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Dr. Kalyan Gangarde,

Associate Editor

Dr. Sadhna Agrawal



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Editorial

Welcome to the March issue of New Man International Journal of Multidisciplinary Studies, a space where academia and dramatic arts converge, a platform that curates various research produced by distinguished scholars, experts, and artists in the disciplines of drama, theatre, music and dance. This edition is an eclectic mix of articles that dissect the essence and intricacies of India's theatre, drama, and performing arts scene, infusing engrossing narratives with rigorous academic research.

The issue opens with Dr. Ghanshyam Beniwal's write-up on the Parsi Theatre as a beacon of nationalism during India's struggle for freedom, followed by the fascinating story about Bellary Raghava, a stalwart in Indian drama, superbly penned down by Dr. K. Hanumantha Rao

Dr. Chandrashekhhar Kanase further dives into the realm of theatre and presents a remarkable analysis of the "Theatre of the Absurd" in the context of Samuel Beckett's works. In light of the present COVID-19 situation, it is interesting to explore Dr. Chethana Radhakrishna's research on traditional dances and E-learning.

The meticulous studies of Indian performing arts continue with other illustrious contributors like Dr. Birju Shyam's treatise on understanding dramatic content, Mannarkoil J Balaji's exploration of rhythm cognition through Konnakol, a form of vocal percussion in South Indian Karnatic Music, and the role of metronome in Abyasa gana of Carnatic music by Dr. B. Radha.

An impressive roster of articles is lined up such as the study of mask tradition in Indian folk theatre by Dr. Anjna Goswami, an insight into the triad of Kuchipudi Dance by Dr. Anith Hodlur, and the fascinating role-play in the stories of Kathak and its presentations representing Ram, the exalted figures of Hindu mythology, by Dr. Ruma Shil.

Deepen your understanding of Mohiniyattam through Dance Choreography by Akhila G Krishnan, followed by Dr. Joly Puthussery and Ashok Oliyakkal's piece on the perils of traditional rituals transition into competitive items. While exploring this rich context of performing arts, one cannot ignore the growth of Bharatanatyam during the Anti-Nautch movement of the Colonial Era examined by Dr. K. Kumar and the narrative by Dr. Bh. Padmapriya on the essence of theatre in humanities.

Topping off this edition is a treat for lovers of poetry, with Zahoor Ahmad Zahoor giving voice to Rusul Mir's significant contributions to Kashmiri poetry.

We hope that this issue of New Man International Journal not only stands as an academic discourse but also serves as an amalgamation of diverse art forms, prompting readers to engage with the presented articles, sparking dialogues and fostering a deeper understanding of our rich and diverse theatrical heritage. Sit back and enjoy this enlightening journey.

- **Dr Kalyan Gangarde**

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PARSI THEATRE: TORCH BEARER OF NATIONALISM DURING FREEDOM STRUGGLE OF INDIA

1

- Dr. Ghanshyam Beniwal
Jaipur (Rajasthan)

In its ancient days India has always had a multicultural society. It imbibed the cultures of different races, and honoured the ethos of different religions. The social contacts and the conflicts among these races and religion gave birth to a new social system, in which, according to K.M. Munshi, “the customs and beliefs were adjusted, and produced the fusion of politics, social, economic and cultural forces.”¹ It provided a wider vision and understanding of ‘coexistence’. During the course of history, British decided to take over the governance of the country in a formal way after the first freedom struggle in 1857, withdrawing the powers of East India Company making India formally a British colony. Besides administration and commerce, the imperial masters started controlling the political, economic, cultural, social order and the psyche of the people as well with an object to transform the Indian society through English education, hence adopted Lord McCauley’s education policy, which was aimed to “form a class of person, Indian in blood and in colour, but English in tastes, in morals and intellect.”² . In order to achieve their mission, all possible efforts were initiated to use educational, cultural, and social institutions. Theatre was one among them. The English plays were staged by the university students, a modern trend in Indian theatre giving a feeling of elite and aristocracy.

In such an atmosphere, as described by Franz Fanon “when millions of Indians were being skilfully injected with fears, complexes, trepidations, servility, despair and abasement,”³ the Parsi Theatre emerged to give a powerful voice to the millions who lost the faith and dreams in the minds.⁴ Interestingly, from its inception in 1853, Parsi theatre rapidly developed into a mobile, company-based entertainment that reached across India and extended overseas into Southeast Asia. It ushered in the conventions and techniques of realism, marking the transition from stylized open-air presentations to a new urban drama. Soon became a vital component of the

subcontinent’s cultural heritage, significant for its long-term impact on diverse regional theatrical styles mixing business with nationalism during the freedom struggle.

To underline the fact that the entire modern theatre movement in India, emerged under the colonial rule in mid-nineteenth century was based on the footprints of Victorian theatre. However the theatres of different regions were identified with regional languages such as Marathi, Bengali, Kannada, Tamil, Malayalam, etc. at one hand and the theatre popularly using Hindi and Urdu languages, was known as Parsi Theatre after its ownership instead of the term Hindustani Theatre or national theatre in other words. It was also known as Company theatre because various theatre companies owned by Parsi business people managed them who realized the potentials of show business and instituted theatrical companies. Seth Pestonji Framji was the pioneer who founded the Original Theatrical Company in 1870, followed by the formation of several other similar companies like, The Great National Company in Bengal, Kirloskar Sangeet Natak Mandal in Maharashtra, Gubbi Theatre Company in Karnataka, and in other regional languages. It is indeed interesting to note that the Parsi theatre was Victorian in character but Indian in spirit which was proved later on through its works, comments and participation in the struggle for freedom of the country when it accepted the challenge and took up the task of tutoring the society under the threat of colonial coercion.

Jomo Kenyatta said, “When the white man came to Africa he had the Bible and we had the land. And Now? We have the Bible and he has the land.”⁵ Recognizing this danger of colonization, Satyendra Nath Tagore communicated it through his play, *Bharat Mater Bilap* (The Sorrows of Mother India), staged on 15 February 1873 by Great National Theatre at Calcutta.⁶ In one of the scene the beautiful hands of Mother India, were shown handcuffed, the face sad, hair dishevelled and she was dressed in rags. Her starving lifeless sons reduced to

Reference:

1. Munshi, K.M.; Foreword in *The Vedic Age*, Bhartiya Vidya Bhawan, Bombay, 1988, p.9

2 Phillips, C.H. (Ed.); *The Correspondence of Lord William Bentinck*, Vol.II, p.793.

3 Cesaire, Dine; *Discourse sur le Colonialism* [taken from *Black Skin, White Masks* by Franz Fanon]Grove Press, New York, 1967, p.7

4 Parsi or Parsee refers to a member of the larger of the two Persian Zoroastrian communities in South Asia, the other being the Iranian

community. According to tradition, the present-day Parsis descend from a group of Persian Zoroastrians who immigrated to India during 10th century AD, due to persecution by Muslims in Persia. The long presence in the region distinguishes the Parsis from the Iranians who are more recent arrivals, and who represent the smaller of the two Indian-Zoroastrian communities.

⁵ Mazoui, Ali M.; *Cultural Focus in World Politics*, 1990, p.6

⁶ Das Gupta, Hemendra Nath; *The Indian Stage* Vol. II/III, 1946, p. 256-7

skeletons were lying at her feet. Mother India after several attempts could make them aware that the Queen has robbed everything they possessed during their sleep, not only the national wealth, but their identity as well. Seeing no effect, she prays the God to help her children with strength and courage to fight for their rights and freedom.

After the failure of first freedom struggle in 1857, as Thomas Metcalf has written in his book *Ideologies of the Raj*, the British developed a notion of being an imperial race, holding a conquered soil by dint of valour and foresight, hence no obligation of any human relationship with the Indians.⁷ The notion emerged as a major reason of unrest among the Indigo farmers of Bengal. According to Charles Kingsley, the relation between farm owners and the labourers was of the “meanest and the weakest of bonds.”⁸ The labourers were exploited and forced to live under the “reign of terror”. As a custom, the indigo labourers were forced to present their bride on the first night to the farm manager. A local playwright Dinbandhu Mitra, authored his famous play *Neel Darpan* (Indigo Mirror) projecting the situation, first performed at Dhaka in 1861. Kheshtamani, the young daughter of a farmer in the play was a real character Hiramani, who was abducted and taken to the house of the farm manager, where she was brutally raped.⁹

The play raised a wave of fury throughout the country. Calcutta High Court took the cognizance of the play, and ordered to stop the repression of the Indigo planters and to protect the social rights of the victimized indigo labourers. Later in 1871, the play was performed at Lucknow by The Great National Theatre under the direction of Girish Chand Ghosh which again generated a political provocation. When the pregnant girl Kshetramani in a scene of the play, dragged by the farm manager Rose (enacted by Ardhendu Sarcar) pleads with folded hands and tearful eyes, saying that “I am like your daughter sir, please leave me”, Rose villainously replies that “I would like to be the father of your child”. At this stage the British farm manager is challenged by Navin Madhav, a local youth culminating to the physical fight. The outrageous British in the audience rushed to the staged and stopped the performance in the middle resulting into political riots in the town. As a result, The District Magistrate banned the performance and the company was asked to go back to Calcutta. Later, the Dramatic Performance Act was imposed throughout the country in 1876 giving the rights to the police to censure and stopped the performance, arrest the actors, and siege the property and sets if they consider it harmful to the government.

Agha Hashra Kashmiri, one of the leading playwright of Parsi theatre in Act II, Sc III of his famous play *Yahudi Ki Ladki* (Daughter of the Jew) points out the difference of social status between the higher and lower class of society, manipulatively created by the colonial masters. He sharply underlines the distinction made by the imperial class, and their painful behaviour towards the people of India as he says:

Your sorrows are sorrows, our sorrows are story;

Your blood is blood and our blood is water.

Parsi theatre played a very important role in emphasizing unity of Hindus and Muslims. The essence of composite culture, the respect of each other’s religion, the feeling of nationality is well underlined by B.C. Madhur, another playwright of Parsi theatre in his play “*Jago Bahut Soye*” (Wake up! You Have Slept For Long).

In 1927 Miss Kathrine Mayo’s book ‘Mother India’ based on the experiences of her visit to India got published, presented a slanderous account of India and Indians without clarifying the purpose of the visit and writing the book. Lala Lajpat Rai, one of the great political and social leader, called it the “Drain Inspector’s Report”. Narayan Prasad Betaab wrote a play “*Kinnar Kumari*” as a reply to this book. The play was staged at the annual conference of Indian National Congress at Calcutta. The play was an outspoken reply to the said report. In one of the songs it says, “It is the Bulbul (the singing bird), happy to see a beautiful garden, while vultures always spot the dead bodies and filth. Likewise the drain inspector does not inspect the places of worship or anything good, but only the heaps of dirt”.

When Lord Curzon, the Viceroy of India, partitioned Bengal in two halves, the fire of agitation, first initiated in Bengal reached Maharashtra, K.P. Khadilkar wrote his famous play “*Keechak Vadha*” staged on 23 February 1907. . Khadilkar cleverly weaves the plot and as the play progresses the inner meaning of the play becomes clear to the audience. They identified Keechak as Lord Curzon. Draupadi as India, Yudhisthar as the moderate group of Indian National Congress, and Bhima represented the extremist group ready to adopt violence to free India from the shackles of bondage. Khadilkar succeeded in communicating the idea to the people that the government at London represented by an arrogant Viceroy is using the power to humiliate and insult the people of India. Khadilkar used many lines from the official speech of Lord Curzon. For example in Act II, Sc. IV Keechak says, “We must always remember that slaves are slaves

⁷ Metcalf, Thomas R.; *Ideologies of the Raj*, 1998, p.44

⁸ Tinker, Hugh; *A New System of Slavery*, 1974, p.184

⁹ Das Gupta, Hemendra Nath; *The Indian Stage* Vol. II/III, 1946, p.92

and can never equal rulers.” In Act III, Sc. II Keechak advises his followers that, “Never speak softly and nicely to your slaves. If we use such words for a moment, they think they are equal to us, which make them envy to our happiness and call our rule oppressive”.

This is a brief account the Parsi theatre playwrights used to attack the colonial rule and communicate their message to the people. The songs in the ¹ Even the Dramatic Performance Act of 1876 could not reduce the popularity of Parsi theatre who continued to affect the minds of the people. However, scared of extreme popularity and wide reach, the ruling circle, in a calculative manner declared a war against Parsi theatre calling it vulgar and cheap and obscene, the administration

plays did a great job as they reached each and every home and public place equally. Theatre became a major threat to the British government. Realizing the power of theatre over the minds of the people Hob house, member of the Legislative Council of Viceroy once said, “No greater stimulus could be supplied to excite the passion of mankind than that supplied by means of drama....

stopped permitting the Parsi theatre companies to build makeshift stages when they travelled to the small towns, theatres in the cities were turned into cinema houses. Hence as a result, the glorious era of Indian theatre reached to an unfortunate end.



¹ Sinh, Ranbir: Identity Crisis in Multicultural Society, (chapter in Ethnicity and Identity: Global Performance, ed. Ravi Chaturvedi) Rawat Publication, Jaipur, 2005, pp.355

BELLARY RAGHAVA-THE LEGENDARY INDIAN DRAMATIST**2**

- **Dr. K. Hanumantha Rao**
Associate Professor,
PST University, Hyderabad.

The legendary Indian actor Bellary Raghava made his tremendous mark in Indian Drama specifically Telugu Drama from 1916 to 1936. He is known as an All Time Great Actor of Indian Stage. Gifted with great personality, loud and thunderous voice, charming face, clean cut face, wide sparkling eyes, born in Tadipatri village of Andhra Pradesh on 2nd August 1880. His father Narsimhacharyulu known for his enunciation of poems. His mother was the sister of the famous dramatists Dharmavaram Ramakrishnamacharyulu and Gopalacharyulu. Raghava's father made Bellary his home where the Dharmavaram family resided. Naturally the influence of his uncles fell on the young boy Raghava and he used to witness each and every play performed in Bellary and its surroundings and slowly he started imitating the actors and roles he liked. He made a formal theatre debut at the age of 12 in his uncle's play.

Raghava's formal education started at the Municipal High School at Bellary. He was active in sports and games at school. He used to compose tunes to new songs and sing them for entertaining his classmates. Later he joined Madras Christian College for his F.A., and B.A., where his interest in drama replaced his interest in music. In Madras he used to witness the performances of Parsi company regularly. During this time he got an opportunity to participate in an English comedy 'The Doctor and the Apothecary.' The play was a great success and gave him enough self-reliance to continue to act in English plays. At college in the title roles of Shylock, Othello and Hamlet he received encouragement from his European teachers and from Indian college mates.

After graduation Raghava joined the Bellary Municipal High School as a teacher and worked there for only 2 months, then joined Engineering Department as a clerk. But he did not continue even there, as he was attracted by his uncle's profession as an Advocate. He left to Madras again to pursue Law studies. After completion of Law he got wedded to Krishnamma, the daughter of Laxmanacharyulu an advocate in Kurnool. He started his legal practice as junior to his uncle Dharmavaram Ramakrishnamacharyulu. But acting only remained his first love.

He established Shakespeare club at Bellary and produced Shakespeare plays and performed at Bellary. Here he attracted the attention of another famous advocate and play writer and producer Kolachalam Srinivasa Rao, who invited Raghava to join a Theatre Group 'Sumanohara Sabha.' Raghava joined the group and started performing Telugu plays too.

Raghava excelled in the art of acting in all aspects. His intelligence, imaginative faculty, resourcefulness and presence of mind played a very important role in portraying the characters with great fitness. He was born gifted with grand physical features which made his presence on stage a thrilled experience for the audience.

