Srimanta Sankardev.



Slides during the presentation

To some extent Srimanta Sankardev tracked the syntax arranged by his cultural forerunner in a different place in Bharatavarsha. However, the great saint gave an absolute shape to his classical dance form based on only the aboriginal elements which distinguished his dance form from any other dance form in the country. In the course of time and exposure it has found an important place in the heart of the people of Assam. It has also been wonderfully appreciated beyond its national boundaries as well.


The dance gurus and devoted performers have contributed a lot to make Sattriya Dance a global affair. In addition to this Government of Assam has also taken few steps to popularize the dance form in the country. The Government of Assam expects to take the dance form to the entire people of the nation.

Thus, the beautiful talk ended with a questions & answers session followed by a vote of thanks by Dr. Ashwini K. Sharma, Chairman, Cultural Board, IIT-Guwahati.


Meet - qfv-btbr-uay

meet.google.com/qfv-btbr-uay


Sukhjeet Arora is presenting



**Sattriya
Dance on
Urban
Platforms**




THE ANTHROPOLOGY & ETHNOMUSICOLOGY RESEARCH CLUSTER PRESENTS:



Dance Workshop
In and Out: The Interplay of Emotions and Movement in Sattriya Dance
With Dr Anwesa Mahanta
QUB Charles Wallace Fellow
Thursday 14 April, 6pm
Performance Room (G06, 13 University Square)


PHSE437/559
Dance Ethnography



2015

Drago Summer School
5 January - 13 February

SFIC @ MACAY



Date	Subject	Time
14/01/2020	Introduction to Sattriya Dance	10:00 am - 12:00 pm
15/01/2020	Introduction to Sattriya Dance	10:00 am - 12:00 pm
16/01/2020	Introduction to Sattriya Dance	10:00 am - 12:00 pm
17/01/2020	Introduction to Sattriya Dance	10:00 am - 12:00 pm
18/01/2020	Introduction to Sattriya Dance	10:00 am - 12:00 pm
19/01/2020	Introduction to Sattriya Dance	10:00 am - 12:00 pm
20/01/2020	Introduction to Sattriya Dance	10:00 am - 12:00 pm
21/01/2020	Introduction to Sattriya Dance	10:00 am - 12:00 pm
22/01/2020	Introduction to Sattriya Dance	10:00 am - 12:00 pm
23/01/2020	Introduction to Sattriya Dance	10:00 am - 12:00 pm
24/01/2020	Introduction to Sattriya Dance	10:00 am - 12:00 pm
25/01/2020	Introduction to Sattriya Dance	10:00 am - 12:00 pm
26/01/2020	Introduction to Sattriya Dance	10:00 am - 12:00 pm
27/01/2020	Introduction to Sattriya Dance	10:00 am - 12:00 pm
28/01/2020	Introduction to Sattriya Dance	10:00 am - 12:00 pm
29/01/2020	Introduction to Sattriya Dance	10:00 am - 12:00 pm
30/01/2020	Introduction to Sattriya Dance	10:00 am - 12:00 pm
31/01/2020	Introduction to Sattriya Dance	10:00 am - 12:00 pm

Nihal Patel has left the meeting











Meeting details ^

Turn on captions

Sukhjeet Arora is presenting

Meeting details

People (47)

-  EBSB Club-IITG (You)
-  Amit Kumar Khoiwal
-  Ananya Gogoi
-  anwesa mahanta
-  aparimita priyadarshini
-  Ashwini Kumar Sharma
-  AYUSH BANSAL
-  Bhagyashree Senapoti
-  bidisha buragohain
-  Centre for Rural Technology, IIT...

4:51 PM
8/31/2020

Performances by Dr. Anwesa Mahanta during various events

The Invitation flyer



EBSB Club, IIT-G

cordially invites you to join us for a

Webinar

on

"Sattriya Dance: History and its Practice"

by

Dr. Anwesa Mahanta

on

MONDAY, 31st AUGUST

TIME- 4-5 P.M

in

Google Meet



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