

# Odissi Dance - Shovana Narayan: The Exquisite Journey of an Artistic Maestro



*"Dance is the hidden language of the soul." - Martha Graham*

The world of Indian classical dance is a mesmerizing realm of emotions, expressions, and storytelling. One such exquisite dance form is Odissi, originated in the ancient temples of Odisha, India. Among the numerous talented Odissi dancers, one name that stands out is Shovana Narayan. Her journey as a dancer has been awe-inspiring, with an unwavering dedication to the art form and a unique approach to preserving its traditional essence while incorporating contemporary elements.

**Odissi Dance** by Shovana Narayan (Kindle Edition)

★★★★☆ 4.1 out of 5



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|----------------------|-------------|
| Language             | : English   |
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| Text-to-Speech       | : Enabled   |
| Screen Reader        | : Supported |
| Enhanced typesetting | : Enabled   |
| Print length         | : 83 pages  |



## Unveiling the Artistic Maestro

Shovana Narayan, with her grace and precision, has established herself as one of the foremost proponents of Odissi dance. Born and brought up in Delhi, she embarked on her dance journey at a young age. Trained under Guru Rohini Bhate, she honed her skills and mastered the intricate techniques of Odissi. With her immense talent and unwavering passion, she quickly rose to prominence.

What sets Shovana Narayan apart is not only her exceptional talent but also her willingness to embrace a range of diverse influences, including Western dance forms, in her performances. This unique amalgamation of styles enhances her artistry and brings a new dimension to Odissi dance.

## A Journey of Passion and Dedication

Shovana Narayan's dedication and love for Odissi dance have taken her to renowned stages across the globe. Her performances have captivated audiences in prestigious venues, including the Lincoln Center in New York, the Royal Albert Hall in London, and the Sydney Opera House in Australia.

Her artistic journey has been marked by numerous accolades and awards, including the Sangeet Natak Akademi Award, one of the highest honors in the field of performing arts in India. Shovana Narayan has not only excelled as a solo

performer but has also collaborated with renowned international artists, pushing the boundaries of traditional dance forms and showcasing their timeless beauty to the world.

## **Preserving the Rich Cultural Heritage**

As an artist, Shovana Narayan is deeply committed to preserving and promoting the rich cultural heritage of Odissi dance. She has dedicated herself to imparting her knowledge and expertise to the new generation of dancers through her dance academy, Asavari, based in Delhi.

The academy not only provides training in various dance forms but also conducts workshops, seminars, and cultural exchange programs. Shovana Narayan's efforts are instrumental in keeping the traditional art form alive and vibrant, passing it on to future generations while fostering cultural understanding and appreciation.

## **A Source of Inspiration**

Beyond her exceptional skills as a dancer, Shovana Narayan is an inspiring figure whose life and achievements serve as a beacon of light for aspiring artists. Her perseverance, dedication, and unwavering passion for dance are an inspiration to all who dream of realizing their artistic potential.

Shovana Narayan's journey is a testament to the transformative power of dance, as it transcends boundaries and touches souls. Through her captivating performances, she paints vivid stories, evoking emotions that resonate with audiences worldwide.

## **Celebrating the Beauty of Odissi Dance**

Odissi dance, with its graceful movements, intricate footwork, and expressive storytelling, continues to enthrall audiences worldwide. Shovana Narayan has not only become an ambassador for this ancient art form but has also redefined its boundaries, infusing it with fresh energy and modern influences.

As we witness the extraordinary journey of Shovana Narayan, it becomes evident that her passion for Odissi dance goes beyond mere performance. She has dedicated her life to preserving, promoting, and enhancing this art form, making it accessible to people from all walks of life.

In , Shovana Narayan's contribution to the world of Odissi dance is nothing short of extraordinary. Through her exceptional talent, innovative approach, and unwavering commitment, she has breathed new life into this ancient art form, ensuring its survival and continued relevance in the modern world. Witnessing her performances is like embarking on a magical journey, where the language of dance speaks directly to our souls, transcending boundaries and cultures.



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India, to my mind, is one of the few countries in the world that has a variety of classical dance forms in addition to folk dances. In this Indian garden of classical dances, as on date, we have eight recognized classical dance forms, each so

beautiful, distinct and with its own special fragrance. Yet they are all united in terms of the unitary thread of spirituality and the Indian ethos even though they are separated from each other in terms of geographical boundaries that have influenced the development of regional styles of classical dances. Few also exude different ethnic origin. That is its beauty and its strength. One also cannot ignore the great similarity in their birth and development for each has temple association as points of origin; in the manner of communication for each utilizes movement of the limbs, hand gestures, facial expressions to communicate and in the final goal where each seeks upliftment of the soul and the self.

Scholars of the twentieth century sought to find linkages to various elements of dance in the term Bharata, author of Natyashastra. Each of the alphabet making up the word Bharata was taken to signify 'bhava' (from Bha), 'raga' (from Ra) and 'tala' (from Ta) respectively. These three important limbs of dance are applicable to the entire panorama of classical dance forms for without them no dance can be visualized.

In this book an attempt has been made to provide a detailed glimpse into all that goes into developing and making the dance form. The Introductory chapter summarizes the constraints and similarities found in the development of the panorama of Indian classical dances and also the realization of constantly expanding horizons of research and ensuing knowledge.

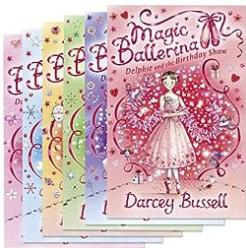
Any talk on Indian Classical dance begins with a reference to the statue of the dancing girl from Harappa and the monumental treatise, Natyashastra. However there is a great gap between the periods of these two eras. An effort has been made in Chapter 1 not only to discuss the dance scene that may have existed as evinced through literary or sculptural sources during this interregnum period but also ponder upon the definition of classical in the Indian context. This chapter

also examines whether any kind of notation system for dance may have existed besides tracing the first seeds of development of regionalization of dance forms that eventually led to our distinctive classical dance traditions.



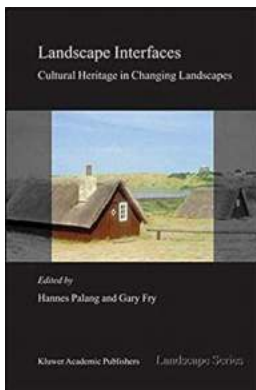
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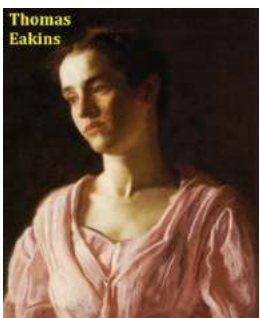
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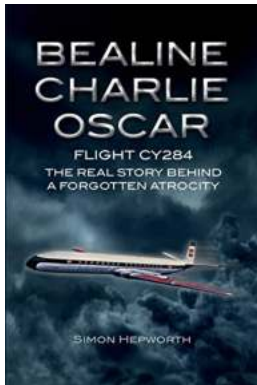
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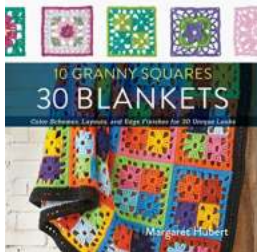
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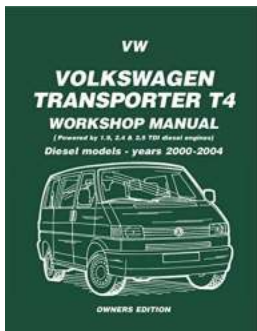
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