In association with 'Sumanohara Sabha' Raghava directed and acted in English as well as Telugu plays not only in Bellary but also at Bangalore. The association with Bangalore brought Raghava into close contact with the Kannada stage. Very soon he became a member of the 'Amateur Dramatic Association' of Bangalore and soon became its Star Actor and popularized only as a Shakespearean actor. Raghava's stage productions of Shakespeare's plays and his interpretation of the important roles in Shakespeare plays not only gave him an opportunity to set himself in the right path in his acting profession but made him good scholar as well. When he chose a play for the performance he used to read the important commentaries on the dramatic text before he visualized the production of the play. He used to read the relevant parts of the criticism to his other actors also, so that it would benefit them in visualizing the character's potentialities.

Raghava's association with the Madras stage was also friendly. Raghava was the member of the 'Suguna Vilasa Sabha' of which the famous Tamil actor and playwright Rao Bahadur Sambandham Mudalir was patron. Raghava performed many plays in association with him and T.P.Kailasam, the famous Tamil dramatist and received great respect even from Tamil audiences. His performance through chaturvidha abhinayas attracted spectators' wherever he performed irrespective of region. Raghava also participated in mythological plays having realized the potentialities in mythological play in reaching the common man. Raghava also participated in many plays organized by different organizations and performed in different places of the country.

Raghava was famous as an advocate too. His fame as lawyer was unique, as it developed on his two qualities honesty and earnestness in his profession. He was a ready repartee especially during cross examination. As an actor Raghava excelled in the roles of King Lear in English, Hiranyakasipa, Raja Raja, Ramadas and Pathan Rustum in Telugu. His Othello was also edifying. There are many other roles also like Chanakya, Sivaji, Keechaka, Duryodhana, Narada and many other Raghava's acting was praised. He excelled in all the areas of presentation of the character in a very natural way. This style of acting

form a part of 'Raghava's acting style' which was a blend of controlled and intensive. Wholeness of design was one of the striking features of the Raghava's acting style which grew in attractiveness as the years passed. His method of understanding and interpreting a role both as an actor and director, helped to formulate his ideas on the need for a unity of design in the production of the play.

Raghava has gained reputation in South India as a conscientious innovator and interpreter in the field of drama but not satisfied with the prevailed system of drama performance. He thought he should make a trip to England to understand and experience new experiments in drama. Along with England he visited France, Germany, Switzerland, Rome, Naples and the Vatican City. In his tour he took every opportunity to visit the theatres in the evening and see the artists and writers during the day. He even attended play rehearsals. In his observation Raghava did not like some aspects of Direction that prevailed in London theatre which made restrictions to the artists.

His abroad experiences influenced on him and he thought that there is a need to change the theatre system in India. He noted that contemporary social problems must be performed emphasizing on prose. Female roles must

be played by women only. Lighting, Make-up and Scene design should be treated as part of play production. The foremost thing is training of actor and director system must be introduced in theatre. Raghava stressed on the need for an awareness in the proper use of costume and the manner of handling properties. He interpreted the characters not according to the traditionally accepted way but according to the naturalness of the character as imagined by a sensible actor and director. He worked hard to practice his ideas in all possible ways and places. After a period of time Raghava extended his acting interest in Films too. But after a few films he discontinued acting in films due to his dissatisfaction on prevailed circumstances in Film Industry.

He continued his dedication towards social dramas. He focused on many social issues through drama. He initiated many reforms in Telugu drama tradition. Raghava was responsible for the present recognition of acting as an Art. He achieved this not by preaching but by practicing the art.



SAMUEL BECKETT- THEATRE OF THE ABSURD: A STUDY

- **Dr.Chandrashekhar Bapurao Kanase**
 Assist. Professor, Head and Research Guide
 Department of Dramatics, S.P.P. Mahavidyalaya,
 Sirsala Tq. Parli v. Dist. Beed. 431128.

Abstract:

When we saw the history of Word theatre then we came to know that there are varies theatrical movements in this journey. In this varies theatre movements 'Theatre of Absurd' is the very famous and different among others. Many theatre historians and critics label Alfred Jarry's French play, Ubu Roi as the earliest example of Theatre of the Absurd. The current movement of absurdism, however, emerged in France after World War II, as a rebellion against the traditional values and beliefs of Western culture and literature. It began with writers like Jean-Paul Sartre and Albert Camus and eventually included other writers such as Eugene Ionesco, Samuel Beckett, Jean Genet, Edward Albee, and Harold Pinter, to name a few. The main focus of the research paper is on Samuel Beckett and his idea about theatre of Absurd.

[Key Words- Absurd, Theatre, absurdism, existentialism, Drama, Movement]

Introduction:

Samuel Beckett (1906 - 89) is probably the best known of the - Absurd dramatists but like all other creative artists, he has his individuality and even idiosyncrasies. His ambivalent presentation of 'Godot', who has variously been identified as the Christian God, the son of God, a chaplinesque God and one Monsieur Godean from Balzac's *Le Fasseur*, has indeed provoked criticism in spite of the somewhat disingenuous disclaimers from the author himself. It is an inadequate appreciation of the complexity that has led some critics to include him among a group of writers who simply do not subscribe to Christian values. Martin Esslin considers Beckett's writing a literary exposition of Satre's existentialism (60). According to Ruby Cohn, "Beckett mocks the whole classic0 - Christian tradition in Godot" (222). A.J Leventhal states: "Beckett has no strong views on the existence of God" (qtd. in Calder 8). An investigation into Beckett ' S plays reveals considerable echoes of Christian images, ideology and idiom in the author's works. Accordingly, it is intended here to suggest an approach giving due consideration to the theological elements of the Chstian culture in which Beckett grew up.

The highly original sense in which this dramatist appeals to our modern feelings about the 'absurdity' of contemporary life will be analyzed from the perspective of cross-currents generated by the ongoing transition away from dogmatic theology. Critics like Ronald Gray, Fred E. Luchs, Charles McCoy have dealt with Christian problems in *Waiting; for Godot* (1955) but other major plays like

Endgame (1958), *Krapp's Tape* (1959), *All That Fall* (1967) *Eh Joe* (1967), *Not 1* (1973) and *Catastrophe* (1984) have not been brought under the ambit of Chzlstian interpretation. Moreover, no extensive study has been made to relate the study of Beckett's plays to the Bible and to substantiate that there is a Biblical dimension to the dramatist's view of the Absurd. Absurdity has a long history. It can be traced as far back as the Ecclesiastes, the mime plays of antiquity and the *commedia dell'arte*. Even Shakespeare, Goethe and Ibsen are regarded as harbingers of the Absurd. So the whole work of dramatic literature has been a prelude to the glorious emergence of the Theatre of the Absurd. But any discussion of Absurdity involves the collection of essays called *The Myth of Sisyphus* (1942) by Albert Camus who is still most widely known as the philosopher of the Absurd. A number foreign playwrights of the 1950's and early 60's living in France and agreeing to the view of Albert Camus that the human situation is essentially absurd, gave expression to the post war mood of the disillusionment and skepticism in their writings. These writers did not belong to any formal movement but it came to be called "the Theatre of the Absurd". The spirit of Absurdism is seen in Alfred Jerry's anarchic *Ubu Roi* produced in 1896.

It is in the book 'The Theatre of the Absurd (1961)' by Martin Esslin that the term and the philosophy of Absurdism were made familiar to the reading public. Some of the first plays of the Theatre of the Absurd are Eugene Ionesco's *The Bald Prima Donna* (1 950), Arthur Adamov's *The Invasion* (1950) and Beckett's *Waiting for Godot* (1955). Later Absurd writers included Harold Pinter of Britain and Edward Albee of the United States. Their writings reflect the influence of comic traditions drawn from such sources as *commedia dell'arte*, vaudeville and music hall combined with such theatre arts as mime and acrobatics. At the same time, the impact of ideas as expressed by the Surrealist, Existentialist and Expressionist Schools and the writings of Franz Kafka are evident in the movement. The Theatre of the Absurd declined by the 1960s. Still some of its innovations have been absorbed into the main stream of theatre while serving to inspire further experiments. It is one of the general experiences of human beings to confound a world deprived of a comfortable and generally accepted vision of life. It turns out to be a disjointed, purposeless and absurd world. When we are cut off from religious, metaphysical and transcendental roots, a sense of loss is inevitable. This metaphysical anguish at the absurdity of

human condition is understood to be the theme of the plays of the Absurd movement. Consequently the term 'Theatre of the Absurd' is applied to a group of the dramatists of the 1950's who, nevertheless did not regard themselves as a school. They merely share certain attitudes towards human predicament in the universe. "They have, moreover, two further distinguishing features: their tremendous variety and patent unwillingness to fall neatly behind any one standard or one leader; and the fact that the great majority of them have working-class origins" (Taylor 11).

The Theatre of the Absurd is not doctrinaire; it only strives to express diverse nuances of a common sense of the senselessness about the human condition. It also seeks to expose the inadequacy of the rational approach. By the abandonment of rational devices and discursive thought, Absurdism challenges conventional ways of looking at complex reality. It does not, however, argue about the absurdity of the human condition. It merely presents it in terms of concrete images. As a result, most of the Absurdist plays are incomprehensible to the uninitiated and they are part of a new and still developing stage-convention that has not been generally understood and defined properly. Yet, some defining characteristics can be identified and it is worth considering them. When we think of a good play, we have in our mind a clearly constructed story, subtle characterization, a fully explained theme, a spirit of the age, witty repartee and pointed dialogue but Absurd plays have no story or plot to speak of, no recognizable characters and no beginning or an end. On the contrary, the Absurd playwright tends to paint an inner landscape instead of the outer world. No clear dichotomy between fantasy and fact is seen. The playwright develops a free attitude towards time and it is used according to his subjective requirements. The environment of the Absurd plays in which a series of images are presented to project mental conditions, very often remains fluid. We find the language very unnerving as it seems to get nowhere. Despite its patterns and clichés with its uncanny resemblance to 'real' speech and disorganized and pointless qualities, we may be able to find a greater reality. Moreover, they have a predilection for an iron precision of language and construction as it is considered a defense against the chaos of living experience.

The Absurd plays are conceived as something which the audience must experience even though they may not be able to offer a logical explanation of the details of that experience. We will be nearer to appreciating them than thinking. It is because such reactions are probably what the playwright intends. We are not expected to have explanations. There won't be any. We will get only the feeling of what the play is about in a broader sense. The Absurd plays very often frustrate our expectations. There will be elements of realism. The settings may be detailed and domestic. The talk may be like ordinary conversation. So we tend to expect that the play will pose a problem that

will eventually be resolved but only to be stated. There will be bizarre elements that prevent us from making sense of what we see. Each of the Absurd dramatists is an individual who regards himself as a lone outsider, cut off and isolated in his private life. Each has his own personal approach to both subject matter and form, his own roots, sources and background. But they have a good deal in common. Their work most sensitively mirrors and reflects the preoccupations and anxieties, the emotions and thinking of many of their contemporaries in the Western world. Writers like Samuel Beckett, Eugene Ionesco, Arthur Adamov, Jean Genet, Harold Pinter, Robert Pinget, N.F Simpson, Edward Albee, Fernando Arrabal and Gunter Grass exemplify in their works one form or another of the tradition of the Absurd. By incorporating devices from circus, mimes, clowning, verbal nonsense and the literature of dream and fantasy which often have a strong allegorical component, Absurdist's have blazed new trails. The hallmark of their attitude is that the certitudes and unshakable basic assumptions of former ages have to be swept away. These were tested, found wanting, discredited as cheap and childish illusions.

The decline of religious faith was latent until the end of the Second World War; as a form of substitute religious faith in progress, nationalism and various totalitarian fallacies masked the subliminal agitation. All this was shattered by the war. By 1942, Albert Camus was putting the question why man should not seek escape in suicide since life had lost all meaning. "The Absurd, for Camus, is an absence of correspondence between the mind's need for unity and the chaos of the world the mind experiences, and the obvious response is either suicide or, in the opposite direction, a leap of faith" (Hinchliffe 36). The Theatre of the Absurd is noted for its 'devaluation' of language though language is an important point in its conception. The concrete and objectified images of the stage tend towards a poetry couched in the transcendence and contradictions of the words spoken by the characters on the stage. "The theatre of Absurd is thus part of the anti-literary movement of our time which has found its expression in abstract painting with its rejection of literary elements in pictures" (Esslin, Absurd 26).

The success of the Theatre of the Absurd within a short span of time was phenomenal and it stimulated a large body of work in its convention. The attitude of this kind of literature is a judgment on ourselves in a time of outrage and apocalypse. Moreover, it has adopted a new attitude towards itself accepting silence as its metaphor. Silence is the state towards which the entropy of language tends. The result is antiliterature. Therefore, anti-literature, the term used for the literature of Beckett, symbolizes intimations of violence and revelations which lead to inversions of forms and content. But this silence in literature does not result in the drying up of spirit. Instead, it proclaims a new form of transcendental experience. The new literature very often evades the social, historical and

aesthetic standards that used to render identity to literature in previous periods. Writers belonging to this genre of literature touch on the experiences that awe them. The outrage that one finds in their writings is the result of this metaphysical revolt. When human beings find their existence on the earth painful, their ire is turned against God and it amounts to metaphysical revolt. In certain situations, humans show their desire for nothingness consequent in the exhaustion of the mind by its own rebellion. This is tantamount to metaphysical surrender. In the outrage, the very being of man is put on trial. What follows is a language of violence, demonic action and reaction compressed into a terrible unity that ultimately becomes a nothingness as no meaning or value can be assigned to it. Its function is to turn human beings into things. Under its pressure the change of the human form is downward, towards the worms of Beckett, the insect people and sentient ooze of Burroughs. It is not temporal but spatial, not historical but ontological. In the landscape of violence, an inescapable part of this literature, both the attacker and the victim constitute an integral part. Even the motive is reversed in this type of literature. Old fashioned protests yield to modern outrage. Outrage is a response to the vacuum and it requires apocalyptic change. Apocalyptic violence can be conceived by the oppressed as retribution against their enemies and even the millennium can be understood by them as an idea of power rather than of love. Moreover, we come across the rejection of the self or human identity revealed through apocalyptic metaphors.

The image of the man as the measure of all things is shattered when the writers speak of the cripples, the satyrs and the junkies and sometimes such loathing of human identity reaches its consummation in orgiastic destruction. Outrage and apocalypse are not the only main responses that find expression in the new literature. Other ideas also are central to the character of the literature of the Absurd. When the writer begins to write, he conceives anti-literature either as pure creation or futile play. The Absurd creator does not value his work highly. He spurns his activity. Thus the imagination gives up its ancient authority and it finds its glorified ideal in the ironic attitude of the wordless author. Literary obscenity also finds its place in the works of the Absurd authors. In a culture where there is sexual repression, protest may take the form of obscenity and the literature that exposes this motive becomes a literature of revolt. In their works we notice that the excremental obsessions parody themselves and deny all love. In the game of parody as in the act of obscenity, antilanguage rules.

