

The Choruses of Indianness Flowing in The Expressions of The Dance

Abstract

Man is an emotional and intellectual being. We see the spread of his intelligence in scientific progress, which makes human life convenient. The spread of the same emotional capacity develops artistry in man, due to which the pleasant dimensions of human life develop. The direct expression of the arts can be seen in the dances. Where man communicates his feelings and combines and dispenses the intensity of the feelings. From the beginning of the human race till today, we can clearly see the change in the culture and the dance style and its change in expressions.

In the dance of the castes or tribes where war has been predominant or the life of difficult situation has prevailed, the display of weapons and the dance style of the aggressive creatures of nature have predominance. The same people, who bear the feelings of peace and melody, express the loving Lasya dance. Along with this, the sound of musical instruments in the dance is also serious, intense,

and sometimes it is of gentle nature, being an accessory of soft feelings.

The tradition of dance in India is expressed in the form of games of folk and great heroes and the work done by them. For the ideals of MaryadaPurushottam Shri Ram, the entire Braj region remains fascinated by the staging of Ramlila and the rasa-lilas of Lord Krishna's sports. The echo of Hare Rama Hare Krishna is spread over the world. The tribal life of India flourishes on the mountainous terrain where people's dependence on nature is maximum. He lives in the company of animals, birds and rivers. That is why in the footsteps of their dances, the play of animals and birds, sounds and colors predominate.

There is an urgent need for the transmission of the tradition of dance to continue in the modern civilization. With this cultural artistry, the various dimensions of life will remain full of joy and the distorted feelings of human beings will be easily resolved. The intensity of emotion and the

multiplicity of themes in the observation of Indian dances attract humanity towards a healthy life, which will make the global creation of an atmosphere of peaceful joy easily accessible.

Introduction

Human life is at the climax of progress among all the living beings of the world. Its consciousness and material expansion are reinforcing culture and civilization. Today when we look at the stages of the development journey of humanity. Then we turn to the arts of his era. There is a spontaneous expression of human emotions in art. Dance is the whole stage of man's arts and his expressions, which has been shaping his forms of joy-sadness, victory-defeat, virility-cowardice etc. from time immemorial. Indian dance tradition has been blessed with transcendental castes such as Yakshas, Kinnars and Apsaras. This is the reason that the vividness of Indian dance expressions assumes totality in itself. Shri

Projesh Banerjee writes for the praise of Urvashi "Urvashi the prettiest among the apsaras is the centre of gravity round who the other apsaras and gandharvas revolve"1

We see that in the dance of the castes or tribes where war has been predominant or the life of difficult situation has prevailed, the display of weapons and the dance style of the aggressive creatures of nature have predominance. The same people, who bear the feelings of peace and melody, express the loving dance. Along with this, the sound of musical instruments in the dance is also serious, intense, and sometimes it is of gentle nature, being an accessory of soft feelings.

The tradition of dance in India is expressed in the form of games of folk and great heroes and the work done by them. For the generalization of the ideals of most dignified man Shri Ram, Ramlila is staged on the festivals of Deepawali and Dussehra. At the same time, the entire Brij region remains fascinated by the Raslilas of Lord Krishna. The echo of Hare Rama Hare Krishna can be heard on the globe. In the 29th chapter of Shrimad Bhagwat, a beautiful description of the Rasleela of Shri Krishna has been given – "All the gopis in the Rasamandal started dancing with their beloved Shyamsundar.

The pyjavas of their feet, the small knots of the girdle, rang simultaneously - during the dance the gopis would move their legs in different ways, sometimes moving forward and sometimes back. Sometimes he would keep his feet slowly according to the speed, and sometimes with a big bag. Sometimes she would move around like a wheel and sometimes she would tell by raising her hands. Sometimes she smiled with full expression of art and sometimes she frowned. While dancing, her thin waist would become flexible as if it had been broken. With the quickness of bending, sitting, getting up and walking, their devotees were moving and their clothes were flying. The squares of their cases were loosening and the knots of the foundation were being opened. Thus Natwar Nandlal's dearest gopis were singing and dancing with him."2

The continuous chain of folk tradition and classical tradition in the country of India provides this country with a unique capital of unity. Which we find in front of us on a bird's eye view of the wide dance tradition. It is the responsibility of all of us to maintain and spread the world, it is religion. Only then can we keep our people alive. In this sequence, seeing the sequence of theatrical and

instrumental series of folk consciousness, we feel very proud.

