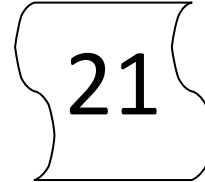


Innovative Methods in Indian Classical Dance Form

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Abstract:

Viewing once on the dance scenario over the past years in India, one is bound to ask such question as what is new in Indian Classical Dance. In 1930s dancers studying the classical dance forms from the traditional gurus, it was natural to look at an art as an expressive visualization of the spiritual. Today, Indian dance had to face many challenges and problems, advance technology, the proscenium stage, ever increasing and changing audience, electronic media, globalization, easy access to information and exposure to variety art forms are bound to affect India's dance traditions and which show innovative methods in Indian Classical Dance Form.

Introduction:

History of dance in India cannot be separated from the history of various stages of society. In the course of human evolution, for a long time, dance is rooted in the soil, in the region, in the community, in usages, in work rhythms, in habits, in behavior, in food patterns, in social relations and in racial characteristics like nose, skin, eyes, hair a whole lot of accumulations that go by the name of culture, over a long period of time, however dance along with other art forms and social functions developed. The concepts of Indian dance rooted in religious, mythological, and devotional stories. The spirit of the Bhakti movement, the cult of devotion, permeates these dance forms.

In 1920s Indian dance made a mark on the National and International fronts. As a reaction to British rule, it was regarded as cultural and political enterprising seeking a national identity, revived the indigenous art forms. People with modern sensibilities who had realized the importance and value of the dance traditions and ought to be preserved, with the increasing awareness about Indian Dance Traditions. Some of the pioneers founded some institution for training these art forms. Gurudeva Rabindranath Tagore introduced Manipuri in Shanti Niketan, Poet Vallathol Naryana Menon established Kerala Kala Mandalam for Kathakali and Mohiniattam. Rukmin Devi established Kalakshetra for Bharatanatyam, Madam Menaka established Nrityalayam at Bombay (present day Mumbai) for Kathak, Kuchipudi Kalakshetra at Madras, Jayantika Institution for Odissi in Orissa (present day Odisha) and more recently Sattriya for Assam have received recognition as the Indian Classical Dance Form.

In 1954, with the establishment of the three academies Sangeet Natak Academy for the performing arts, Lalit Kala Academy for Plastic Arts and Sahitya Academy for literature received support from the Government of India. Institutions like Indian Council for Cultural Relations provided opportunities for



Classical Dance and Music to be projected abroad under Cultural Agreements between India and other countries and in return received visiting dance and music troupes from abroad. Therefore, East cannot overlook the mediation of the west in shaping of approach to traditional arts. The themes in classical dance forms led some to feel that the classical dance forms were fast turning into museum pieces. Dancers with imagination and the ability to reflect upon our present existential crisis have deviated from these themes.

The debate on where one would place the beginnings of modernism in Indian Classical Dance is as controversy ridden as that which surrounds western dance. East-West dance encounter organized by George Lechner at that time director of Max Muller Bhavan, Bombay in collaboration with National Centre for the performing arts, Bombay in January 1984. This event proved many dancers who had seemed to be working in isolation seeking new methods.

As early as in 1920s Uday Shankar introduced contemporary social ideas. He created ballets like Rhythm of Life and Labor and Machinery which represented social and political issues.

What is meant by contemporary dance? In the words of Chandralekha, a famous dancer, contemporary would mean to understand and express the East in its own terms, to explore to the full linkages generated by valid inter-disciplinary principles common to all arts and center to the creative to the creative concept of Rasa, to extend the frontiers.

At Present, there are innovative methods in Indian Classical dance form. In these forms new basic concepts are apprehend in technique, contents, and presentation.

In the technique dancers adopt movements within the classical, with both classical and traditional forms as a basis and a totally new innovative form.

In the content use of traditional themes with a new perspective, contemporizing traditional concepts, socially relevant themes, abstract themes, use of textual resources other than the mythological themes.

In presentation, the Judicious and extensive use of developments in stage technique like décor, lightning and sound, properties become a part of the movement and other specific compositions.

As said earlier, Chandralekha never distinguished tradition and modernity. In her words “The Task of the Artist is to modernize the tradition through a creative process”. She explored, expanded, and universalized Bharatnatyam dance form relating to other allied physical disciplines in India like yoga, ancient martial arts like Kalaripayattu and Choreographed works like Angika, Prana, Sri Yantra, and other works keeping the body as central theme.

ManjusiChaki Sircar and her daughter Ranjabati, interpreted the texts of Tagore and drawn upon dance forms like Manipuri, Bharatnatyam, Kathak, Chhau and created their own form “Navanritya” or neo-dance style.