The literature of the Absurd denies the old principles of causality, psychological analysis and symbolic relations. It presents characters convinced of universal irrelevance and things breaking loose of words and of connection between subjects and objects. It refutes all ideas of pre-established order. If man wants to be alone

and refuses communion with the universe, the fate is neither tragic nor comic, but absurd. This type of literature develops a new attitude challenging the assumptions of our civilization and also the ancient excellence of literary discourse. Samuel Beckett is a master of the avant-garde. He lives in "a universe where love has been frozen, then, an insidiously plausible universe, a universe that bubbles up into invisible grotesques and a universe that its creator did not happen upon until relatively later in life, after he was forty" (Kenner 16). For him, art is not art if it is not taken away from impossibility. Words can only demonstrate their emptiness. Certainty in knowledge is no longer possible. Religion and metaphysics have lost their traditional authority. Human relations are at bottom cruel. Therefore, love is a disguise of power and power is a disguise of solitude. Matter that undergoes decay remains alien to mind giving no chance for union between the two. But human consciousness is capable of reflecting upon itself and entertaining its own end. Thus literature becomes the inaudible game of a solipsist and it tends to contract into silence or towards an entropic state. Yet his silence, despite its grim satiric note, has something in common with the silence of holy men who after knowing pain and suffering, reach for a peace beyond human understanding.

"Beckett's view of life is basically a religious one: it is the view of a man who seeks some meaning beyond the trivial happenings of everyday life, a purpose beyond the physical needs of a specific time and place" (Pronko 54). Beckett's dramatic expression of some of the basic human philosophical problems are viewed against the background of the Biblical tenets and dogmas. Theatre of the Absurd and Beckett's premier position among the Absurdist, "Beckett's Vision of Life and Art", on his vision of life and art, the shaping of which has been the result of various influences. His early upbringing, education, influence of philosophers and writers like Descartes, Camus, Sartre, Proust, Hegel, Schopenhauer, Nietzsche, various literary moments, religion, society and art have contributed to his Absurdist view which is the hallmark of his vision. His pessimism, cynicism and his morbid despair are discussed in depth. "Beckett as an Avant-garde: His Plots and Characters in Absurdity" concentrates on the salient features of Beckett as an Avant-garde playwright. His plots and characters demonstrate how they differ from those of the conventional plays and appeal to a particular section of people that embrace the tramp, the homeless outcast, the crippled and the deranged. The rejection of the sequential plot, disability, pathos and transistorizes of human life are analyzed. The absurd elements in the plays are studied against the background of the Bible to substantiate that there is a religious aspect to Beckett's Absurdism. "The Motif of Time in the Plays of Beckett", aims at the discussion of the idea of Time developed in the plays. The linear and the static qualities of Time are analyzed with their impact on

human beings. "Biblical Imagery and Echoes in the Plays of Beckett", proposes to give a detailed picture of religious imagery and litotes in the plays.

Beckett's intent to lean onto Biblical characters, stories and situations for cross-references is examined and how he has succeeded in creating a situation of humorous irreverence by irony, satire, paradox and sarcasm, also will be subjected to detailed study. Absurdist drama creates an environment where people are isolated, clown-like characters blundering their way through life because they don't know what else to do. Oftentimes, characters stay together simply because they are afraid to be alone in such an incomprehensible world. Despite this negativity, however, absurdism is not completely nihilistic. Therefore, the goal of absurdist drama is not solely to depress audiences with negativity, but an attempt to bring them closer to reality and help them understand their own "meaning" in life, whatever that may be. Samuel Beckett's understanding of this philosophy best characterizes how we should perceive our existence as he says, "Nothing is more real than nothing."

The dramatist who best reveals this process of evolution is Samuel Beckett. Beckett's most popular absurdist play, *Waiting For Godot*, is one of the first examples critics point to when talking about the Theatre of the Absurd. Written and first performed in French in 1954, *Godot* had an enormous impact on theatergoers due to its strange and new conventions. Consisting of an essentially barren set, with the exception of a virtually leafless tree in the background, clown-like tramps, and highly symbolic language, *Godot* challenges its audience to question all of the old rules and to try to make sense of a world that is incomprehensible. At the heart of the play is the theme of "coping" and "getting through the day" so that when tomorrow comes we can have the strength to continue. As much as Beckett sought to minimize theatre it was not downsized so much as to be incoherent. The presence of the barren trees and a bench neither denotes time nor place. Without a specific setting the audience is forced to put the play into their own context. When people have to choose meaning, calling upon memory, past experience, attitude, and social situation then theatre takes shape differently for each person and makes each performance unique to each person while realism offers little room for outside interpretation. One of Samuel Beckett's other main absurdist plays, *Endgame*, carries on this same kind of thinking but is much more tragic and serious in its metaphor for death than *Godot*. Like *Godot*, there is no apparent action in the play. Hamm and Clov, the two main figures, are even more isolated than Vladimir and Estragon. Confined to a small, bare room, the blind and disabled Hamm postulates on the subjects of life and death, while interacting with and depending on his servant / son Clov to fill in meaning where there appears to be a void. Resembling Estragon and Vladimir are Hamm's parents Name and Nell, who are confined to trash bins at

the front left of the stage. They, like the two tramps, exchange memories of a once coherent world and spend their time eating pap and biscuits. However, unlike *Godot*, *Endgame* is not absolutely cyclical. Instead, it emphasizes only one cycle and works its way toward some kind of ending, or in other words, has the vague feeling of a finale. Even though death does not come at the end of *Endgame*, there is a strong sense that it is nearby and the waiting will not be as long, as suggested by the chess-like title. The Bare set that contains the action of *Endgame* could be, once again, anywhere and nowhere.

However, it is strongly suggested within the text that this set could be the inside of the human mind. The parents, confined to trash bins, invokes the image of the mind even further by making the bins symbolic of memory and challenging the audience to change their view of where people belong because most people do not hang out in trash cans. The almost bare set that is characteristic of Beckett's work, thus allowing him to postulate a question while offering no answer or attempt at resolution, confounds and disarms the theatre going community. Following *Endgame* and *Waiting for Godot*, Beckett continued his minimalism of set and language with plays like *Krapps last tape*, *Happy Days*, and *That Time*. *That Time* is a short play (about eight pages) by Samuel Beckett in which the only thing seen on stage is a face and the only things heard are three voices. The face represents the listener while the voices are not apparent on stage. The voices, A, B, and C, alternate throughout the play with only two pauses. The distinctions between voices are not always clear because some of the text is the same and some images are common among them, such as a stone or slab which the speaker sits upon or remembers sitting upon. The voices could represent the same person at different points in his / her life.

The text of the play is difficult to read and understand due to the style in which it was written and the organization, and similarly, the end does not seem to really conclude the play: the eyes open after the voices stop, and 5 seconds later, the face smiles. The listener's face in *That Time* is 10 feet above the stage level off center... [With] long flaring white hair as if seen from above outspread (Beckett 228). Only the face of this person is seen, and with the hair spread out as it is, it sounds as if the audience is looking down upon the man covered up in bed. The rest of the stage is left a dark void, which causes the audience's attention to be drawn to the face, but the face is off center, showing that it, although the only tangible character, should not be the focus of attention. The conventions of realism and absurdist modern theatre were very different and quite opposite. The two movements had different theories and different outlooks on life making the choices on stage drastically opposed and thusly giving the audience a whole new experience.

Conclusion:

Beckett by his attack and assault on God and religion has succeeded in formulating his philosophy of Absurdity, still with a religious dimension. Without the sense of catharsis, resolution, linear time, or plot, all of which are inherent mechanisms within realism, absurd theatre challenges and puts the audience into a new frame of mind. The audience is not given an illusion to observe and forget but an experience that challenges every single person differently based on background and frame of reference to life. While the set is only the physical space that the play actually occurs in, the images in realism were meant to make theatre more like real life while the minimalism of absurdity placed the audience everywhere and nowhere and allowed for less of a story and more of a question about our lives and relationship to the world.

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ETHICAL RESEARCHES UNDERTAKEN ON 'TRADITIONAL DANCE AND E- LEARNING' (TO HELP THE PRESENT SITUATION OF COVID-19)

- **Dr.Chethana Radhakrishna.P.M.**

Bharatanatyam, Faculty

KSGH University / GAOFA, Mysore, Karnataka (India)

As the whole world is experiencing the troubles caused by covid 19, artists and art practitioners are facing a problem where they aren't able to follow the traditional guru shishya education. Social distancing has put the guru and the students' apart .Indian Classical Dance education has experienced numerous changes in content and identity through its history. Indian Classical Dances have moved from gurukula system to institutional learning and then to the universities. Art Educators are always debating on how to best educate students. Dance as an activity can contribute significantly to the overall growth and development of students in the physical, intellectual, aesthetic, cultural, emotional, and social spheres.

There are two major goals in today's educational dance programmes. The first is that the selected activities should meet their needs and the second is that the activities should be well designed and taught in a positive way so that students develop positive attitudes towards lifelong-activities. Evidence has suggested that "successful instruction in educational dance involves the teacher and the students actively engaged together in the process and culmination of a true dance experience".

In a culturally rich educational curriculum both spontaneous and formal dances should be included in the effort to meet students' needs. Indian Classical dances, like other subjects, have its own content and forms that are studied, applied, and understood as part of a total education for life. In addition to contributing to a healthy lifestyle, dance is a 'language' with which to communicate emotions and ideas. Like vernacular and literacy language, dance embodies the human imagination, records our achievements, and distinguishes us as human beings.

Dance appears in several forms - folk, creative, square, creative movement, rhythm, and line forms. It has been observed that dance education programmes provide opportunities to students for the development of critical thinking and analytical skills, cooperation and teamwork, self-expression and self-esteem, organisation and problem solving, cultural literacy, and communicating emotions through movement.

In present situation it is inevitable for dancers to make new technologies meet their needs hence making the technology to support the traditional learning goals but also to provide new learning tools for the students. Additional means, like interactive media, are available for teachers to accommodate different learning styles and paces. New media provide new ways of learning that motivate students and help them do research on their own. Internet in particular, gives easier access to information for

students with special needs and more opportunities to collaborate with peers for common research or production goals.

New learning tools, such as the Internet's network of library catalogues, campus information systems, directories, databases, archives, and other interactive media technology provide efficient, exploratory ways to research the contributions of dancers and choreographers, dance history, trends, and styles. Students are provided with valuable, new creative tools, such as film, video and sound equipment, which enhance learning by viewing documented performances of a dance in two or three dimensions, enabling them to study difficult movements in slow motion and in different perspectives and clarify steps with complex alternatives, and also produce their own choreographic sequence. Students can also use new technologies to communicate with dance teachers and students around the world in online discussion groups, bulletin boards, and e-mail. In addition to these, students have a new way to document and assess their learning, keeping computer journals and learning how to scan representations of their performances.

The study of the effectiveness of the use of technology in the teaching of dance movements has recently attracted the researchers' interest to a great extent. Furthermore, many researchers are experimenting on the development and application of visual teaching tools, digital multimedia and virtual learning environments for the teaching of motor skills; It is argued that the proposed multimedia learning environments combining electronically supported image, sound, text and graphics with live performances, provide opportunities for personalized instruction, cooperation, feedback and creative interaction between the medium and the user. Their text may be in a written form (i.e. text on a computer screen) or in an audio form (i.e. narration), while their images may be static (i.e. photographs, graphs, symbols or maps) or dynamic (i.e. video, interactive depictions, animation).

Interactive multimedia in particular is one of the most important applications of technology in computer assisted instruction. It is one of the most accessible technological innovations, which does not require expert knowledge in computer programming. Interactive multimedia involve all the afore mentioned elements (i.e. text, image, sound, Graphics, etc.) all included in a learning environment where creative action and inquiry have the primary role,

so that the student can affect his/her own learning stages and determine those that fit to his/her learning style.

However, in those cases where the researchers include in the teaching practice their innovations, it turns out that their impact on the students' motor skills and performance is either nonexistent or moderate compared with the traditional teaching methods. Because in traditional gurukul system, a student had to stay with a Guru for many years not only to learn the art form but also to inculcate the discipline and other lifeskills. In the Institutional education, students can have direct interaction with the Guru, where the students respect and serve the guru with utmost devotion and gratitude. The teaching practice proves that technology can offer opportunities for personalized instruction, cooperation, communication and feedback as far as it is used with a focus on the improvement of instruction and the promotion of human movement and not its replacement. With this axiom in mind, the aim of the present research is the analytical and critical presentation of the researches focusing on the application of technology on movement education with emphasis on physical and dance education.

Starting from physical education, researches of the last ten years that have incorporated technological applications in the teaching of motor skills are reviewed and their impact on motor performance is comparatively discussed. The review continues with relevant researches from dance education, putting forward subjects like dance choreography, dance multimedia and distance education in the teaching of dance.

Through the comparative study and critical evaluation of this literature, the designing and constituting principles that should govern the teaching of motor skills with multimedia are revealed, so that these applications could be used for the promotion of each curriculum's learning goals. The connection between dance and technology has started by the time dance teachers and researchers used videos to record, interpret, analyze and save dances or dance choreographies. However, the research relative with the influence of technology on dance education (taking dance both as a motor skill and as a social and/or cultural work of art) is still at the beginning. According to Calvert, Wilke, Ryman, and Fox (2005), dance is possibly the only branch of education which was late to adopt technology's applications. The same authors attribute this fact to two reasons: a) the unwillingness of dancers and dance choreographers to let any media stand between them and their live kinaesthetic experience and b) the low marketability of this branch, due to which the newly devised technological applications delay to develop and co-opt in the market place.

However, today the dance multimedia applications are many and extremely innovative. Particularly, digital technology is used since 1968 from choreographers and researchers in choreography teaching and composition while lately the experts' interest turns to the use of internet

for the merging of the choreographic design with virtual environments.

Furthermore, interactive multimedia are one of the most important and multidimensional applications of technology on the teaching of dance skills and styles. CD-ROMs for the teaching of dance form and improvisation, for the presentation, preservation and access to interactive material relative with the life and productions of important choreographers of the previous century for the comparative study of traditional dances, for the teaching of dance notation are some examples of the most representative dance educational/technological multimedia productions.

During the last decade another subject matter of interest for dance researchers is the use of teleconference, distance education and the internet for the teaching of dance. Modern societies look for flexible educational methods and practices that could satisfy the need for lifelong learning (Giosos, Mavroidis, & Koutsouba, 2008). Distance education through internet is a contemporary teaching method, a basic advantage of which is the broadening of educational communities through the breaking of the natural, social and political limits of the class. The application of this method on the teaching of dance, even though not so common as in other educational items, seems to be in a constant progress, with a focus on university education. Many educational institutions/researchers develop internet learning management systems for the teaching of dance. The latter consist of a collection of software teaching tools organized in units which provide all the necessary media for lesson planning and presentation, for synchronous or asynchronous communication between teachers and students, for performance assessment and lesson administration.

However, as in physical education, the majority of the published research projects that concentrate on the use of ICT (Internet Computer Technology) in the teaching of dance, focus either on the development of software or on the design of interactive learning platforms without assessing their influence on dance performance in real time. In those few cases that the characteristics of these applications are evaluated, the evaluation is mainly qualitative (questionnaires or interviews) and rarely is accompanied by quantitative data. The teachers and students involved in these projects, although sceptical about the "invasion" of animation figures and digital elements in their kinaesthetic interaction and communication, seem to be enthusiastic about the opportunities that ICT offer for personalized instruction. Still, the teacher's role and impact on lesson planning and instruction is judged by all as determinant for the students' successful performance and in no way replaceable by technology.

The predominant research finding of the present review is that although contemporary technological media are substantially advanced and innovative, they have not been incorporated in the classroom everyday learning practice yet. Factors like the difficulties that educators come up with during their attempts to familiarize with new technologies so that they can integrate them in their lessons, the high cost of buying and installing new software together with its supporting systems, the limited access that a large percentage of the student population has to new technologies, the educational community's fears about the safety of the use of such media, as well as the anxiety by the part of some teachers that this kind of instruction will discourage students from actively engaging and bodily practicing and experiencing the motor skills they are taught, are certainly inhibitory. Still, more and more students seem to be enthusiastic and motivated by these new teaching methods, choosing to be engaged with them against the more traditional ones. Another finding is that researchers seem to focus on the numbering of the learning results of each intervention, without checking and testing the cognitive processes and demands of the technologically supported instruction. Moreover, the evaluation of the newly suggested methods

is confined either to the interpretive assessment of questionnaires and interviews, or to the comparisons between one medium and another. How these media could be designed so as to promote the teaching and learning of motor skills, regardless of the educational environment they are used, remains still an unsearched field.

