

**THIRUVANANTHAPURAM AS A CENTRE OF PERFORMING ARTS:
SIGNIFICANCE TO DANCE AND MUSIC**

Dr. D. Charlson

Assistant Professor in History,

PG & Research Department of History,

Raja Doraisingam Government Arts College

Sivagangai - 630561

Affiliated to Alagappa University, Karaikkudi.

Email: *Charlson006@gmail.com*

Abstract

Thiruvananthapuram as a center of Performing arts Dance and Music has become a common place to note that discourse in East and the West on Travancore music has treated its two so-called Great Traditions, or “classical” music the Hindustani music of North India and the Carnatic music of the South, as separate from India’s manifold Little Traditions, or regional “folk” music. The conceptual classification of the world of Indian music into two parts – great and little Classical and nonclassical- has been shaped to some extent by the nature and contexts of the materials themselves.

Key words: Music - Dance - Types - Evolution of Music.

The dichotomy has been supported, however, by a corresponding dichotomy of traditions of musical scholarship the great-little dichotomy of musical scholarship remains. The borderlines between Great and Little Traditions, calling attention to Thiruvananthapuram as a center of performing regional arts Dance, and music with more or less strict grammar,” music which lies “somewhere between the two extremes ‘classical’ and ‘folk’. It has been connected with religious festivals, monasteries, and temples. Proposing the existence of these borderlines in some ways challenges the conceptual separation of classical and nonclassical music in India, and suggests points of interaction between the two; on the other hand, it does continue to support the existence of the dichotomy. With an ancient body of theoretical doctrine, often in Sanskrit; 2) preservation by means of a disciplined oral tradition lasting several generations; 3) explanation of melodic configurations in terms of the concept of raga and 4) patronage by a small educated elite. Scholars of classical music, especially in

India, have tended to define themselves as musicologists, and “have concerned themselves with great individuals, the historical development of the tradition, and aspects of the musical sound such as theory, repertoire, performance practice, and aesthetic and “folk” means, by contrast, tends to be studied especially in by folklorists and anthropologists, and is usually described by scholars as follows.

It is to be noted that based on village performance folk music is often collected and connected to agricultural and seasonal rituals and festivals. Scholars generally consider the little musical traditions more functional than classical music, performed more for pragmatic needs than for aesthetic satisfaction. However, a growing literature has emphasized the constructed, often blurred, and generally problematic nature of the classical folk .in general, this literature has made three points. Firstly, among these, at least one scholar has argued that the polarization between “classical” and “folk” or “popular” music, far from being timeless, universally valid, and immutable, probably dates from the early part of this century, and results in part from the efforts of the nationalist movement. Secondly, other scholars have de-emphasized the universal application of the term “folk” in favor of context-sensitive approaches to Kerala and Carnatic music respectively, emphasizing elicitation of local categories. Thirdly, a number of scholars have concentrated on interchanges between “classical” and “folk” traditions, and “classical” aspects, such as raga-like elements and the structure of Hindustani folk” forms. Along these lines, Matthew Allen has been investigating the dance music of the Tamil temple’s devadasis around the turn of the century, in an attempt to substantiate the existence of an earlier continuum of music and dance traditions from court to village in Tamil Nadu. Clearly, the idea that “classical” and “folk” music in India representthoroughly separate traditions is difficult to defend.

In a bit to promote those art forms which failed to get due recognition from the Government and acting art societies, a group of business persons has joined together as patrons to form the Trivandrum Centre for performing arts, which will organize stage shows in performing arts. The sender will focus on art forms from outside the state of Kerala. With the aim of promoting performance, production, and education in the art form of music dance, and theatre collaborates with the cultural organization including Indian Council for cultural relations and organizes lectures and interactive sections in

fine arts and music in an educational institution that would help broaden and the artistic knowledge of the youth in the city.

