

Intentionsrapport ved forsøg (project description)

Basic information

Title of Experiment: *Nayika*, the heroine (woman in different stages of love)

Indian writers have long been interested in the classification of Heroes and Heroines in well-defined types. Such classifications are typically developed in Sanskrit treatises. The concept of *Nayikas*, the heroines are classified by *Bharata* in his Sanskrit treatise on performing arts - *Natyashastra*. *Natyashastra*, written during the period between 200 BCE and 200 CE is an ancient encyclopedic treatise on arts, one which has influenced dance, music and literary tradition in India.

Main questions: How relevant is this concept of *Nayika* to the present world and to the Western society? And, is it only a concept or more than that?

Contact details of the project leader and theatre group affiliation if applicable:

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Collaboration with: Divya Chandran

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The names and professional background of the participants in the project:

Simona Zanini : Theater actress and dancer

Divya Chandran: Dancer and choreographer

Timetable for project: 8 to 9 hours per week

- **The starting point for the experiment:**

How did the idea for this experiment emerge?

The idea for this project emerged when Divya and myself, met few months ago. As we share a common Indian dance background, it gave us an opportunity to discuss and share various topics including *Natyashastra* and *Nayikas*. Gradually, we developed a common interest for female characters, femininity and a connection between Indian dance and Western contemporary dance. *Nayikas* made us curious and interested in how women are portrayed and given importance in art.

- **Why do you want to investigate this specific question?**

We are fascinated by the attention and the importance given to the female characters in art. We also want to investigate, what is western point of view of understanding *Nayikas* and the expressions and experiences of woman in love. According to our experiences from our travels we observed that women of contemporary are so detached from their emotions in the name of feminism. We would like to understand and share how important is to express these emotions with honesty through our work.

- **What is the aim of the project:**

The aim of the project is to work on our main question whether the concept of *Nayikas* are still relevant or not, with a desire of culmination of Eastern and Western theater through performing arts, mainly focusing on the states of emotions of women in love.

Procedure:

What theoretical and practical experience from your specific field of work do you use in the project?

We are using the resources from experiences and studies of performing arts from both Eastern and Western theater. Our main theory resource is *Bharata's Natyashastra* and many other books related to the topic.

What working methods do you intend to use?

- Improvisation
- Interviews
- Research

Describe the plan for the experiment.

We plan to work three times a week for 8 to 9 hours in total

We use, for now, our own materials

External participants : Simone Lang, Chrysoula Dimopoulou, Anna Pihlgren, Ananthi Aron Pillai (interviews and experiments)

- **Outlook for project:**

We aim to research for a new production

- **Dissemination of trial:**

We would like to showcase our work in progress through open rehearsals
We would like to give seminar of our work especially for Western dancers and actors.