Nowadays, more and more researchers are suggesting a "holistic approach" for the teaching of motor skills; an approach that would equally involve motor and cognitive parameters, something that the traditional direct teaching methods does not seem to support. The media that technology can provide teachers and students with should be treated as tools for the facilitation and improvement of their work and not as substitutes of motor/dance performance. The use of technology in education should not be encountered as an end in itself, since technology is not a new modernized pedagogy.

In present situation of social distancing due to covid 19, all these researches undertaken on e learning are inevitable for dancers. The dancers and dance choreographers should inevitably come out of their unwillingness to let any media stand between them and their live kinaesthetic experience.



UNDERSTANDING DRAMATIC CONTENT IS AN ART

- Dr. Birju Shyam
Hyderabad.

Understanding a play is an art, in the area of a theatre there are different definition of interaction take place to fix a long way of dramatic interpretation in a box of imagination power, most of the people understand the play is an art form but for them having a different intention on the play back ground were presented by actor. The quality of the play which they keep on touching by the noble of creativity in dramatics. They keep on understanding of the real character into the different prospective, the way of defining a play is totally depend on the viewers which is mostly important object in the auditorium. The main basic format of watching a play to known the direction in subsequently for such other play-write is to be recognition of the ideal brain behind the characters appear is one part of the intellectual.

*Strasberg wrote, "The two areas of discovery that were of primary importance in my work at the Actors Studio and in my private classes were improvisation and affective memory. It is finally by using these techniques that the actor can express the appropriate emotions demanded of the character. Strasberg demanded great discipline of his actors, as well as great depths of psychological truthfulness."*¹

Sometime the participation of the audience is 100% involvement by that context of view, so the spectator has been received the main idea of the writer in point of view in which, the most significant event take place were there in such possibilities of understand the actor's, and director's involvement cover from one side, but what kind of the real performance is when they keep possibilities where they take place on the play- ground, and some time the director and actor play's the main role in the making of the play in the form of the special kind of interest and intensity of the playground of a plot and characters in the hands of the writer, therefore the condition of the play is better than to understand without dialogue.

The script writer is involved in the context of intellectual dramatic performance, in view of the audience in which may attaching the following ideas to the individual player's psychology and to get feedback from them is one variable of understanding it and the personal intellectual, and entering an actor possibilities in play is accurse in the brand of performance quality in actors of intellectual movement of arising in different direction and the creative role of inter-dependence characters pushes into the play to understand it.

The creative arena in a play is an object of an actor and subject matter of the role in which the dissimilarity of the character they found in that play, the logical matter of the subject in the plot is real, and creates

a content in a subject in which means of being an observation of the audience is some sort of variation happen. The actor creates through the method acting diverse the feature of narrative of a play in connection with the interdependency of physical movement and expression of an actor were creates to understanding a play. The ability to create a play is one sort of determination to maintain the logical integrity of narrative, and there is possibility in objection to make a long lead on intersection of the characters. One of this process is predicted in all the logical intention one by one. The role of connectivity of the characters to lead and speed of specific interaction on dialogue one at the some point of view the story teller is one who side of indication to the participants in which is gives very impact on the subject matter in an internal quality of play is improve.

A writer is one who creates the acting in the actor in a play. The role of an actor were perform in the play is an extraordinary responsible to make a logical integrity to put in characters and obey dialogue in narrative. The intersection of lead on the characters were the actor discriminate. So in such a case, the narrative process is predicated on the logical intention of an actor while playing the role. The connectivity of an actor in the role to make speed in a particular interaction were created at a certain point in time. In that case of study indication the subject, this is the most impactful and understanding a play in measurement and creates the length and depth of the actor's philosophy.

*The human being who acts is the human being who live. That is a terrifying circumstance. Essentially, the actor acts a fiction, a dream; in life, the stimuli to which we respond are always real. The actor must constantly respond to stimuli that are imaginary. And yet this must happen not only just as it happens in life, but actually more fully and more expressively*²

By a deep thought of a writer, created a subject matter of a writer is a part of a series in scripted and the stories that lead to a backdrop of primitive measurement on the play. One of the greatest modest of the spectator's interest has not only been created, but also by the way in which the actor is a possible but also in different changeover movements and expressions. Therefore, there is more impact on the dialogues in the play, such as the kind of interdependencies that characterize the basic interest in the public response to theatrical presentation.

The vision of the purpose to watch a play is more visibility to make a good humor in touch of heart is in indicative sense of release in to make a good response in which one sort of creative interest of a character were take place. By the interaction of a character is more possibility

in dramatics not only the causal inter formation of ideas in the plot but also a story. The audience looks of the main dealing of the plot to get known the basic need of performance to handle the possible ideas to maintain the long deal in action to get in the possibilities in theatrical performance, the close way of narrative special look on the stage a script writer who unlike range of context to make a determination of logical thinking and to look into goodness to understand the play.

Meanwhile to reform the real ideas of a story, is were pleased on the stage by the actors to make in touch of specified aspect in depth of the content on specified idea in a story to followed and get it up on the spot outlook and concentration on the audience in which, were actors interpretation to maintain the specified idea on the plot at time of performance. In other hand the content of a play is began to consider the interfaced in acting to optional the case of study in a play on the real formative kind of intensity with a deep thought in the real characters were revealed in such a result, to make an objectivity of a play, the actor creates a necessity performance to deal an idea in dialogue and to control its kind of narrative to understanding the play which is more impact on the audience.

The social values of the paly in audience to look after and to spread cultural values to integrate in the mind of the audience, the writer and actors and directors are follow such a kind of witness in truth of vision and the dealing on the containing to be prepared to maintained the values to look in the performance. The play is consisted to make in changing the audiences view by psychological intensity and to apply the more closeness towards the maintaining a character in decent ability to catches up the play regulation of the theatrical background and the casual response to understanding a play.

In the context of a plot to understanding a play, the participant must maintained the possibility of interaction to move close towards the character and to modify the character. After gain some sort of interest, the viewer gives the feedback, were the actor do acting by the dramatically consideration of the real character to maintained the reality in some case, on the following play. The writer made a graph in the mind of an audiences and fixed the match to deal in an internal story and the quality of the theatrical performance on the cultural dealing to get understanding a play is an art.

Therefore the following run-through the logical thought of the certain text which is prepare the logical dealing in performance. A close acting dimension formula in the preparation of a play is to be obtaining good result on the particular character to magnificent the imagination of real means to get understanding a play. Understanding a scope of a play in all the preoperational factors of the script which is deal in all the creative methodology of an art, where to interact with the internal felling of an actor on the comprehensive emotional with in the role of

communication by the audience were it gets to understand a play into the close manner. The actor's attitude; which is creating an internal acting method on the stage where is try to get in the ideal feelings of an audiences in a frame to face the natural tendency of emotions. On the subject matter to show the real dramatic values in the performance, the characterization of an actor enter in the plot to make inseparable characters in form of a real character and creating a logical tendency to look in it. In which the reality show in life it starts after to obey the logical internal acting method in a play, then only the audience try to involve in a play to understand.

In the process of the play the dramatic elements work into the different direction in an actor that creates the amazing visuals on the stage, in its possibility of recognition the ability and identification of the characters demands in which, where they spread over the plot and deal into the different shades are take place in the location, were is conscious and subconscious attached with mind-set-up to maintain the quality to get understanding the play to a common man and while listening or watching a play. Though the aspirational identity in the resonation act of the different characters to lead in to the different direction one of the basic conceptualization to attributed the glow of energy to make a thought of look into the differentiation in direction to made a sort of curable format, not only in line of script were to be honored but also a convenient result by the audience which is more effective in to the collaboration acting feedback of the characterization in different situations where is released. In this way the casual way of work on the script is mixed up to gain the human psychology through the different characters, which is more influence on the theatrical market such a kind of situation where arisen to made a specific idea to lead the actors consideration.

The impact of the valuable information of the script in which, the means of written by various authors to spread the good message to understanding in the play and is more require to them into the various acting methods of characters take place in their day to day life its common in human , this is happen only in theatrical. The writer's reality in the script which is based on the formative ideas in connection of real thoughts, and given life to an actor in a new theatrical. This activity creates in a play-out and play-in process in which is developed the real quality in acting and direction. In theatrical mode the various kind of information and interaction following by the narrative of script methodology, were acting taken place by natural and unnatural or logical or illogical, through representing the characters in a different dimensions in the show and keep the audience to fall in the drama, this is a sort of trick to understanding a play.

The basic concept of legal attitude behind the actor and director creation which is more effective compare to the external thought of internal designed, were the actor's the mind control the acting area in which its

creating a logical thing of greatness to fix the beautiful images on the legendary expressions and integrates things positive behind the scenes which is more eligible to watch the play by the audiences and the same time, it has been helps to understanding a play. And in one way of the other hand in theatrical practice the causality acting of the play is specified in dialogue to understand deal into the various conditional acting to attract the audience and to forward the subject matters were happening and arising the scenes one after another the various changes taken place acting style on the stage, which are explain in details and the different scenes following idea about the real facts of the play were generate in an subsequent manner the positive thinking starts automatically in minds of the audience to get the understand play in details.

The situation in a play is lead to story a part which is more effective in to the process of characterization. Therefore the audience are recognized the feeling into the magnificent identity of the narrative the story filled up to formal duty to get main result of the play, to make a specified idea to captures the real feeling and emotional drama of the actors on the director preparation. For such a kind of theatrical atmosphere and logical thinking is very active formula in theatrical process of making a play, in connection with legal ideas of a play were possibilities one after the other acting quality presentation by an actor is very broadly accumulated to made into the number of changes to creative thinking in the individual characters, so there are one at the same time to maintain script balance to decorated the ideal features of the play production. The author who write the play and put games in it as per the logical thinking in all the characters which is created on the stage. To calculate and maintain dramatic ability among all the actors and other crew those have been supporting the individual participation in the play in the same outlook the audience will get motivation to understanding a play. The actors chemistry workouts while in the emotional dealing with the co-actor were produced coordination and cooperation in an artist's way, in the length of preparation in a play were specification and description the dialogue is above to lead in activities to define architect values count in art form and writer decided the things for the audience to known the play on the social bases which is more cultivate in culture and tradition, so in the aspirational formula were have been put in the minds of the audience to get understanding a play.

Thus the percentage of the audience response is always high in some places; in some places the writer received improper dimensional flaw in the play, the huge concentration is require to understand a play were conscious and subconscious is involve to integrate the interest into the minds of the audience, while watching the play and the writer keep attention on the character and concentration on the story. If audience mind take diversion from the play, were the entire concept is may be loss. The following narrative of the story with the

subconscious is more intellectual part the audiences over all the subject matter on the content where is the actor shows more preference the in acting intensity to move up, which gives the more impact on the scene to be attracted by the audience, those who are interested into this category they enjoy the play and they start to critics doing. So in such a critical situation the actor and director and writer show interest toward audience and nothing to achieve rank of melancholy in the play.

In means of where once a play develop a line and at the same time, abbreviation of the script idea is in the plot start to create an intensity in acting area, which is more require to form the intentness of perform to consider the long way in theatrical, however, if in the night dream so, the particular presentation in play were divert and they become the dream merchant as usually and it shows the amazing outlook in the play at night and involvement with more dramatic prosperity, if the performer cooperate and enthusiastic towards an ideas, to insert the logical thinking for more betterment in exist play, in this regard the audience get to understand the natural feeling of the production values.

If so happen, to create a play by the narrative with conscious and subconscious is more effective rather than to create a sort of understanding between the two things, what is right and what is wrong in dramatic, the interpretation of a play in manner of the actor's ability to keep the higher thought of interest is more towards performance in psyche and compare to the interest in mind and heart of an audience to controlling the theatrical atmosphere is use on the range of super control were take place in to the minds of the audience by watching a play. The theatrical ideology is worked for the person who is more enthusiastic towards the amazing of the acrobatic mind set, the scenery of the logic in dialogue which is it shows more credibility were appear in it, and measure to look on it separated deal to participate the long way trend to give the satisfaction and to that proper consent theatrical outlook which is not only the feedback of the indeed the story teller but also the perceptual idea which is more impact rather than who is reposing the play in that location, and one at the same time performance as well as observer in some point of view in time place and action is take place in the mind of an audience.

Therefore the dramatic philosophy is admired to every kind of movement in actor which is one kind of preparation would build in the actors and follows the some story writer and play director, who have been involve in different trends of culture and traditional backgrounds which are more on the minds. The audience are utilizing the motivational accordance facility while watching or listening a play. An Acting make a part of challenge to make a real point of view to look the great style in dream to mention the whole rules and regulation into it, to make the better chance of the gain in direction of a outlook in its performance and preference to motivate the performer, to

established the single line intensity for appreciation and creating a mode of consciousness in the performance and understanding the logical thinking of an audiences in there, and more pleasure and the formative of interaction in play to generate a sort of intimacy of the character which is reaching and for to implement and integrate different sort of thought in an authenticity in the dramatically behavior of an actor is more elaborate in theatre performance to access globally in the minds of the audience were by watching a play. Hence the audience could understand their life through a play in an educational point of view.

Although the actor can do things in life quite easily, when he has to do the same thing on the stage under fictitious conditions, he has difficulty because he is not equipped as a human being merely to play act at imitating life. He must somehow believe. He must somehow be able to convince himself of the rightness of what he is doing in order to do things fully on the stage.³

So far the clarity in understanding a play is more impact on the minds of the audience is deserve to protect the social obligation into the society deals with the various kinds issues and problems and distress of mind into the typical mind set of the people where they are live together, with the different attitudes and longitudinal appliance of a resource to protect the heeling of their mind to get the feedback of controlled mind with all various types of relative subjects in which more involve in the society people were projected. This is way where the mind of the audience is very the special deal all way where link with the different concept where in intergrade in the mind of the people where they condemn the logical thinking of mind set into the different issues of the society where the folders are taken place in the different plans of the humanity to rule out the nation and national integrity to take a length of interception of theatrical out feet and outlook of the logical intensity to create a deal with political and economic broad brand of necessities which is more corporate into the theatrical objectivity as well as the interference to create the more appreciation things to get it done one after the other feedback to gain is measure of drama into the logical deal out, where they kept in more preference point of thoughts in the script. a story creates into the more logical identity to put in a great thought, and created interest in dialogues where among the audience to look in it once again, at the same law of action were taken place to explain the depths a story to an audiences in the details, due to this preparation the art of understanding a play is appears into the minds of the audience once again.

Objectives:

1. Challenge in acting is even more so in theatrical activities not familiar with the character which is you are watching and audience are watching in their point of view they have a script to follow and the script guide in that process they keep in additional script, help them a lot and director and other members of theatrical could

help and start the feel in it, to understanding a play. That will give you a better sense of whom to create an interest in to the play understanding which take place on the stage.

