

Afsluttende rapport ved forsøg

Forsøgsstationen - værksted for professionel scenekunst.

For at dokumentere forsøgets udbytte og konklusioner, beder vi jer svare på nedenstående spørgsmål.

Spørgsmålene (bortset fra fakta delen) er vejledende, og du er velkommen til at komme med flere relevante oplysninger, eller vedlægge andet materiale af visuelt eller auditivt format, som kan hjælpe med at beskrive forsøgets grundlæggende idé.

Rapporten skal fylde mindst 7.000 tegn inkl. mellemrum og sendes til Forsøgsstationen senest 3 måneder efter endt forsøg.

Den afsluttende rapport vil, sammen med intentionsrapporten, arkiveres i vores database, og dermed være tilgængelig for Forsøgsstationens andre brugere, eller udefrakommende med interesse for forsøget.

Fakta

- Forsøgets titel *Nayika*, the heroine of love (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.

- Forsøgets hovedspørgsmål (et spørgsmål) 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?
- Kontaktoplysninger på den forsøgsansvarlige samt dennes evt. teater.
 Simona Zanini
 Mail address : simona1zanini@gmail.com
 Mob no : 28 87 45 42
 Address. : Vestre Alle' 11, 2500 Valby
 Fb contact : Simona Zanini
 Website : soon to be updated
 Collaboration with: Divya Chandran
 Mail address : divya_chandran@icloud.com
 Mob. no : 71 51 63 41
 Collaboration with: Henrik Andersen
 Mail address : 579@mail.dk
 Mob. No. : 23 86 95 97
- Navne og faglig baggrund på de medvirkende i forsøget.

Simona Zanini : Theater actress and dancer
Divya Chandran: Dancer and choreographer
Henrik Andersen : Musician

- Tidsplan for forsøget.
8 to 9 hours per week, but it is very difficult work in this period, so often we work at home.

Process

- Beskriv forberedelsen af forsøget.

We started studying the chapter of Natyashastra where Bharata Muni describes the expressions in Indian classical dance-theatre. After giving the definition of the Navarasa, (the 9 codified feelings, facial expressions), he provides the principles on which the recitation of the different characters is based. He gives the definition of *hero* (male main character) and *heroine* (female main character). While the hero has three states only (king, husband and lover), the heroine has eight different states of mood and her recitation can be more rich according to them. The different feelings are related with the love relationship between the heroine and her lover. The heroine is called Nayika and every Nayika has a different name.

- Beskriv forsøgets konkrete etaper.

We started finding the lyric on which every Nayika is based, to understand the deep mood that guides each of them. Then we studied the traditional way of representing each Nayika in Bharata Natyam style(one of the 8 classical Indian dance style). Then we started to reinterpret every Nayika in a contemporary or western way. We also thought to very famous western women who became stereotypes of each Nayika. Then we added western texts or poetries related with the mood of some of the Nayikas.

- Beskriv de øjeblikke hvor noget nyt opstod i forsøget; hvad var bevidst og hvad var tilfældigt og fik det jer til at ændre fremgangsmåde eller skifte metode?

We showed our experiments last June in Forsøgstationen. The feedbacks were good but we realised that we were going out of focus, especially because of me. We were mostly speaking about women searching/waiting for a love that will never come. So we decided to do a step back, and save part of the product maybe for a future work. So we went back to re-consider the 8 Nayikas in their definitions , to think about the final product, where we want to promote it and about the workshop that we want to connect to the performance. So we tried to be more closed to the topic and more connected to the 8 feelings seeing them like pictures. Now we are working to find a frame for all the pictures. We are writing a narration which will be made by two Indian puppets, a man and a woman, but it is not clear yet. Can be a story? The story of the female puppet? Can be a simple narration with the explanation and presentation of each Nayika? We don't know yet. At the moment we are concluding the stitching of the puppets and studying their movement. Probably we will invite a friend puppeteer for instructions.

The moment we decided to "readjust the pitch", we met the musician Henrik Andersen, mostly guitarist but also expert of Konnakol, the rhythm of Indian Carnatic music, cither player, with long experience in theater. At that point the work started again with new improvisations of dance and danced acting on his musics. Some paintings have already found a good solution, others are more complicated. We also have a very clear idea of the set, albeit in its simplicity.

- Hvilken form for kommunikation benyttede I internt? (f.eks. foredrag, samtale, observation, stilhed, skrevne ord, fysiske tegn etc.)

The communication between the collaborators during the journey is based on conversation and the exchange of views, on musical improvisation and movement, on the observation of the iconography referred to the Naykas, on the mutual observation of improvisations and on the exchange of materials.

- Hvilken form for refleksion benyttede I undervejs? (f.eks. samtale, logbog, digitale optagelser).

The work developed through conversation, notes on new ideas, audio recordings of common rhythmic vocal work and rarely video recordings.

Konklusion

- Blev en tese bekræftet eller afkræftet?
- Blev en hypotese bekræftet eller afkræftet?

Our intent was to show how current is the classification and description of feelings of love made 2000 or more years ago by the Indian essayist. This turned out to be much clearer than we thought and the translation phase from the classical Indian language to the contemporary Western language is much more linear than expected, as well as of enormous interest especially for the undersigned as it is mainly an actress as background.

- Blev noget opfundet?

The idea of using Indian rhythm both as a form of dialogue between Nayka and her lover, and as a basis for contemporary dance, seem to us to be elements of interesting novelty to work on.

Efter forsøget

- Har forsøget ledt til ønsker om fortsættelse af dette forsøg eller nye forsøg?
- Vil dette forsøg få indflydelse på en arbejdsmetode, et samarbejde, fremtidige produktioner?
- Har dette forsøg afstedkommet nye og andre ønsker om måder at undersøge og forske på?

Obviously the creation process is not finished yet, especially after new doors have recently opened, but also afterwards, unfortunately, to a serious incident to a foot that forced me to stop for about three months. This research process without a fixed deadline has brought with it the possibility of investigating in depth some aspects of dance and rhythm. Of course we would be happy to have the opportunity to continue the research within the Forsøgstation.