Discussion

The first manifestation of folk was witnessed by Ms. Mridusmita Das Bora and her associates Ms. Ankita Chetia, Neelam Das and Rajeev Kumar Das on stage through Vishnushrotam and Ramkatha expression. The tableau of Rama's entire life was presented through the dance drama of Ramkatha. It has a beautiful depiction of the event of the birth of Rama through dance and movement and the feelings of joy and valor organized at the time of his marriage. So after that the tragic disaster Ramavanagaman and Sitaharan have been given expression in artistic style with great skill. Ram-Ravana's war and the use of scriptures, by the successful combination of art and dance, created a rambunctious atmosphere by making the audience heart-wrenching, which is a clear success of the theatre. Again group dance was performed under Vishnushrotam expression. In this, various works performed in the incarnations of Lord Vishnu were staged theatrically. The enticing image of Sudarshan Chakra was worn by the artists standing in a row and the atmosphere became a living Vishnu devotional.



Figure 1 : VishnuShrotram Artist Group

The North-East region is tribal dominated. Here the dance of joy called Daoshri Delai is performed by Bodo tribe on the occasion of marriage and on the arrival of guest in the family. In this, the boys beat the musical instruments on the Drum, then the same girls dance. Their expressions are exactly like that of a bird. Face-to-face twisted movements, getting up and sitting to drink water and wooing each other make the spectator's hand move forward to clap spontaneously. The unique sense of worry-free life and fun style permeates the atmosphere.

Hojaigiri is an important dance performed in Tripura. This is done to get the

blessings of Goddess Lakshmi as financial aid is indispensable for smooth and successful conduct of life. In this dance, the foot movement and stage play of the artists wearing a lit lamp on the head, holding a sitari and a plate in their hand, enchant. The climbing and descending of artists on top of each other, wearing a burning flame on their heads, expresses great physical discipline. Dhol-Majira, Pot with flowers, the performances of the artists can be seen on the stage dedicating everything to Maa Lakshmi.

Bihu Husouri is an important dance of Assam. It is organized from the first day of the month of Baishakh to commemorate

the new year of Assam. At this time, the nature vacated by autumn again embraces the new and the deserted earth blossoms. On the melodious evening of such an occasion, the artist performs a group dance in the sequence of folk singing with dholak and majira in hand. The intensity and rareness of the ascents and gestures in the dance make the atmosphere blissful. Hearing the melodious sound of whistling from the mouth along with the instruments, feelings of affection arise easily in the heart of the beloved.

The state of Manipur is represented in a dance called Pungghol Cholon. The dancers act to fill and release the atomizer with

their hand in their body configuration. In the intensity of the dance, the scarf of the dress worn or say the top of the head falls. Feelings like pouring colors on each other and hugging face to face bring this dance to the stage of latent dialogue of mankind. The beats of the dholak and drum bring beauty and melody to erupt not only from the dancers but also from the heart of the audience.

The dance of Mizoram is Cherovuzai. This Chapchar Kot is performed during the festival. In the last fortnight of March, when the crop is harvested and comes to the house. Then there is an atmosphere of happiness all around. The dancers create a festive atmosphere of joy by expressing the physical expression of the tireless labor that goes from preparing the crops to coming home. The face-to-face expressions of boys and girls with a circular circle, the position and body movement fascinates the mind. Extremely sharp artistry and ever-so-smooth movement keep the atmosphere of the stage alive. Or say the motion remains constant in the function. Laljem Lowa and Lal Roding Dui along with their comrades made excellent creation of the Mizoram environment.

The dance performed in the state of happiness and joy of Nagaland is Thuna selepheta. In this dance, the dancers wear feathers

and beak-like clothes of a rooster (beepbamdad) and come wearing a rooster-like palanquin on their head and after drinking alcohol in the group, dance in a fast rhythm. It is important to note that every day the chicken goes to be cut one by one and each chicken feels its condition. When the butcher tries to catch him, he tries to escape and escape. In this chicken dance, the dancers jump here and there, run fast and the movement of the limbs is very vigorous which expresses their sense of vitality. The joy and fun of the Nagas spreads automatically in the atmosphere through this dance.

Chhau dance of Purulia West Bengal depicts the intense drum beats and Mahishasura Mardini form of Goddess Durga. The goddess is wearing weapons and weapons in extreme anger, which gives the atmosphere a scary and destructive form. Seeing this form of Shakti, we easily bow down at the feet of Mother.

The famous tribal dance of Chhattisgarh is Karma. It is dedicated to the deity Karam. Mahua dance is performed on Karma Day to give the message of awareness regarding the concern of nature and environment. In this, girls go to collect Mahua and dance. Ghotul takes place on the day of worship of Karam Devta. The young men and women who go to Ghotul are married with joy and laughter, congratulations, dances go on in which both the bride and the bridegroom drink alcohol. Is. Have fun dancing. Under the dance, singing and playing also go on in parallel and the drums of ascending and descending, the voices of Majira disturb the sleepiness of the atmosphere and transmit energy like electricity to the feet of the dancers. Thus the tribal night turns into a sweet night with this dance.