2. By keep interest on stage play and due to understanding a play thoroughly and creating the interest and analyzing the script of the play and interpreting to a creating a back story and you are ready to start understating the play which is taken place on the stage.
3. By understanding a play the audience mind goes the different direction in the context of sense of the subject matter into the different characters. The total attention of the script given information to the characters where would the audience keep in mind to better understating. The viewers gets a lot of inspiration and information from about the characterization in a play and dialogues which gives more educational feedback to the audience to understand a play.
4. Improvement in the self exercises beats are changes in tone, language, or tactics. Like most of things in theatrical the audience should understanding the character, beats are up to interpretation and influence on you. You may interpret changes one way, while your processing in theatrical sees them another way. Remember that your analysis can change our mind throughout the process of the play.
5. Using a dramatic symbol to mark a character in your mind about the play and beats a way to use forward and slashes between words and sentences in the dialogue take a place on stage, while watching the play and into the real life character interact with the conscious and subconscious mind at the result, the audience get influenced by the treatment of the characterization on the spot during the time an audience educated themselves in this practical presentation.
6. The mind start marking a play on the words and sentences and analyses each line for the subtext, or the meaning behind the spoken words. Ultimately the viewer get understanding the play very easy. And subtext is conveyed the language to understand the story and start generates thinking into the minds of the audiences.
7. The objective of the script and each scene is super objective in the play. In addition to the scenes and closeness were dealing and a sort of interest where created in the characters which is appear in the mind of the viewer in this way. Making a complicated attitude in positive thinking were start by watching and listening or reading a play; the conscious and subconscious mind would take place while watching in active mind setting on the play would have been existence in dream out and fade in to understand it, when day out the dream comes

true in vision. This sort of feedback will get to the audience.

8. After you got and entered in the play and thinking about the character's main objective in the play and what did they seek to accomplish? Were they successful? Once you have unwavering what your idea wants, look at how they go about getting it in play. Do they say what they want? Do they direct it concluded actions? Is it a secret? You don't need to answer the questions, in any particular way, but you should be able to discuss the different characters of the play and keep desires needs and tactics throughout the play.
9. To get understating a play different thinking would have been generated in mind of audience. What is the character's height, weight, skin complexion, and hair color? What do they think of these things? For example: In your mind the character might be a tall, skinny, white and dark brown hair who feels in self-conscious about different views. Does the character have any quirks or mannerisms? Like some have a habit of shaking legs and hands into the different styles when he is nervous and movement quick, slow, intense, or smooth and might have a quick jerky way of moving that shows his energy and anxiety; thereafter the audience keep knowledge about the play and behind the logic of a play and to get understanding more in details.
10. In the growth of dramatic creativeness is generated into the minds of the audience and physical appearance shows in the vision they may change or stay the same depending on the dramatic psychology and design different types of changes in feelings and chooses the right direction and make to understanding it. If changes aren't being made, use what is in the script

to create a physical image in visualization even if this not what you look like and ask yourself formulate your image through sense of understanding a play with an artistic mode. This would lead and integrated in the minds of the audience automatically and teach us how to understanding a play in a theatrical mode.

Thus the theatrical personality use a technic for an acting to bring a character in life, since they may involve in playing a method acting is quite different from their own vision. It may help you to use acting techniques. Therefore, make your portrayal look more realistic. There are many methods in a play system to use by an actors and audience today. So, the greatest worldwide player who got the knowledge to understand a play in a different methods, with an art form. Most of the eminent theatrical personalities like Stanislavski, Stella Adler, and Lee Strasberg are used just a few of the common techniques they had been followed. Today, an audience were following the theatrical technics, to adopting a play she or he would be understanding better, even though theatre for all.

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KONNAKKOL: RHYTHM COGNITION THROUGH VOCAL PERCUSSION IN SOUTH INDIAN KARNATIC MUSIC

- Mannarkoil J Balaji

Chennai.

("Your sacred art is our inspiration. The Glory of your music will bring new life to a dead world" – Hovhaness, Western Music Composer)

[Keywords: Mridangam, Rhythm language of South India, Solkattu, Konnakol, Percussion Syllable language, South Indian Percussion, Tala, Laya, Mridhangam, rhythmic language]

Introduction: Konnakol, the art of vocal percussion, has its roots from the Southern part of India and it is being primarily used as a memory tool to enhance learning, execution and retention of rhythmic syllables. It is called the language of rhythm, made up of mnemonic and meaningless syllable sounds that function as a guide to understand various South India's percussion syllables used while learning percussion instruments like Mridangam, Ghatam, Tavil, Khanjira and Morsing. The art of reciting rhythmic syllables through voice forms the core of learning and Solkattu is the means by which this art form emerges. Solkattus are also called Jatis. The meaning of the word Solkattu is "Syllables bound together" or "building blocks of rhythmic syllables". We can understand these blocks of rhythmic syllables as rhythmic phrases also. So, konnakol is an art as well as an extensive pedagogic tool. Reciting Solkattu as part of a concert is called "Konakkol Recitation", but I will be using the word Konnakol in the sense of reciting jatis through the medium of voice. Teaching Indian arts happens through oral traditions and the student is required to learn, memorise, practice repeatedly and retain them for retrieval later. Right from learning the Vedas the tradition has been largely oral than written. The Guru recites a sentence once and the student repeats the same twice with accents that a Guru indicates through gestures of high, medium and low notes. Entire Vedas have been retained for thousands of years only through oral traditions and sustained continuation. All the art forms have their roots in the Vedas and hence they have also been transmitted through oral form through generations.

Konnakol has a rich pedagogical implication as it is a highly logical and scientific tool. This system is widely used to teach rhythmic phrasing and also perfect the various rhythmic aspects including steadiness of rendering Talas. South Indian percussion tradition explores great subtleties and nuances and it leaves no stone unturned with what the universe offers us in terms of the possible numeric calculations existing within the realm of its aesthetic musical paradigm. Tala forms the base of rhythmic explorations and konnakol forms its medium to

express the time in its totality as well as in parts, called subdivisions. Konnakol goes beyond just a pedagogical tool but also serves as a tool to devise new phrases and different combinations of various cadential forms like Arudi, Mora and Kuraippu. Konnakol precedes any learning and performance aspects of South Indian Percussion.

Thus the art of Konnakol is learnt through "sol" or syllable and building such syllables into phrases is called "Solkattu".

Creative Process:

Basically, rhythm is a number game and if anyone says it is beyond numbers and it is more musical aesthetics then they are trying to fool around without even the basic knowledge of how the system works. There is a process of organising rhythmic explorations in the following method through a creative model propounded by the author way back in 1995 which is closest to Wallis' model. Both models are given below:

Wallis' model gives the following steps which is closer to this author's rhythm creation model:

- 1) Preparation
- 2) Incubation
- 3) Illumination
- 4) Verification

With specific reference to Carnatic rhythm the following logic¹¹ can be applied:

- 1) Mathematics – Process of Preparation
- 2) Syllable Substitution - Incubation
- 3) Cognizable combinations - Illumination
- 4) Artistic Interpretation – Verification

At the foundation level for any rhythmic exploration, numbers find a way all through. Everything is somehow connected to some number and they are represented in a different way through convergent and divergent thinking processes¹². Every artiste goes through this thinking process and if one asks them they will say that they first think of an idea as some number or numbers either 112 Maatra korvai or 192 maatra korvai and so on and so forth. Hence, first to come are the numbers which all of us should not ignore and they must be internalized with mnemonics. The numbers and the mnemonic representations are given below. They are indicative and not exhaustive.

- 1 - Tha
- 2 - Tha ka, Ki ta
- 3 - Tha ki ta, Tha dhi mi, tha jo nu,
- 4 - Tha ka dhi mi, tha ka jonu, ki ta tha ka, tha ri ki ta
- 5 - Tha dhi gi Na Thom, tha ka tha ki ta

¹¹ These four steps were formed by this author in 1995.

¹² The psychologist [J.P. Guilford](#) first coined the terms convergent thinking and divergent thinking in 1956.

- 6 - Tha dhi. Gi Na Thom, tha ka tha ka jo nu
 7 - Tha . Dhi . Gi Na Thom, tha ka dhi mi tha ki ta
 8 - Tha Thom. Tha dhi gi Na Thom, tha ka dhi mi tha ka jonu,
 9 - Tha. Thom. Tha dhi gi na thom
 Tha ka dhi mi tha dhi gi na thom
 10 - Tha ki ta thom. tha dhi gi na thom
 Tha ka dhi mi tha dhi . gi na thom
 Tha Ki ta tha. dhi . gi na thom

These syllable substitution forms the core of “solkattu” repertoire and they are used constantly during learning and execution. As such, Konnakkol as an accompaniment in a concert is almost extinct but exists widely and extensively as a pedagogical tool to express the rhythm language. It forms a common language for all the musicians to understand and absorb. Later on this absorption could be transported into their specific art form and can be improvised further. This way konnakkol still exists in its full form not as a performance oriented art but as an effective teaching aid.

How to develop them in a tala with these syllables would be our next question and task. The answer lies manifold and there are many approaches in which one can learn konnakkol as an art as well as an aid to understand the syllable structure for ultimate use in their respective art forms. The incumbent learns them either as a percussionist would normally learn on their instruments, by learning an instrument like Mridangam or Khanjira or learn the nuances alone from a senior percussion artiste. Most of the artistes choose the second option and learn the nuances from a senior artiste.

The next two steps of illumination and artistic expressions have been given in a suggestive way in the following section.

Kalpita Laya:

There are two forms of expressions in Karnatic Music viz., Kalpita and Kalpana. Kalpita Sangita is methodical and systematic learning acquired through a Guru and Kalpana sangita is the developed form of what has thus been learnt and expressed in an individualistic/artistic way. There are methods to reach the kalpana sangita stage and that stage is set by kalpita sangita. Based on this logic the author has coined this term “Kalpita Laya” where an artiste need not go through the rigors of a Percussion artiste, yet learn all the nuances in a systematic way through rigid process of learning and sustained practice. The mastery takes time but ultimately the efforts are not wasted. This method helps an artiste to learn the flow of laya in Karnatic music in its entirety and also provides scope for individual explorations and experience bursts of creative expressions.

Kalpita Laya process starts with exploring the numbers and also their rhythmic phrases as given earlier in this article. Memorise the mnemonics and then apply them in talas one by one in a systematic way. Leaving out the smallest numbers of 1 and 2, the kalpita laya essentially deals with numbers and their representations from 3

onwards till about 10 (Numbers higher than 10 could be added by the incumbent at a later stage by combining two or three phrases represented by these numbers to form newer expressions). The author has devised a series of exercises for these numbers and they have to be meticulously followed and rendered.

Suladi Sapta Talas and Jati Alankara:

As a first step to learning these, our Suladi Sapta Talas come to the rescue, which have a highly logical system to learn the different structures and jati constructs. They take care of most of the number series where we can explore and innovate. Especially the basic numbers from 3 to 10 and beyond have been included in Suladi system, encompassing both prime numbers and non-prime. Basically one starts doing any lesson of solkattu in three speeds. This is precisely what I have developed in what I have termed as Jati Alankara (to correspond with Swara Alankaras) which later on could be made as Jati-Gati Alankara when one learns exercises for Gati Bheda also. By replacing the syllables structure given previously in this article to the Tala Structure we can get the Jati Alankara for the 35 Talas (Sapta Talas and their Jaati variations lend us to provide 35 talas at the foundation level). I shall briefly touch upon the Tala structures and also explain how we can replace syllables on to a Tala. We can also do Trikala in them and make that as our starting point to learning konnakkol. Trikala means rendering of a set of Solkattu in three speeds in a Tala. The thumb rule is one syllable per beat is 1st Speed and 2 syllables per beat is 2nd speed and 4 syllables per beat is 3rd speed. When we learn gatis we will also come to know that 3 and 6 syllables per beat are Tisra Gati, 5 syllables per beat is Khanda Gati, 7 syllables per beat is Misra Gati and 9 syllables per beat is Sankirna Gati. Suladi Sapta Talas are 7 in numbers as given below. The structure of the Talas has also been provided for easy reference.

Dhruva -	|O||
Matya -	|O|
Rupaka -	O|
Jhampa -	|UO
Ata -	||OO
Tripata -	|OO
Eka -	|

(| = Laghu or a beat and number of finger counts based on jaati-as given below; O =Druta which is a beat or a clap and wave; U = Anudruta with only a beat or a clap) “|” – Laghu is a variable taking 3, 4, 5, 7, 9 as its varieties. This is called Jaati Variation of a Laghu based on which a Tala is identified and also the total number of beats of a tala is also decided. Laghu Jaatis are of 5 types, viz., Tisra (3), Chatusra or Chaturasra (4), Khanda (5), Misra (7) and Sankirna (9). O – Druta is a non-variable and has a structure of one clap and a wave. U – Anudruta is also a non-variable and has a structure of one clap. Laghu is shown by a beat and certain number of finger counts starting from small finger. A tisra Laghu has a total count

of 3 shown by a beat and two finger counts viz., little finger and ring finger. Beyond 5 counts the fingers extend to thumb and then back to little finger, ring finger and so on.

This, way talas are shown in a very logical and systematic way in a Suladi Sapta Tala scheme. With this scheme only we are going to use “Jati Alankara” with Trikala for all talas, to give a strong foundation to the Laya incumbent.

Trikala Jati Alankara for a few talas:

Chatusra Jaati Matya Tala – Structure - |O|. Since the words “Chatusra Jaati” has been prefixed both the laghus in this tala take 4 counts in total or in other words a beat followed by 3 finger counts. The syllable for 4 is Tha Ka

Dhi Mi and for 2 is Tha Ka. We will use short forms omitting the succeeding words in those syllables for brevity and clarity. Also, if you observe there are two laghus, in this tala. In order to avoid confusing the first one with the last one we shall use Tha Ka Jo Nu for the second Laghu. The short form for this tala would be t k d m-t k-t k j n, which is used in the following table with Trikala. Bear in mind to end the rendition with a “Tha” or “tham” after the 3rd speed is rendered to coincide with the starting point of the tala. In other words, a Tha or Thom should be rendered at the end.

	Laghu				Druta			Laghu			
First speed	T	K	D	M	T	K		T	K	J	N
2 nd speed	T k	D m	T k	T k	J n	T k		D m	T k	T k	J n
3 rd speed	Tkdm	Tk-tk	Jn-tk	Dm-tk	Tkjn	Tkdm		Tk-tk	Jn-tk	Dm-tk	Tkjn// thaam

Table 1: Simple Jati Alankara for Chatusra Jaati Matya Tala

If you had seen that in each speed the number of syllables gets doubled without increasing the relative speed of the Tala. This is the most important aspect of South Indian Rhythm where the increase of speed of Tala almost never happens except intentionally and rarely. Even in RTP the

speed of the Tala is increased in a logical way that of doubling the speed of the tala corresponding to the speed of the previous rendition and not any random increase of speeding up of a Tala. Hence it is very important not to speed up the Tala in relation to the speed of rendition. One more tala we can take is sankirna Jaati Jhmapa Tala which gives us a total of 12 beats in total.

	Laghu									Anu-druta	Drutam	
First speed	T	K	D	M	T	D	G	N	Tm	T	K	T
2 nd speed	tk	Dm	Td	Gn	Tm-t	Kt	Tk	Dm	Td	Gn	Tm-t	kt
3 rd speed	Tkdm	Tdgn	Tm-tkt	Tkdm	Tdgn	Tm-tkt	Tkdm	Tdgn	Tm-tkt	Tkdm	Tdgn	Tm-tkt

Table 2: Sankirna Jaati Jhampa Tala

This way we can do trikala for all talas. This is not all. After covering the trikala for 35 talas we have to concentrate on Adi Tala for most of the exercises, which is the normal practice and then extend them to other talas as well after gaining confidence.

Jaati Exercises:

Apart from the usual 5 jaatis of 3, 4, 5, 7, 9 we can include 6, 8 and 10 also even though they are double of 3, 4 and 5 respectively. But for all practical purposes I include them in jaati exercises as well, to increase the solkattu exercises and to get familiarised with larger numbers also.