Another mother-daughter pair, Nrialini and Mallika Sarabhai have dealt with themes of suicide, objectification of women in rural and urban setting and violence against women and advocated the role of artist as an agent for social reform, Kumudini Lakhia choreographed abstract themes using the Kathak technique. Daksha Seth has evolved her own kinetic language using Kathak, Chhau, Kalariapayattu and yoga dealing with tantric motifs and rituals of Kerala Narendra Sharma and his son Bharat Sharma follows Uday Shankar's style. AstadDeboo and Uttar Asha Coorlawala have been inspired by western ballet and Modern Dance. At the same time, they have also studied classical forms like Kathakali and Bharatnatyam exploring a fusion of East and West.

From the above revealed concepts, we could know that the Innovative methods in Indian Classical Dance are the movements but guided by stylized pattern, story told through a series of body movements and no specific gesture language. Movements are choosed for their abstract pattern the music composition follows the dance movement, this content is prompted individually.

Dancers focused attention on new directions in Indian Dance like the connection between art and life, the relevance of the mythological content to the present society.

Dancers are working on choreography consistently, trying to extend the horizons of Indian Dance and seeking new directions and their works have received an enthusiastic response, creating a climate for innovation forms also co-existing with the new directions.

Dancers/Choreographers working consistently trying to extend the horizons of Indian dance and seeking new innovations. Their works have received an enthusiastic response, creating a climate for innovation and those who prefer and continue to be creative with new trends.

These new innovations appeared in concepts like movements, stage, décor, or setting etc. Dance creators in this field attempted to reinterpret The Ramayana, The Mahabharata and other myths and legends. Till as recently as the mid 1980s and early 90s, practically no one had attempted to present modern themes, exceed for a few choreographers. The challenge that choreographers' dances are new concepts with throwing open traditional concepts to vast heterogeneous audiences, changes have taken place and are being made in the traditional concepts itself. The classical styles themselves may get transferred into something new to modern.

Dance creators attempt to give new and contemporary re-interpretations to old themes and narrative. Besides contemporary literature, poetry and prose has been utilized for dance compositions, some have focused on sociological issues with or without help of contemporary literature.

Another innovative method, there has been the impressive development of utilizing the movement vocabulary interesting ways, The Chaau forms have been generously utilized, and the movements of Kalari and Thangta, one consequence of this has been that at the level of technique, lower limb and specifically leg extension, elevation, and floor movements. Another consequence has been the explorations of geometrical space at floor level and in chorographical pattern some Indian dancers trained in one or the other school of western modern dance. They combined both Indian Dance movements with western dance movement to create an innovative movement to visualize a picture or scene.



In innovative trends movements were chosen for their expressive quality, thus dancers moved in any direction, had movements at all levels. Music for these movements is also chosen based on expressive way, Uday Shankar, father of modern dance, where movements must evolve first, then once the number was choreographed music could be composed for it, followed by other dance creators. AstadDeboo, a contemporary dance explained his experienced.

Once Astad asked for a recorded of Brij Narain's music. An audio cassette was produced, it was a scratchy recording of a concert, but as soon as Astad heard the first notes, he went into a crouch and began to respond intuitively. The small room was cramped with furniture and Astad tried to transform it into a performance space was used, with whirling arms and legs. A dhurrie lying rolled up in a corner became a prop, an extension of the body, a straight-backed chair added unusual angles as it stood on one leg, and a dorr opened and closed in counter point to the rhythm of the Tabla.

It showcases how dance choreographers utilize movements, music with an innovative way. In the past decades, there has been constant debate as to the critical aspect of contemporary dance, as contemporary dance uses a unique way combination of movement, music, stage, and décor.

Question arises, what this dance form is called, modern dance, contemporary dance, or new trends in Indian Classical dance forms. Indian classical dancers like Kumdin Lakhia, Chandralekha and other classical dancers who learnt classical but tried innovative movements, concepts, music, stage, and décor. Where Daksha Seth, Uttar Asha Coorlawala, AstadDeboo trained in different Indian Dance forms and western dance forms combined dance and theatre make innovative trends in presenting dance forms.

Conclusion:

What are the new trends called as, is not a question as Martha Graham's famous words ultimately, there are only two kinds of dance, good dance and bad dance, Dance which showcase on social problems, which inspires spectators to visualize the feelings of dance artists

Today Innovative Indian Dance Described variously as experimental, contemporary, modernity has come to be recognized with in India as well as in International Level new directions in Indian Dance lies in Dancers, Choreographers, and creators.

The main purpose of dance is to attract the attention of the wider public to the art of dance and to define the new directions and trends in Indian Dance Forms.

There are more questions on how to understand dance as a classical or modernity issue is not classical versus modernity. The task of the artist is to modernize the classical through the creative process. Dance, music, architecture, sculptures, yoga, medicine, martial arts, linguistics, grammar are not isolated and mutually exclusive. This is the largest meaning of classical, to be integral to be whole.



Dance is not transplanting barrowing, imitation or becoming a shadow culture of some other culture. Dance is to be an inward journey into one's own self: A journey constantly relating, refining the reality of the in between are to enable tradition to flow free in our contemporary life.

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