Figure 2 : Chhau dance-West bangal (India)

Khoiya dance is performed on the occasion of marriage in Madhya Pradesh. It is completely satire oriented. For the wedding, when the people of the groom's side take the procession and leave for the bride. Then only the women of the groom's side are left at home. On such occasions some women wear men's clothes and ornaments. Then she goes out dancing and singing along the way. At some places, making a wooden mare, sitting on it, dances and draws weapons like men. It is a multi-faceted dance festival, presented by women, embracing courtship and valor. One who attains efficacy by combining instruments like dholak, majira, thali.



Figure 3 : Shakti Dance- Maharashtra (India)

Himachal Pradesh is a mountainous state of India, where the spirit of grace, colour and enthusiasm is often reflected in the folk life. Where do we see these feelings? That is dance. Here we are discussing the important dances of Himachal Pradesh, in which there is a sad expression of Saarlankaya. When a man's young boy dies. Then this dance is performed by placing a stone on the chest for the peace of his soul. The slow instrument and the breaking footsteps express the sorrow of this dance.

Another important dance is the Polouclo. It is soothing. On the occasion of celebration, boys and girls dance after drinking alcohol. This dance tradition was told by the dancers to start from the

6th century. Another game is Khelkhon dance. In this, in a state of joy, the girl and the boy intoxicate the liquor. When the girl is falling due to a strong intoxication, then how the boy saves her, the same expression of this emotion is found in this dance. Its group presentation was done by the team of Devi Thomtala and Devi Lai.

The collective dance ritual of Shakti Aradhana was presented by the team of Bharti Pune. The crew included other artists including Sayli Kane, Suja Tikar, Rashmi. The Shakti Sadhana i.e. Durga Puja performed by them in different parts of the country was expressed in dance through their physical duties. How the feet are worshiped in a row for the

worship of the girl, it happens in front of us in a moment. Under Garba, there is a beautiful event for nine days for the happiness of Dandiya Devi. It is in Gujarat style.

Gondad is a dance approach dedicated to the cultivation of Shakti in Maharashtra whose expressions generate energy in life. Beautiful clothes, sweet smile, melodious song and agility of limbs make life enjoyable in the true sense. Under the Sindoor Kheda dance, the goddess devotees dance and play vermilion Holi. Which is a sign of a state of great joy.

Conclusion

The overall expression of folk and tradition becomes fruitful in the combination of these dances. In the above-mentioned events, there is a solo performance of the dance and sometimes a group performance. The Indian folk dance tradition has been capable since time immemorial in the suitability of the subject matter and its full disclosure and this tradition is in constant flux. This we see in the interviews of the artists that in Karma dance, the groom turned hero has passed, the same woman is initiated by Shakti Puja of Shakti Puja. Today we need not to be worried but to reach our cultural potential to the entire mass society. Our rich folk stage is not only capable of challenging the modern disco but has been able to go beyond that to create a steadfast passion in the mind of the audience. This is the custom of the people and this is the policy. Expressed in folk dances, this art should reach the masses and reach the masses. That is the responsibility of all of us. "The Spectators come from all classes of society without any distinction, but are expected to be at least minimally initiated into the appreciation of theatre."3

Acknowledgement

This paper is an output of original research on Indian dancing culture.



Behind the Research

Dr. Lokesh Tiwari

Writer, Jiwaji University Gwalior
Email:Lokeshtiwarishivpuri@gmail.com

Research Objectives:

1. Using Indian traditional dances to foster global unity
2. Indian dances reveal the art and humanism they contain.

Bio

DR. LOKESH TIWARI holds a PhD in Hindi literature. He is a writer from Jiwaji University Gwalior and has a passion for research. In addition, he is a (M.P.) India Excise Sub Inspector, Office Deputy Commissioner in the Excise divisional flying squad, Gwalior, Madhya Pradesh.

Keywords:

Indian culture, Traditional dances, folk dances, Indian dances, dance and emotion.

References

1- Dr. Neera Sharma (2005). Indian Folk Dances in Haryana and Rajasthan. Satyam Publishing House, New Delhi . p p-8

2- Ranjana Nigam (2014) . Dance and Music. B.R. Rhythms, New Delhi. pp-22

3- Gyanendra Dutt Bajpai (2014). The textbook of dance. kanishka publishers, New Delhi. pp-4

4- Direct observation of the performance and discussion with the artists.