Jaati Trikala in Adi Tala

We will render trikala of a Jaati solkattu within a Tala, say Adi Tala and find out the exact spot for rendition so that, after finishing the trikala, the rendition comes back to the starting point of the tala called Sam or Samam. This is

always a task to reach the Sam or Starting point and hence this exercise throws light on basic calculation aspects. If you take “T K T” or Tisra Jaati for trikaala, if you had done jati alankara for Tisra Jaati Eka Tala, then total number of beats would be 9 for trikala. Another way to find the total number of beats is to multiply the number by 3, in this case 3 * 3 = 9, and hence 9 beats. So for Adi tala where we have 8 beats per cycle (also called Chatusra Jaati Triputa Tala under Suladi Sapta Tala Scheme) this trikala won’t fit in within a single cycle. In such cases we need to increase the tala cycle and take off from the 9th Spot to render trikala of Tisra Jaati. In other words, a tala should be counted in the reverse¹³ form to remember different milestones. If the rendition is for one cycle then count in reverse from 8 till 1 and if it is for 2 cycles then count from 16 till 1 and so on, as we can see from the following table

for adi tala tisra jaati trikala from 9th spot. (Adi Tala or Chatusra Jaati Triputa Tala - |OO)

Laghu				Druta 1		Druta 2	
16	15	14	13	12	11	10	9
8	7	6	5	4	3	2	1
							T
K	T	t.k.	t.t.	k.t.	Tkt-t	Kt-tk	t-tkt//

Table 3: Tisra Jaati Trikala exercise

In the same way, Chatusra (12 Beats), Khanda (15 Beats), Double Tisra (18 beats), Misra (21 Beats), Double Chatusra (24 beats), Sankirna (27 Beats) and Double Khanda (30 beats) have to be tried in all talas of the Suladi scheme.

We shall take up another example of Sankirna (27 beats and render trikala)

Laghu				Druta 1		Druta 2	
32	31	30	29	28	27	26	26
24	23	22	21	20	19	18	17
16	15	14	13	12	11	10	9
8	7	6	5	4	3	2	1
					T	K	D
M	T	D	G	N	Tm	t.k.	d.m.
t.d.	g.n	Tm.	k.d.	m.t.	d.g.	n.tm	Tkdm

Laghu				Druta			
8	7	6	5	4	3	2	1
....	....	....	....	. t d g	N tm-t d	G n tm-t	D g n tm//
Syllables substituted							
Tkdm	Tkjn	Tkdm	tkjn	. t d g	N tm-t d	G n tm-t	D g n tm//

Table 5: Rendering 3 Khanda Jaati in Third speed in Adi Tala

Same way we need to add 1 to 10 gaps between jaatis like 6, 7, 8, 9 and 10 to increase 2 numbers respectively for

No of gaps	0	1	2	3	4	5	6	7	8	9	10
Total	15	17	19	21	23	25	27	29	31	33	35

Table 6: Total numbers for Khanda Jaati with gaps from 1-10 (15 to 35)

With the table above we should be familiar with the starting points for each in all the major talas where compositions have been composed. The following are major talas for which an incumbent needs to work constantly apart from Suladi Talas.

No of gaps	0	1	2	3	4	5	6	7	8	9	10
Tisra Jaati	9	11	13	15	17	19	21	23	25	27	29
Chatusra Jaati	12	14	16	18	20	22	24	26	28	30	32
Khanda Jaati	15	17	19	21	23	25	27	29	31	33	35
Double Tisra	18	20	22	24	26	28	30	32	34	36	38
Misra Jaati	21	23	25	27	29	31	33	35	37	39	41
Double Chatusra	24	26	28	30	32	34	36	38	40	42	44
Sankirna Jaati	27	29	31	33	35	37	39	41	43	45	47
Double Khanda	30	32	34	36	38	40	42	44	46	48	50

Tdg n	Tm -tkd	Mtd g	Nt m-tk	Dmt d	Gnt m-t	Kd mt	Dgntm //
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Table 4: Trikala of Sankirna Jaati in Adi Tala

Triples, Sextuples and Nonuples:

This is a very important exercise to learning konnakol. All the jaati numbers have to be rendered for 3 times, 6 times and 9 times with intervening gaps from 0-10. For example if you take 5 as the jaati to be rendered we have to render them in the following manner.

555// 5(1)5(1)5// 5(2)5(2)5// so on up to 5(10)5(10)5//. This is where the spot for taking off the 3*5s and their gaps or 3*6s and their gaps come to play a very important role. We should be aware that a tala of 8 beats per cycle has 32 pulses (4 pulses per beat) as well and 16 beats and 64 pulses for 2 cycles and so on. In this case we have to find take off point for 15. There are many methods to find them and one easy method would be to find the remainder and leave that remainder from the beginning of the Tala either as gaps of filled up syllables of tkdm/tkju etc. In this case the remainder is 17 (3-15=17) and hence we should leave a blank of 17 pulses (or fill up with syllables) from the start of Adi Tala and then render 3*5s to get to the start of next cycle. Please see the following table carefully to understand this aspect.

each increase and shift two places before the previous spot to get that start off point of rendition. The following table gives list of totals for khanda Jaati :

1. Adi Tala
2. Rupaka Tala
3. Misra Chaapu Tala
4. Khanda
5. Chaapu Taa
6. Misra Jhampa Tala
7. Khanda Triputa Tala
8. Tis Konnakol ra Triputa Tala.

The following table gives the totals for all numbers in Triples series:

Table 7: Jaati Total in triples series

The above is not exhaustive but indicative only. One should practice them slowly and steadily for the talas mentioned above. Having said this there are various other aspects which we need to learn and they are – Muktaiyi, Mora, Korvai etc. These are big topics in themselves and need to be given as separate articles and as such beyond the scope of this primer. Just for example I have demonstrated muktayis alone in this Primer.

Muktayi:

Muktayi is an ending rhythmic portion in a tala. This can be made for any number of beats or pulses but basically

the structure should be like the following: Pattern (Gap) Pattern (Gap) Pattern // (sam). The patterns may change but eventually be divisible by 3 and the gaps are normally equal and they don't change. You may wonder just now we learnt Triples, Sextuples and Nonuples, where we had the same logic being rendered from 1-10 gaps. Don't they also become muktayis? Yes they also can become muktayis but need some tweaking of the syllables in a different way.

Observe the following muktayi for 15 pulses:

Laghu				Druta		Druta	
8	7	6	5	4	3	2	1
....	....	....	....	.t k t	T ../t	K t t.	./t k t//

Table 8 – Simple Muktayi for 15 pulses

This is a 15 pulse Muktayi which is actually a 15 (3 * 5) tweaked in a different way. If you split the 5 as 3 + 2, then by a process called "Grouping" we get 333-222 as a result. If we consider the grouping as above the muktayi will be like 3(2) 3(2) 3(2) //, thus we shall be using a gap after the last pattern also which is against the rules of Muktayi. Hence distribute the last 2 among the other 2s equally so we get a muktayi pattern within the rules thus: 3(3) 3(3) 3//. This is what we have precisely done in the above example. Let us take another example of 24. Using the

principle of pattern (gap) pattern (gap) pattern // principle we can get lots of ideas for 24 from the table also. If you see the tables (8, 9 and 10) there are these following numbers with 24 as total. (Remember to end the section with a Tha or Tham).

- 1) 6 gaps for Chatusra in triples
- 2) 3 gaps for Double Tisra in Triples
- 3) 0 Gaps for Double Chatusra in Triples
- 4) 3 gaps for Tisra in Sextuples
- 5) 0 gap for chatusra in Sextuples

We shall take up all the serial numbers in the following table:

	Laghu				Druta		Druta	
	8	7	6	5	4	3	2	1
SNo.1	Tkdm	t..t	..tk	Dm-t.	..t.	Tkdm//
SNo.2	Td.g	Ntm-t.	.td.	Gntm-t	..td	.gntm//
SNo.3	Td.g	.n.tm	Td.g	.n.tm	Td.g	.n.tm
SNo.4	Tkt-t	Kt-t.	.tkt	Tkt-t	..tk	t-tkt//
SNo.5	Tkdm	Tkjn	Tkdm	Tkjn	Tkdm	Tkjn//

Table 9– Simple Muktayi for 24 pulses

Serial Numbers 3 and 5 are almost same but rendered differently. We can also make some combinations for 8 like tkt-tdgntm (3+5). Here we can do a grouping of 333-555 also to give a different colour to 24. This way, lots of improvements can be made just by manipulating numbers and experimenting with the syllables by substituting.

Subdivisions or Gati in Karnatic Music:

Most of them use the term Gati and Nadai interchangeably, while I use Gati for change in the number

of basic pulses in a rhythmic flow. There are 4 such gati changes, keeping the Chatusra or basic 4 pulses per beat as a constant Gati. The other gatis are Tisra, Khanda, Misra and Sankirna. Gati Changes means basic pulse of 4 per beat changes to 3 or 6 in Tisra Gati Change, to 5 in Khanda Gati Change, to 7 in Misra Gati Change and to 9 in Sankirna Gati Change. The following table gives gati change in Adi Tala for all gatis.

	Laghu				Druta		Druta	
Tisra	Tkt							
Chatusra	Tkdm	tkjn	Tkdm	tkjn	Tkdm	tkjn	Tkdm	tkjn
Khanda	Tktkt	tktk	Tktkt	tktk	Tktkt	tktk	Tktkt	tktk
Misra	Tkt-tkdm							
Sankirna	T.d.g.n. tm							

Table 10 – 5 gati changes in Adi Tala

When a Gati is changed the total number of pulses undergoes a change from the previous gati that one was rendering. For example if one is rendering the basic Chatusra gati total number of pulses for 8 beats would be 32 and if one changes the gati to khanda gati then the total number of pulses for 8 beats would be 40, thereby increasing the rhythmic span without increasing the speed of the tala, giving more scope for further explorations within the same span.

Conclusion:

We have seen that konnakkol is the one and only way to learn Karnatic Rhythm, irrespective of whether one is a percussion artiste or not. Many have done extensive research on this subject and have come up with various methods. The author has also been doing a lot of research in this area for several years and has made extensive contributions to this art by teaching and giving lecture demonstrations.

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USAGE OF METRONOME IN ABYASA GANA OF CARNATIC MUSIC

- Dr. B. Radha

Assistant Professor

Department of Music

Potti Sreeramulu Telugu University,

Hyderabad-500004.

Carnatic music is mainly categorized in to two 'distinctive' types commonly known as Kalpita sangīta and Manodharma sangīta. (Ref: P.Sambamurthy, South Indian music, Indian Music Publishing House Madras, 1933 & 63). In the Kalpita sangīta originally music is composed by a composer and later it will be performed by musicians. Referring to the second category it especially emphasizes the individual presentation, which is referred as Improvisational Music. It is known to all that the music is being practiced through oral tradition and still continuing even today from fundamental level to advanced level. Generally

Carnatik Music (Indian Music) is learned through a particular guru from the fundamental level to advanced level in a systematic way. In addition to the systematic teaching, current era is enabling the student to learn through Internet also. Every teacher while imparting the musical compositions or forms right from the *Saralī varusalu to Janṭa, Daṭu, Alankāram, Gītam, Varṇam, Kīrtana / Kṛiti* is opting a particular *kāla pramāṇa* according to his / her knowledge. For knowing and understand the *Śruti* we have the supplements like *Tambura, Harmonium,*

Śruti box etc but to execute *Tāḷam* and improve *Laya* ability, one has to practice at their own. From the past to present to improve the *Śruti jgnāna and Laya jgnāna* it is customary to practice certain exercises. But at present the usage of metronome is a new trend and definitely a good option to improve the *laya jgnānam*. According to reliable music sources Purandara Das (15th Century) who was the first to introduce Music teaching in a systematic way with beautiful *svara* exercises commonly known as *Sarali varusu (Svaravali), Janta varusalu, Datu varusalu, Hecchusthayi (Higher pitched) and Taggusthayi exercises (Lower pitched)* for the benefit of music learners (beginners). Purandara Dasa might have had the intention to introduce these lessons for *Svara* or *Tonal* orientation. The first exercise itself suggests the prime aspects like the complete scale of a raga, the tonal difference between one notes to another, the pitch, the accent, the tala, the pulses between one note another, the rhythmic cycle etc. Another factor to introduce *Mayamalava goula* as primary scale to Carnatic music is the relationship between the upper tetra chord and lower tetra chord. The micro tonal setting from SRGM is very much similar to PDNS in the ascent and it is more convenient to the music learners. But some teachers are more comfortable with the ragas like

Sankarabharanam (Major Diatonic Scale), Mohana (Pentatonic Scale) etc. Any how the teacher should know the ability of a student and according to the students understanding level, teachers are supposed to adopt *Improvised teaching methods* for the betterment of a student. Regarding the *tala* aspect it is quite interesting that *Common Time* is practiced in the entire universe. In Carnatic Music *Aditala* is very much similar to *Common Time* of Western Music and having two equally proportioned sections and counted as 8 aksharas in one cycle when it is rendered in the first speed.

The first Section or *laghu* is counted as four aksharas in *chaturasra jati (Quadruple time)* and the second section is also having the same four aksharas consists of two *drutam*s. The *laghu* to be executed by putting one beat and three fingers to be counted which starts from little finger to middle finger and the *drutam* is to beat the palm on the right thigh (or left palm) and lifting the palm upwards. Initially the student has practice to acquaint and equip with *Pitch, Svaras and Svarasthanas* and *Tala* correctly. After understanding these aspects he / she can put his / her efforts to attain *Tonal perfection, Sound production, Laya ability and Sahitya orientation.*

The proverb "Srutir matah, Laya pithah" emphasizes the importance of *laya* in *Karnatik music* and obviously it has become the vital part of singing. In *Karnatik music* or any music *Kalapramana* is to be maintained throughout the song and at times it may vary slightly due to the performer's ability. *Kala pramana* means the basic *laya* (time measurement) of any composition is mostly prescribed by the composer and *Kala pramana nirnaya* is the adoption of the basic tempo or speed of execution of *tala* as determined at the beginning of a composition.

As mentioned earlier *Karnatic music* is mainly categorized in to two distinctive types commonly known as *Kalpita sangita* and *Manodharma sangita*. In the *kalpita sangita* originally music is composed by a composer and later it will be performed by musicians. Referring to the second category it especially emphasizes the individual presentation which is also referred as *Improvisational music*. Under the category of *kalpita sangita*, music forms like *swarajati, tana varna* and *pada varna* (partially) are mainly presented in *syllabic style* and the *manodhrama* aspects like *tanam, nereval (2nd speed) and kalpana svaras* (partially) are to be rendered in the same manner. In

Syllabic style regular stress has to be given either on the swara rendition or on the syllables of the text. This is commonly seen in forms like tana Varna...

It is known to all that music is being practiced through oral tradition and still continuing even today and due to the several (Known) reasons. There are many dissimilarities observed in teaching of the Svaravalis, Janta, Datu, Alankaras, swarajati, *varnas* etc. Hence to analyze these dissimilarities I have taken this topic and wanted to observe the *kalapramana* from fundamental level to advanced level.

Generally *Karnatik* music (Indian music) is learned through a particular guru from the fundamental level to advanced level in a systematic way. In addition to the systematic teaching, current era is enabling the student to learn through Internet also. Every teacher while imparting the musical compositions or forms right from the *sarali varais* to *janta*, *datu*, *alanakaram*, *gitam*, *varnam*, *kirtana* / *kriti* is opting a particular *kala pramana* according to his/her knowledge. For knowing and understand the *sruti* we have the supplements like *Tambura*, *Harmonium*, *Sruti* box etc but to execute *talam* and improve *laya* ability one has to practice at their own. From the past to present *Sruti jnana* and *laya jnana* are to be practiced with certain exercises. But at present the usage of metronome is a new trend and definitely a good option to improve the *laya gnanam*.

