



**HIGH COMMISSION OF INDIA  
COLOMBO  
CURTAIN RAISER**



**4<sup>TH</sup> INTERNATIONAL DAY OF YOGA 2018**

*Yoga for Youth... Yoga for All*

**9<sup>TH</sup> MAY**

Bhiksu University of Sri Lanka  
**ANURADHAPURA**

**10<sup>TH</sup> MAY**

University of Jaffna  
**JAFFNA**

**14<sup>TH</sup> MAY**

University of Ruhunu  
**MATARA**

**18<sup>TH</sup> MAY**

University of Sabaragamuwa  
**BELIHULOYA**

**21<sup>ST</sup> MAY**

General Sir John Kotelawala  
Defence University  
**RATMALANA**

**28<sup>TH</sup> MAY**

University of Sri Jayawardenepura  
**NUGEGODA**



Yoga for Harmony & Peace



Please join us in Celebrating 4<sup>th</sup> International Day of Yoga 2018 on Saturday 23<sup>rd</sup> June at Independence Square Park

Contact: 0112684698 | iccrcolombo2@gmail.com  
facebook.com/IndianCulturalCentre | Twitter.com/CultureColombo

SUPPORTED BY



**Cultural Calendar - May 2018**

**2**  
Wednesday  
4.00 pm

**Hindi Book Launch**  
"Wan Ka Chand" - by Mrs. Sarasi Ranasinghe  
Translated from the most popular Sinhala novel "Kele Handa"  
Venue: ICC Auditorium

**8**  
Tuesday  
9.30 am

**Tagore Jayanti**  
Garlanding of Tagore Bust  
by H.E. Shri Taranjit Singh Sandhu, High Commissioner of India  
Venue: Main Library, University of Colombo

**Swaasam – Togetherness in unison**  
Presented by Aru Sri Art Theater  
Directed by Dr. Arunthathy Sri Ranganathan  
Supported by the High Commission of India  
Venue: Bishops College Auditorium  
Admission by invitation. Call on 0774502506 / 0773914794

**16**  
Wednesday  
6.00 pm

**Bharatha Natyam Recital**  
By Divya Ravi, established danseuse from India  
Venue: ICC Auditorium

**Colombo International Theatre Festival Workshops**  
by Inter Act Art Black Box Theatre house  
(by registration only, contact Jalath S. Gomes on tel: +94 75 852 1126)  
Venue: ICC Auditorium

**28**  
Monday  
6.00 pm

**Kathak Recital**  
by Dr. Tina Tambe, Artistic Director, Ninad Centre of Performing Arts, Mumbai, India  
Venue: ICC Auditorium

**7**  
Monday  
6.00 pm

**15**  
Tuesday  
7.00 pm

**25-30**  
Friday - Wednesday  
9.30am - 5.00pm

Programmes subject to change  
Admission to all programmes are on first come first serve basis. Except 15<sup>th</sup>, 25<sup>th</sup>-30<sup>th</sup>  
**All are cordially invited**