PERFORMING ARTS

Dance

The moment of the body in a rhythmic way, usually to music and within a given space, for the purpose of expressing an idea or emotion, releasing energy or simply taking delight in the moment itself. Dance is a powerful impulse but the art of dance is that impulse Channeled by skillful performers into something that becomes intensely expressive and that may delight spectators who feel no wish to dance themselves. These two concepts of the art of dance- dance as a powerful impulse and dance as a skillful chronograph practiced largely by a professional you are the two most important connecting ideas running through any consideration of the subjective in dance the connection between the two concepts in stronger than in some other arts and neither can exist without the other.

Although the above broad definition covers all forms of art philosophers and critics throughout history have suggested different definitions of dance that have amounted to detail more than descriptions of the kind of plants with which the writer was most familiar Thus artist artists statement in the politics that dance is a rhythmic movement whose Purpose is " to represent men's characters as well as what they do and suffer" refers to the central role that dance played in classical Greek theatre, where the chorus through its movement reenacted the teams of the drama during lyrics interludes.

Weaver's description reflects very clearly the kind of dignified and courtly movement that characterized the ballet of his time, with its highly formalized aesthetics and lack of forceful emotion. The 19th Century French Dance history and Gaston Lhuillier also emphasized the qualities of grace, harmony, and beauty distinguishing "true" dance from the supposedly crude and spontaneous moments of earlier man. This article discusses the techniques and components of dance as well as the aesthetic principles behind its appreciation as art. Various types of dances are discussed with emphasis on their style and choreography. The history of dance in various regions is treated in a number of articles, see Dance, African music and dance, oceanic dance Western Arts Central Asian Arts, East Asian Arts Islamic

Dance Native American Arts, South Asian and arts, South East Asian. Interaction between dance and other art form in discussed in flock dance.

The aesthetics of dance

Basic motives: self-expression and physical release

One of the most basic motives of dance expression and communication of emotions and people and even certain animals-often dance as a way of releasing powerful feelings, such as sudden access of highspirits of joy,impatience, or anger.These motive forces can be seen not only in the spontaneous skipping, showing stamping, and jumping movements often performed in moments of intense emotion, but also in the more formalized movements of ‘’set a dance, as tribal war dance or festive folk dance.Here the dance helps to generate emotions as well as release them.People also dance for the pleasure of experiencing the body and the surrounding environment in new and special ways Dance often involves movement being taken to the extreme,with, for example, the arms being flung. It stretched out,the head lifted back and the body arched or twisted. Also, it often involves a special effort or stylization, such as high kicks leaps, or measured walks. Dance movements tend to be organized into a spatial rhythmic pattern tracing lines or circles on the ground following a certain order of steps or conforming to a pattern of regular accents or stresses.All of these characteristics may produce a state of mind and body that is very different from that of everyday extremeexperience anddance requires an unaccustomed pattern of muscular exception and relation as well as an unusually intense or sustained expenditure of energy.The dancer may become Indian lay aware of the force of gravity and the state of equilibrium or disequilibrium that normal activities do not generate. At the same time, the dance creates a very different perception of time and space for the dancer: time is marked by the rhythmic ordering of movement and by the duration of the dance, and space is organized around the path along which the dancer travels or around the shape made by the body.

Problems in defining dance

Self-expression and physical release may thus be seen as the two basic motives for dance. Dance itself however takes a wide variety of forms from symbolic spontaneous activity to formalized artfrom a social gathering where everyone participates to a theatrical event with dances performed before an audience.

Defining according to function

Within this broad spectrum of forms dance fulfills a number of very different functions including religious, military, and social. Nearly all cultures have still possessed dances that play an important part in religious rituals. There are dances in which the performers and even the spectators work themselves into a trans in order to transcend their ordinary cells and receive the power of the god or as in the case of Indian temple dancers, in which the performers enact the stories of the Gods as a way of worshipping them. In some early Christian communities, processions or formal dance patterns formed part of the prayer service. It is possible to view modern military marches and drilling procedures as descendants of the tribal war and hunting dance that have also been integral to many cultures, war cultures. War dances, often using weapons and fighting moments were used throughout history as a way of training soldiers and preparing them emotionally and spiritually for battle many handling tribes performed dance in which the handset dressed in animals and imitated the moment of their prey, does acquiring the skills of the animal in question and through sympathetic magic gaining power over it. Dance also plays a number of important social roles in all cultures notably in mattresses of celebration courtship recreation and entertainment. courtship dances for example allow the dancer to display their vigor and attractiveness and to engage in socially accepted physical contact between the sexes.