AMC *Mudaliar* started his work with a brief introduction of oriental music in Western style. He notated *Svaravalis*, *Janta varusais*, *Alankarams* in 35 *Tala*, *Gitams*, *Varnas* and a good list of *Tyagaraja kirtanas* in western staff notation. It is very interesting to note that from the fundamental level to advanced level he has given metronome marking to all types of compositions. The author has used semi quavers for $1/8$ *matra*, quaver for $1/4$ *matra*, crotchet for $1/2$ *matra* and minim for 1 *matra*. *Vilambakala Aditala* is measured as $4 + 2 + 2 = 8$ crotchets and *madhyama kala aditala* as $4 + 4 = 8$ quavers, *Rupakatala* $4 + 2 = 6$ quavers, *Tripata tala* as $3 + 2 + 2 = 7$ quavers, *Jhampe tala* as $3 + 2 = 5$ quavers. For *svaravalis* he opted 76 (counted by crotchets) as the basic speed and increased up to 4th degree of velocity and the similar speed is used for *Janta and datu varsais*.

Then the author proceeded further to *notate Alankarams* for which he has given 144 beats per second and measured them by quavers. Few *Tana varnas* are counted by crotchets and given as 100 metronome markings. a) Time signature given by OMEN is 100 quavers/ $1/8^{\text{th}}$ notes per minute. b) The average number of Qvs in one *kriyā* is 2 c) The number of *tāla kriyā*-s required to accommodate 100 Qvs is – 50 d) so the *Tāla* meter should be set to *Ādi tāla* with tempo at 50.]

A list of musician's renderings are chosen to note the metronome markings as follows:-

1. *Dr. Nookala China Sathyanarayana* (Ref: Listen and Learn Karnataka Music: A set of 4-CDS.) He has taught

svaravalis, janta and alankaras at 68 mm but for teaching *gitas* he opted 70mm 2. *Smt. R. Vedavalli* (Ref: *Sangita Bala Padam* Vol. 2 & 3) She opted for *svaravalis and datu varisais* in 70mm but for *janta varisais* - 70 mm 3. *Smt. S. Rajeshwari*, (Ref: *Sarigamapadani* basic lessons in Karnatic Music Vol I to VII.) She has chosen the metronome speed as 44mm for *sarali, janta and datu varisais*. 4. *Sri. D.V. Mohana Krishna*, (Ref: The Beauty of Karnatic Music Encyclopedia Vol I & II.) He sang the *svaravalis, janta and datu varisais* at 62 mm In contrast to the above musicians the following are recommending the usage and got the better results.

1. *Sri Akella Mallikarjuna Sarma* (Ref: *Sangeeta Vidyabodini* vol. I to IV.) He mentioned the speed for *svaravalis, janta and datu varusalu* at 60mm and suggested the ragas like *lalita and hamasa vinodini* are more comfortable to the students when compared to *mayamalava goula*. Along with the above exercises he has also given *Jati abhyasa, Avartanta khanda, misra virypu* etc., 2. *Smt. Sita Rajan*, (Ref: *Bodhna*, Vol. I & II) She has given the exercises in the ragas *mohana, suddha saveri, gambhira nata, amrita varshini* etc and opted the speed as 58 for teaching *svaravalis, janta & datu varisais*. 3. *Madras University* (Ref: Music Lessons -correspondence course).

The University of Madras has provided CDs to extend their services towards Distance education to teach music in Degree level for which they opted metronome speed at 60mm for *svaravalis, janta, datu varisais*.

All the above musicians and institutions opted 30 mm as minimum and maximum as 70mm to teach *alankaras and gitam*. *Dr. N. Ramanathan* has taught with the speed 90mm for *Gitas*. Generally the *svara* exercises or fundamental lessons are imparted in the raga *maya malavagoula* but the teachers like *M.S. Akella, Sita rajan* opted *Oudava* ragas instead of *Maya malavagoula*.

Summery

When we observe the both ways of teaching, it is clear that eminent musicians were involved in modern way of teaching and they are keen in present day's requirement. Present day aspirants are smart enough to equip themselves to modern technology. The first group of musicians were taught music without student's participation in the entire music recordings. Hope these were recorded in the early years of computerization. But the next group of musicians were sensed the importance of student participation and designed the entire program to facilitate the student in a better way. For example a small portion of music can be repeated many times and *Laya* oriented exercises were also incorporated in their regular teaching. To sum up the present paper, the usage of metronome is an advantage to groom better and to strengthen his /her abilities for the future individual performances.

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TRADITION OF MASKS IN INDIAN FOLK THEATRE

- Dr. Anjna Goswami

Lecturer - Theatre and Culture,

SVVP College, Kandivali (west) Mumbai.

Before discussing about “tradition of Masks in Indian folk theatre” we have to understand that “most of the folk theatre forms of world identified by their following characteristics -: a) Language and regional accent b) musical instruments c) Music and dance forms d) costumes and makeup e) other performing traditions etc. All forms of folk theatre have its own visual elements. A common man can identify differences in various folk theatres through their visual elements such as costumes, makeup etc. And Masks are one of the important Parts of visual identity of folk theatres.

From ancient time human tries to express various feelings by making faces, and this practice helped them to invent masks. Every mask represents a specific expression or a RAS described in our Natyashastra. Masks are the integral part of our folk theatre from ancient time to present time. Use of masks in folk theatre is a best example of human creativity and imagination. Masks are a very common and indispensable feature of most of the traditional and folk ceremonies; rituals, festivities and processions and have been in practice from times as ancient as mankind himself. Masks are visual representation of characters mental condition, his inner qualities, and other characteristics etc. after wearing masks actor gets a new look, new character, new gestures and strong visual appearance.

“After covering the body and its color by means of paints and cosmetics an actor should assume the nature of the person whose character he is to represent.”¹ It, the mask causes a visible transformation. **“To put on another face is to admit another spirit. We call this other face with all its costume and decoration a Mask.”**² The beginnings of the mask may be traced back to the early period. **“There are tribes where the masks that represent the evil or the malignant spirits, these are worshipped for keeping evil at bay.”**³

Masks are hence used for the following purposes:

1. To change the identity of the person so much so that the performer becomes a medium, when it is used as major part of any ritual,
2. For purposes of utility, as in situations where it is used as a camouflage to ambush the enemies or during situations where one needs to befool the other person in consideration,
3. For purposes of recreation as in circumstances wherein the wearer is an actor: the inner self remains the same, while the outer appearance is changed.

Consequently, these lead to the adaptation of the masks in the following ways;

Masks serve as an instrument for reenactment of some supernatural powers when the wearer identifies himself as an inseparable part of his own self as seen in a ritual, wherein the person is possessed or is carried away by the magical power of the same. Without change in identity of the person who adorns or wears the mask, the ritual offerings, the vows fulfilled to the spirit, are considered to be ineffective and meaningless. They do not yield the required or desired effect to the tribe or community.

Mask serves just as an accessory in a situation wherein the person adorning the same is aware that the outward appearance alone has been changed and hence it is essential to enact accordingly leading to those that are used in the dramatic productions and the like. The mask used in this context catalyses to stylize the character to be played. Masks are protective in nature as in their use by cosmonauts, surgeons, welders where in there is no artistic usage and is purely for purposes of utility.

“Different types of masks are used by different groups of ethnic people during folk dance dramas. In all mask dance dramas, the masked dancer wears colorful traditional dresses and ornaments, and holds various attributes according to the prescription of the drama. In addition Deity masks are used during religious festivals.”⁴

Masks can be classified broadly into the following categories:

1) The one which gives a false covering to the face, extended over the head completely, 2) One that is a partial cover to the face, 3) That which covers the entire body, concealing the whole body of the one who wears it and 4) The one that covers a part of the latter half of the body as in the case of the one that is seen in the Horse dance.

“The headgear is closely related to the mask; also came to be accepted as a social symbol.”⁵ The functional quality of the head gear is seen as that it protects the head. For the successful portrayal of any character it is essential that the mask, make-up and the headgear are suitably used. These therefore can viewed to be of the following types: Mukut / Keerat: the usual full crown, 2) Turban: that which can be realistic or stylized to suit the theme in consideration and 3) the stylized representation of the hair, made in such away so as to suit the character to be represented.

In tracing the development of the Dramas of the Greeks, Japanese, Indians and the Europeans, it can be noticed that the masks formed an essential part of the Dramas and their origins have grown out of the religious practices of the primitive tribal cultures. **“A distinctive feature of the worship of the Greeks, especially amongst the Dionysian, incorporated a procession of dancers, intoxicated by wine, wearing animal masks.”**⁶

Masks were generally used as a means to conceal the original identity of the performer, who wears it, and also to be possessed or to become one with the figure of the mask, that is the animal or God that it represented. The Masks as such were primarily designed to create a sense of either admiration or terror in the minds of the tribes that would be participating in the ceremonies. It can be concluded that as long as the performer wore the mask, he transformed his physical self into the animal or God, **“It meant that his physical frame was ‘taken over’ by the animal or God for the time being,”**⁷ which was rightly termed by the Greeks as ‘Inspiration.’ Greek masks were leather made, and has open space around actors mouth, for the purpose to reach his voice to audience sitting far from performing area. In the context of Indian theatre, Bharatmuni mentioned 4 types of ABHINAY, 1. **Aangik** 2. **Vachik** 3. **Aahary** 4. **Satvik**. Mask comes as a part of Aaharya Abhinay. In India we found strong evidence of wearing masks from the ancient time, in **HADDAPPA** civilization we found masks which was made by terracotta. Thus it’s proved that masks were a part of Indian civilization. In Indian folk theater actors wears various masks, which gives them ritualistic, mysterious and dramatic effects in their performance. In Indian folk theatre developed a defined technique from the making to destroy of masks.

In Indian folk theatre, mostly masks used in dance parts, for example in the states of Orissa, Bihar and West Bengal, an interesting dance theatre is prevalent and is known as the Chhau. **The Chhau is part of the ritual and religious celebrations of the people of the state of West Bengal, Bihar and Orissa.**⁸ the stories of most “CHHAU” are based on Ramayana, Mahabharata and other epics of India. Performers wears masks to present correct gestures postures of Mythological characters such as -; Ram, Rawan, animals, Vanars, and other Devta etc. Masks of CHHAU made by paper and soil of “SARAYKELA”, and colors and lines of these masks represent character’s mental state, nature, physical appearance etc. and in comparison from other Indian folk theatres Masks are used in highest quantity in CHHAU.

Beside Bihar, Odessa and Bengal the state of Karnataka is a host to a great number of folk dances of which the masked dances form an important aspect. These dances are most often associated with rituals that have been observed by a particular community, traditionally for generations. **“Masks are extensively used in traditional theatre and as well as in tribal rituals.”**⁹ These dances

could part of the annual festivals and fairs celebrated by the entire community or as a part of the celebration of a good harvest, prosperous year, and sometimes merely an entertainment to the village community, or part of any procession that is held during the various festivities. List of few dance forms as follows:-

The Gaarudi Gombe:

The regions of south Karnataka, Mandya, Mysore, Tumkur, Bangalore, Hassan, Shimoga, Chikkamagalur and Kolar observe fairs and festivities with the Gaarudigombe aata. The Keelukudure and peacock dances form part of these. There are generally a female and a male: Gombe’. The masks are made in huge dimensions measuring about 10 to 15 feet in height resembling the human face and the form of a Doll and are also called “Magical Dolls”. These ‘DOLLS’ are made to fit a bamboo frame which is made to the dimensions mentioned to give the final look like a human puppet or Doll in form.

Somana kunitha:

This dance is also danced in the districts of Mandya, Tumkur, Hassan, Chikkamagalur, Chitradurga, Mysore and Bangalore. Foremost amongst the masked dances, the mask of this dance is the most important feature of attraction in this dance. This mask is sculpted out of the Rakthaboothale wood and is done by a particular person in a traditional family after an austere fast. It is believed that the tree from which the wood is procured is very energetic and hence great caution is observed while sculpting the masks. The mask is polished after sculpting a broad forehead, huge nose, broad ears and eyes and teeth which are huge and carnivorous in nature. These are then colored such that they look divine and respectful with red, yellow and black colors which complete the mask.

Chowdammana kunitha:

This is a ritual based dance performed in honor of the Goddess. It is performed as part of the Annual village fair or once every two years. The mask of the Devi is made ready and is adorned by the man belonging to the traditional family which dances at the fair every year districts of Karnataka. The Goddess is believed to visit the streets with great fervor and grandeur. The Mask is huge in its dimensions, due to which the performer is stuffed with a turban to accommodate the same properly. The mask is then fastened with the nails that are present on the back of the mask. A long silk cloth is hung on the rear of the Mask to conceal the back

Besides Karnataka, Andhrapradesh also has a rich tradition of folk entertainers, street singers, dancers and acrobats. The Keelu guralu is similar to the dummy horse show Keelu Kudure. It is prolific in the district of Guntur. The dummy horse ‘Mask’ in this case is made out of cattle-dung hay and husk. The masks are life sized. It is popularly performed as part of the processions of a wedding and during village fairs.

In other parts of India like Ladakh, Kinnaur and Dharamsala. A Ritualistic mask dances are performed by the Lamas in the monasteries. The themes and their stories are invariably chosen from the life of the Buddha and the moral conveyed is the victory of the good over the evil. **There is an elaborate use of the masks in this context where in the masks are carved out of wood and two holes to match the vision of the performer are sometimes made to benefit the performer. These masks are generally painted in bright colors and are worn by the Lamas themselves or by young boys or men. The tribes that are closely associated with the religion of Buddhism have fascinating masked dances.**¹⁰

In the Northern parts of the country, especially in the celebrations that are observed in the cities of Varanasi, Mathura, Ayodhya and Chitrakoota are seen the presentations of the Ramacharita Manas as part of the Ramanavami celebrations either in the form of the Pageants or as a spectacular tableaux. There is absolutely no enacting of the characters, but a presentation of the situation from the Ramayana with the aid of the Masks and the other stage properties that are essential to recreate the same. **“Ramaleela has great richness and variety in costume, headgear and jewellery.”**¹¹

“Bhagavat mela” is another popular operatic dance drama form prevalent in the regions of Tamil Nadu and Andhra Pradesh is observed as a form of worship as mentioned in the earlier chapters. Some of the special characters execute their roles by adorning masks. **“The characters do not wear heavy make-up, but a few such as Narasimha, Brahma, some demon characters and Ganesha who is worshipped in the beginning of the play, wear masks.”**¹²

It can therefore be inferred that masks help to create the required illusion in the non-illusionist performing area. Masks thus help to bridge between the earthy everyday and the imaginative super natural forces. The codification and the conventional approaches of the Aharya, have further contributed to the successful presentation of the characters and the involvement of the audience in the presentation that is being staged serving

the purpose of uniting the Jeevatma with the Paramatma, which is the very essence of Indian art in all its manifestations. Masks as used in the various Indian folk theatres. Their functions and their ritualistic aspects have been discussed with reference to most of the Indian traditional theatres and are found to serve the same purpose wherever and whenever used.

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THE TRINITY OF KUCHIPUDI DANCE

- Dr. Anith Hodlur

Dance Teacher

Hyderabad District Government School.

