

SPIC MACAY

Ghanakanta Bora



GHANAKANTA BORA • Born in Majuli, an island in the River Brahmaputra • Was offered to the Kamalabari Sattri at the age of 4 by his parents & since then was under the tutelage of exponents such as Maniram Dutta Muktiyar & Raseswar Saikia Barbayan, training in the Sattriya dance, music and theatre traditions • Currently the Head of Department of Sattriya Music & Dance, Government State College of Music, Assam • Honoured with the Sangeet Natak Akademi Award in 2001 & been conferred the title of Bayanacharya by the Kamalabari Sattri, Titabor - the highest recognition for a performer in Sattri • Awarded the Padma Shri in 2013 by the Government of India in recognition of his distinguished contribution to Sattriya Dance • One of the few most distinguished living exponents of Sattriya Dance & Ankiya Bhaona of Assam

SATTRIYA • Introduced in the 15th century AD by the great Vaishnava saint & reformer of Assam, Mahapurusha Sankaradeva as a powerful medium for propagation of the Vaishnava faith • This neo-Vaishnava treasure of Assamese dance & drama has been, for centuries, nurtured & preserved with great commitment by the Sattris i.e. Vaishnava maths or monasteries. Because of its religious character & association with the Sattris, this dance style has been aptly named Sattriya • Sattriya dance tradition is governed by strictly laid down principles in respect of hastamudras, footwork, aharyas, music etc. • Classified into 2 styles, namely “Paurashik Bhangi” i.e. Tandava or Masculine style and “Stri Bhangi” i.e. Lashya or feminine style • Only in November 2000, the Central Sangeet Natak Akademi declared Sattriya as the 8th classical dance form of India, the other 7 being Bharatanatyam, Kathak, Kathakali, Kuchipudi, Manipuri, Mohiniattam & Odissi