Distinguishing dance from another patterned movement

In all the different dance forms, movements become dance through stylization and formal organization and organization that may be variously determined by an aesthetic Idea or by the function of the dance. There are however many kinds of activities involving disciplined and patent movement that do not fit the category of dance, for example, sports or the behavior of certain animals because the principles that govern these activities are not their crucial principles of aesthetic pleasure self-expression, and entertainment.

Distinguishing between a wrestling match and a choreographed fight in a ballet can illustrate the importance of these principles in defining dance. Easy to distinguish between a real fight and a fight in ballet because the former occurs in real

life and the latter the antagonist does not actually want to hear each other. But in wrestling matches are the antagonists' matches are the antagonists look as if they are fighting, they are also taking bath in a choreographed drama that like the ballet is partly apprised of the question of Style. In the wrestling match, however, these questions of style are not as in ballet, central to the event but only incidental. The principle most strongly governing the fight is movements is the scoring of points rather than aesthetic appeal or self-expression for this reason even choreographed reselling matches do not fit the same category as dance. Figure skating particularly in its contemporary form of an ice dance competition is more difficult to distinguish from dance because both aesthetic and expressive qualities are important but at the same time there are certain rules that have to be followed more stringently in ice skating than in dance and once again the governing principle is the competitive display of skills rather than the enjoyment of movement for its own sake.

References

1. Performing Arts of Kerala, Mallika Sarabhai, Mapin publishing, Ahmedabad, 1994.
2. Dances of South India, Jayamohan Singh, Edukeenpublisher, India, 2019.
3. The Language of Kathakali, Premkumar, Shubhipublications, India, 2018.
4. Ritual Music and Hindu Rituals of Kerala, Rolf Killius, B.R.Rhythms, India, 2006.
5. Kudiyyattam :Preliminaries and Performance, L.S Rajagopalan, The KuppuswamiSastriResearch Institute, Chennai, 2000.
6. Kudiyyattam Theatre and Actors Consciousness, Arya Madhavan, Rodopi, Netherlands, 2010.
7. Mirros and Gestures, C.S Lakshmi, Kali for Women, New Delhi, 2003.
8. Deva .B. Chaitanya, Indian Music, Indian Council for Cultural Relations, Delhi, 1974.
9. Philip Zarlli, The Kathakali Complex: Actors, Performance, Structure, Abhinav Publications, New Delhi, 1984.
10. KeralavumSangeethavum, S.Guptan Nair, Poorna Publications, Kerala, 2008.
11. ThayambakaOruAnavadhyaVadyakala, MoorkanadDinesan, Kerala Sangeetha NatakaAkademi, Thrissur, 2013

12. Mohiniyattam: Charithram, Siddhantham, Prayogam, Kalamandalam Sathyabhama, The Mathrubhumi printing and publishing co. Ltd, Kerala, 2014.
13. Kathakalivesham, Kalamandalam Padmanabhan Nair, Kerala State Institute of Languages, Trivandrum. 1980.
14. Koothambalam and Kootiyattam - A study of the Traditional theatre for the Sanskrit Drama of Kerala ,Goverdhan Panchal , Sangeet Natak Akademi , Delhi , 1984 .
15. P. Sembamurthy, South Indian Music (books I - VI), The Indian Music Publishing House, Madras, 1969.
16. L.A Krishna Iyer, Social History of Kerala : Vol . I - The Pre Dravidians, Book Centre Publications, Madras, 1968.
17. Chaitanya Krishna, Kerala : The Land and the People, National Book Trust, New Delhi, 1994.