

Traditional Fusion Dance- a solution of artistry to ethnic prejudice

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ABSTRACT

During a performance of a collaborated dance which I choreographed using Kandyan (Udarata) and Bharata Natyam dance forms, I realized many similarities between the nuances of the two dance forms and the elegance of its appearance when performed together. The Kandyan dance form which is hailed as the most prominent Sri Lankan traditional dance form, is mostly performed and studied most often by Sinhala Buddhists due to its theological imprints. Bharata Natyam too, which is one of the most celebrated Indian Classical dance forms, is mostly followed prestigiously by those of the Hindu religion. The mélange of these two dance forms brought the dancers of my team together. My study was mainly with regard to the pre-conceived attitude that certain artists/creative performers of Sinhalese and Tamil ethnicities have which makes it difficult to use their constructive and productive energy to work together. However, my study will show that a mélange of Kandyan and Bharata Natyam dance forms framed as a contemporary fusion dance form, in order to be taught, studied and followed, and where both Bharata Natyam and Kandyan dancers can contribute to one another's cultures, ethnicity-wise, will bridge this vague chasm between the two ethnic groups. A comparative observation on either of the dance forms mentioned above, on personal experiences, were pursued in order to gather findings, and to suggest the fusion dance form as a potential category of art which can be utilized in aesthetic education, while drawing away ethnic prejudice.

Key words: Traditional Fusion, Fusion Dance, Performing Arts, Aesthetics, Dance Studies