UNIE ARTS, 2330195

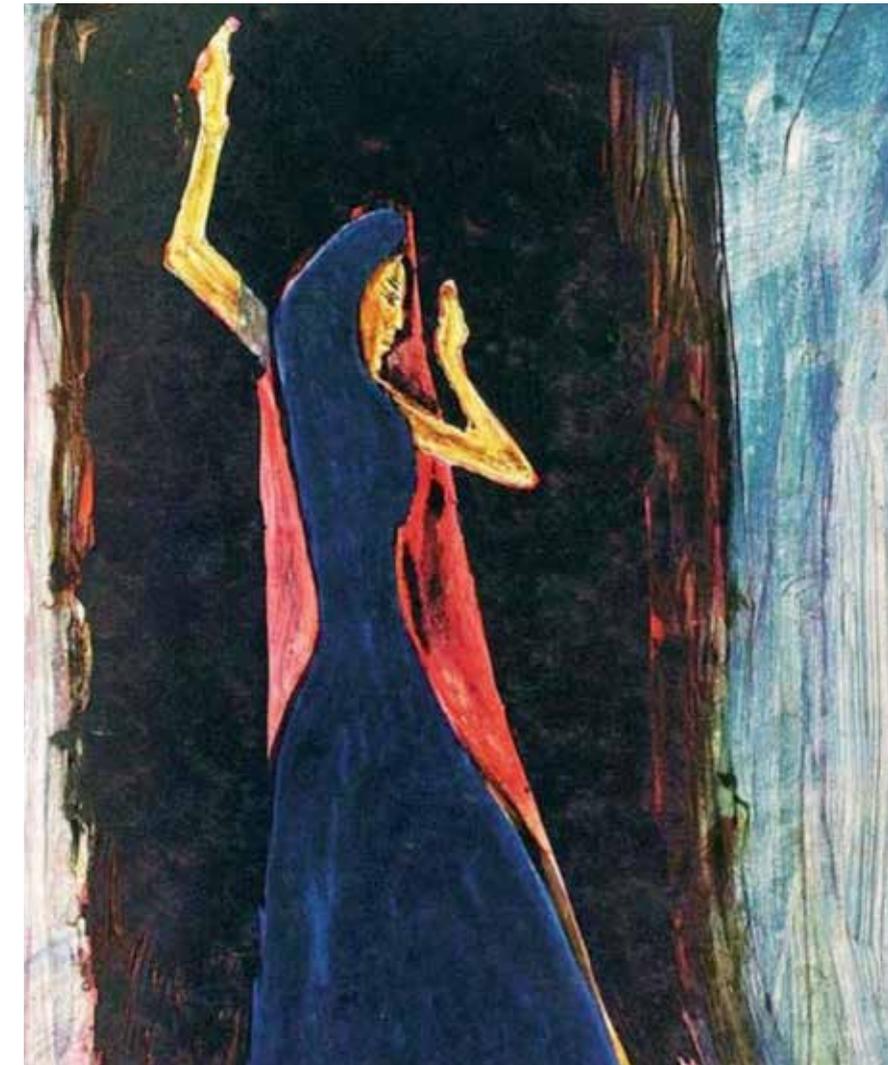


Indian Council for Cultural Relations  
संस्कृत विभाग, नई दिल्ली

*Sanskarika*

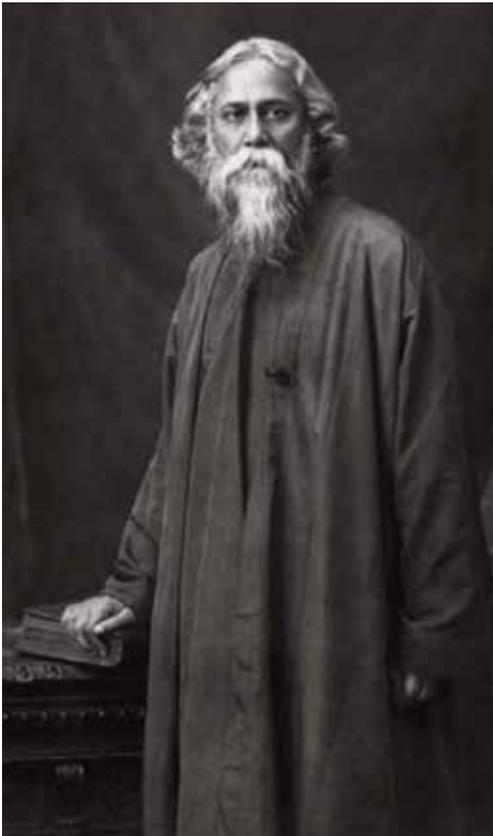
Newsletter of the Indian Cultural Centre, Colombo

May 2018



### Tagore's contribution to the creative dance form

Rabindranath Tagore's contribution to dance is entirely different from the traditional dance and folk dance forms of India. The dance form was entirely different from the dance forms of his time. He introduced his own creative dance forms to the dance world. Tagore felt that a dance form should be a living art, must be simple and must not be affected by the rhythm, but it must have a natural flow.



The sense of rhythm reflected in Tagore's dance is very simple, graceful and gentle. According to Tagore, man's first creation of rhythm was experienced in his body itself. The dance was also performed by him initially only to express the grace of his body movements without any other greater purpose and only for the joy of rhythm.

Tagore's dance could be analyzed in two different ways. Some regarded Tagore's dance as a style. Others considered it as Tagore's dance concept. One must have a style of a dance which means it must have a structure, formation, and firm type of execution.

The concept of dance must be influenced by various aspects. Hence Tagore's creative dance form can be considered as a concept of dance form and cannot be considered a style of dance form. But many art critics always considered that Tagore's creative dance is a style of dance form. Tagore himself was not only a poet, philosopher, painter, choreographer of dance and drama but also a dance teacher.

His imaginative creativity could be found in all of his art works including dance, drama, music, and poetry. One must understand that during his period dance was not much recognized in society. Many artists were dominating the Bengali theatre and art scene in Bengal. Tagore recognized that art was a vehicle for education.



According to the available data, Tagore established Shantiniketan at the end of 1901. At that time most of the students joined Shantiniketan which belonged to the middle class families. During the time nobody was interested in learning dance as a part of general



education. But Tagore introduced the fine arts such as dance, drama, music, and painting as a part of education from the inception of Shantiniketan.

But at the initial stage it was not possible for him to impart or provide a proper dance faculty. In 1878, he went abroad, and got an opportunity to witness the Western ballet.

That influenced his mind and introduced certain techniques based on this basis to his creative dance form. He encouraged the students to study and continue the dance for songs in the plays. First he used dance in the play Manamoyee in 1880.



He himself played the role as a dance teacher, and choreographer. He himself composed a series of dances based on Western ballets.

He choreographed a dance for 'Aay Aay Sahachari'. Again in 1899; he produced another play 'Punarbasantha' in which he used the same song for the dance. He composed some songs and danced for the songs himself. Even in these plays he himself danced.

His beautiful methodology of dance influenced young minds. Yet there was no proper faculty to impart dance at his institution. In 1919 Guru Buddhimanta Singh was invited to teach Manipuri dance in Shantiniketan. In 1923 in a play titled "Vasantha", Tagore and many others participated in it. Mainly they danced rhythmic movements. In 1924 a group of students from

Sourasta danced at Shantiniketan which impressed Tagore very much.

Different gurus came to Shantiniketan to study the special dance form. Some of the ballets produced by Shantiniketan such as 'Chandalika', and 'Chitranga', were the best examples for different combined styles of Indian dance forms. Thus was born Tagore's imaginative creativity.



By **Dr. Subashini Pathmanathan**  
Visual arts Researcher  
(Eminent scholar in Cultural Heritage,  
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and Hindu Temple Arts).