Dukharthānām shramārtānāām shokārtānāāām tapaśvinām |
 Viśrāntī jananam kāle natya metad bhavishyathi ||
 Dharmyam yashasya māyushyam hitam buddhi vivardhanam |
 Lokopadeshajananam naytyametad bhavishyathi ||
 Na that gnyānam na tat shilpam na sā vidyā na sā kala |
 Na sau yogo na tat karma natyesmin yaña drushyathe ||
 Tañātra manyuhu kartavyo bhavadbhi ramarān prati |
 Saptadvīpānu karanam natyametad bhavishyati ||

On request of God Indra Lord Brahma has created NATYA VEDA as Panchama Veda to show the right path of life to all sections of people. Lord Brahma taught Natya Veda to Sage Bharata and Bharata taught his disciples who were also knows as sons of Bharatha. On request of king Nahusha, disciples of Bharata move on earth and spread the art of Natya i.e. dance through out the world. In India we observe different forms of Classical Dance based on the regions. Kuchipudi is one of the Classical Dance form which flourished in Kuchipudi village of Andhra Pradesh.

Initially Kuchipudi Dance was started and practiced by the Brahmin boys of Kuchipudi village with only two performances Bhama kalapam and Golla Kalapam. Many Brahmin families sacrificed their lives to popularize the Kuchipudi Dance according to changing times. In the process of development of the Kuchipudi many changes have been made in the presentation and performance. Mainly the three people Sri Chinta Venkata Ramaiah, Sri Vempati Venkata Narayana and Sri Vedantam Lakshmi Narayana Sastry have made crucial changes in the form of Kuchipudi dance and were know as the Trinity of Kuchipudi Dance.

Sri Chinta Venkataramaiah: Sri Chinta Venkataramaiah has introduced Yakshagana presentation of Kuchipudi style in 19th century. He has initiated for this as the number of Brahmin boys involvement in this art has been increased and all can be engaged in the performance and also to attract the audience by presenting the different stories from Indian Epics.

He was Born in Kuchipudi village in 1860. His parents were Smt.Arundhathi and Sri.Shiva Ramaiah. He started learning dance since his childhood only. As his father expired at his early age, Venkataramaiah learned dance from his brother Sri. Rattaiah and Sri.Yeleswarapu Narayanappa and started performance at the age of 8 only. Sri Venkataramaiah is expertise in the presentation on Bhamakalapam and Gollakalapam. He was an efficient guru, who use to give simple techniques to his students in

learning process. But he was not satisfied with his work and was always involved in Research. Slowly he started realizing that presentation of only two Kalapams is not enough to flourish kuchipudi tradition. He thought that Kuchipudi needs extraordinary performance for the development of tradition.

In his research work Sri Chinta Venkataramaiah found the Prahlada Yakshaganam text written by Sri Vedala Tirunarayanacharyulu and Ramanujacharyulu. Venkataramaiah worked on that Yakshagana script and composed tunes to the songs. In this process he received valuable suggestions from one of the Kuchipudi maestro Sri Hari Madhavaiah. Both worked together for a great work and created history by presenting first Yakshagana of Kuchipudi style. They have trained even other Brahmin boys for the yakshagana presentation. It has received great applause from the audience as well as other dance Guru's.

Sri Chinta Venkataramaiah later presented Usha Parinayam yakshaganam written by Sri Renduchintala Chidambara kavi and Gaya Natakam, Shashirekha parinayam written by Sri Vallabhaneni Ramakrishna Chaudari, Rukmangada Charitra and Mohini Rukmangada written by Sri Enuguluri Papparaju etc. He himself composed Music and Choreographed dance to all the yakshaganas and also portrayed character like Sutradhara which is very important thread like character in yakshagana and also played other characters like Narada Maharshi, Chandaamarka etc.

Sri Venkataramaiah also written Ramanatakam Yakshaganam, composed music and choreographed dance. In this yakshaganam he portrayed the character of Valmiki Rishi. He trained many artists in all the aspects to carry forward the tradition. All his yakshaganas got great applause from every one. In the service of Kuchipudi tradition he established Sri Venkatarama Natya Mandali in 1975 at the age of 15 only to train the students and also to popularize the Kuchipudi Yakshagana tradition. He even trained his sons Sri Chinta Rama

Murthy and Sri Chinta Krishnamurthy who carried forward the tradition with great dedication.

Sri Chinta Ramaiah garu honored as “Kuchipudi Yakshagana Pitamaha” for his great contribution to the Kuchipudi dance tradition.

Sri Vempati Venkata Narayana: Sri Siddhendra yogi Bhamakalapam made Kuchipudi Dance identity in the field of dance. Many gurus sacrificed their lives to propagate Bhamakalapam in the initial stages.

Sri Vempati Venkata Narayana garu well known for his contribution to the Bhamakalapam. Born in 1871 in Kuchipudi village to Smt Punnamma and Sri Kodandaramaiah, he has undergone the training of Kuchipudi dance under the guidance of his father only. His physical appearance was very much suitable for the female characters. So his father decided to teach him Bhamakalapam as Satyabhama. Sri Venkata narayana expertized in the character of Satyabhama and was popularized as “Kaliyuga Satyabhama.” His presentation of various expressions of different Naika Avasthas i.e. Swadhina patika, Virahotkantitha, Khandita, Kalahantarita, Proshita Bhartruka, Abhisarika was esteem. His presentation of Sringarabhinaya was quite natural. Presentation of Dasavidha Avasthas, Sanchari Bhavas were perfect. Along with the expression he was perfect in foot work and physical movement’s i.e. Anghikabhinaya too. For his Angikabhinaya he was called as “Laya Brahma.” Apart from all these qualities he was also a very good singer and Music composer. He performed Bhamakalapam more than one thousand times with great applause till the age of 60 and named as ‘Abhinava Satyabhama.’

Along with Bhamakalapam he also performed Dadinamma Vesham, Leelavathi and also Balinta Vesham. Apart from the performances he became a good

teacher also. He trained Bhamakalapam to many Kuchipudi boys to carry forward the tradition.

Sri Vedantam Lakshminarayana Sastry Kuchipudi: Dance originated from Drama tradition as a group art. Natya Kalanidhi Sri Vedantam Lakshminarayana Sastry garu made his mark in Kuchipudi tradition by initiating solo system of dancing in Kuchipudi dance style.

Born in 1886 at Kuchipudi village. His parents were Smt Savitamma and Sri Ramesham. Along with Kuchipudi dance he was also expert in Sanscrit language and tagged sastry in his name. He choreographed Solo dance items adhere to Natyasastra and Abhinaya Darpana. He himself use to perform these items magnificently by repeating charanas, so that audience could understand the lyrics perfectly. He choreographed dance for Jayadevas’s Ashtapadis, Padams of Kshetranya and Sarangapani, Javalis, Ramayana shabdams etc. He used to perform even Slokabhinaya extracting Slokas from Sri Krishna Karunamrutam, Rama Karunamrutam, Pushpa Bana Vilasam, and even from Natyasastra and Abhinaya Darpana with the usage of different Samyutha and Asamyutha hastes and popularized Slokabhinaya with his skillful performance. He has grown as the resource person for Satvikabhinaya. Sri Lakshminarayana Sastry was a good teacher. He followed different style of teaching. He use to teach students according to their psychological condition of the learner. He use to explain each and every meaning of the selected Sloka and teach the Satvikabhinaya to the students perfectly.

Sri Vedantam Lakshminarayana garu is one of the great Kuchipudi guru who has played a vital role in popularizing the Kuchipudi dance tradition. The Solo performance of Kuchipudi dance which we are witnessing today is following his system only.



MARYADA PUROSHOTTAM RAM: ROLE PLAY IN THE STORIES OF KATHAK AND ITS PRESENTATIONS

- Dr.Ruma Shil

Founder of Nritya Nikunj Centre for Kathak Dance,
Bangalore.

North Indian classical Dance form, Kathak is originated from "Katha", which used to be described by storytellers through different forms of music and based on various mythological characters. To explain the characters to the audience, they used to perform dances which later transformed with time to the modern form of Kathak. To tell a story, various characters used to be referred. Kathak dancers describes these characters through their dances. One such highly respected character is that of Lord Rama. In this article, I attempt to explain the great character of Lord Rama and his strong influence in the Kathak dance forms. Lord Rama is revered as Maryada Purushottam. Indian society sees and refers Ram Charitra reverentially through various mediums like Ramayana, Ramlila and movies. Dance is also a medium of expression, hence in dance, especially in Kathak dance, character of Lord Rama plays an important role in its performance.

Innumerable contents and articles in Indian literature has been written related Lord Rama. There will be hardly any Indian language which has received literary glory without the life story of Lord Ram. And the additions have taken place according to the needs of the ages. Literature related to Rama is available not only in Indian languages but also in foreign languages. The original and authentic basis of Ram Katha is "Valmiki Ramayana". Before that, the story of Ram Katha was mentioned as the names available in Vedic literature. Later Tulsidas, during medieval period and Maithilisharan Gupta, during modern period also composed Ramayana. Apart from these, in Buddhist and Jain literature also Ramavritta is mentioned.

First of all, western scholars composed Ramayana based on various lessons of it. Dr. Amarpal Singh, considering various facts in Valmiki Ramayana and based on the inner exclamation estimated its creation in 500 AD. From reading Valmiki's Ram Katha, it appears that Valmiki experienced Rama as a historical man. He himself is a part of Ram Katha. He belongs to that era, he is a contemporary of Rama. The identity of the character is done based on his habits and character. Character can be referred as the basic tendency of the conscience of the character. Rama occupies the top position in all the characters found in Ramkatha, because he is one such character who tried to reach the ultimate ideal point of human being. His personality is a precious asset of Indian literature. Even after being worshiped as a deity, he is human. It is also said that Hari Katha Ananta, Valmiki, Tulsidas, Maithili sharan, each author has considered Rama as a divine incarnation. According to Valmiki, the instructions of Rama's Vishnu avatar Sattva in Ramayana

are very few and the instructions which are there, are illuminated. It is believed that, before the birth of Rama, there is a description of the attainment yajna performed by son of King Dasaratha. At that time, all the gods have prayed to Lord Vishnu to take incarnation and slay Ravana. Then Vishnu took his four parts and took incarnation as Ramadi. Ram is Vibhu, eternal, imperceptible, eternal and indestructible, puran purush and Brahma Swarup. Indian mystics, sages and sages have said this through their speech.

Lord Krishna has said about Rama in his very popular book Srimad Bhagavat – "Those who are adorable to the whole world, are destroyers of the negative influences, who fulfils the wishes of the devotees, who are going to defeat the suffering of slaves, refugees, I praise the feet of such great men". Lord Shiva and Lord Brahma also praised him. Indian scholars have described the beauty and personality of Rama from their own point of view, but it is known from the text of Ramayana that Shri Ram's shape, nature and situation resembles him to an ideal man. He was born in the most famous Sun period of India. The one who is pervasive, Brahma, Indestructible, Niranjana, Nirguna Abhāda Anadi, Trigunit, Nirupadhika, and Chidanandhan took birth from the womb of Kaushalya, first wife of Dasharatha. Three forms of Lord Shri Ram are visible - Purna Brahma, Maha Vishnu and Maryada Purushottam, in harmony with all three. He learned the scriptures from Saint Vashistha. The ultimate sage like Vishwamitra gave him weapons. He found brothers like mighty Lakshmana and Bharata, the most beautiful and Sati wife like Sita, the supremely intelligent father-in-law, Brahmin-educated King Janak, the mighty Hanuman as his loyalist throughout his life, wise and ethicists like Sugriva and Vibhishana. Ravana, who destroyed Trilok, was his enemy. Ram ji's form was such that everyone used to be enchanted by him. Attracted by his beauty, even poisonous creatures like snakes and scorpions used to abandon their venomous venom. Even the mortal enemies were amazed at the beauty of his form and stopped hitting him. He was supremely intelligent, he was beloved, great seer and mighty, honoured, powerful and unbeatable used to entertain love and affection for his people and used to respect the elderly. He was a pious theologian who had pity for the afflicted and was kind to poor. He was multi-talented with various skills like playing instruments, arts and songs. His anger and joy were both impressive.

Lord Rama is compared to Sea in seriousness, to Himalayas in patience, to Vishnu in valour, to Kalagni in

anger, to Earth in forgiveness, to Kubera as a donor. In short, he was called the second religion. In every article and writings, the great example of Rama as ideal son is depicted. Rama's determination to keep his promise to his father is revered by everyone. His exile to Forest to keep his father's order was his firmness of his respect to his father. He also ensured to do his duty by preaching and crowning Bharat as the King of Ayodhya. That was to follow the second commandment from his father. The way Mahatejaswi Ram had devotion in Mother Kaushalya, in the same way he was also devoted to other mothers. The classic form of the ideal brother is seen in Ram Katha. Ram brother. In Valmiki Ramayana, it was mentioned that Rama told to his brother, Lakshmana that he would never accept the crown for the kingdom without the collection and goodness of his brothers. Lakshmana was like another soul wandering outside for Rama.

Two clear boundaries of emotion and duty on each side of his life. Are visible. He was extremely in love with Sita, this depiction of love has been portrayed by all. Ram's ideal husband has portrayed the struggle of emotion and duty in the law ranging from marriage to fire examination to Sita. Deeply committed to his wife, noble Ram, considered other women as mothers. Even if it is necessary for the sacrifice, Shri Rama did not choose Bharata apart from Sita. That is why Rama took the yagna initiation by making a golden statue of Sita in the place of his wife in the yagna. As an ideal friend he never cared for merits and demerits, caste, religion in his friends. His friendship with Nishad Raj Guh, Vanar Raj Sugriva and Rakshasa Raj Vibhishan were examples of such ideal friendship.

As the ideal army chief, he has proved an unusual task like hoisting on the basis of the flagrant power of self-righteousness and culture by destroying the demons of Vishwajayi Mahabali by taking help of other castes, in an unknown area, far away from the motherland. He always had humble attitude towards Guru Vishwamitra and Guru Vashisht. The gurus blessed Rama with Bala, Atibala Vidya. Shri Ram's attitude towards enemies was also ideal, in his view, if the enemy also comes to the shelter after being hurt, then he must be protected. His gurus have provided the best weapons to Ramji. But he never used them to destroy the demons. He also gave opportunity to the calm, courageous and unarmed Ravana so that he could return healthy, charioteer to fight.

All actions of Sri Rama are supernatural and his kingdom was likewise divine and ideal. As soon as he ascended the throne, there was an extraordinary communication of Satvik consciousness in the entire state. The reason is that he had incarnated for the welfare of the people, from Shriram Vairagya Parna was an omnipotent, omniscient, Sarvniyanta. According to Tulsidasji, Shri Ram is such a king who could give away everything to his subjects, Rama continued donations through Yajna etc. The whole atmosphere under the rule of Lord Shri Ram

had been delightful. For his subjects, he also renounced Sita. Ram is the deciding character in Shri Ram Katha. All operate with Ram, but Rama is not operated by anyone. He became a character of affection and respect for all. His opponents are also defeated by his heroism. His omnipresence distinguished him as God.

“Om Namah Bhagavate Raghu nandanayo
Rakshoghnavishodayo madhura Prasanna|
Badanayo Amitatejo Se Bolayo Ramayo Vishnove Namah
Om|

/ ShriRampurbatapaniyo Upanishad

Sri Ram pre-emptive rituals narrate all these aspects of Lord Rama's personality. This tradition also became an essential part of performing Kathak dance later. It is the performance of great character that distinguishes dance as cultivation, and reinforces the relationship between dance and spirituality.

I am describing here two usages of Ramacharitra in Kathak dance below:

Rama Varnan:-

Thumki thumki chalata raSm |
+
niSla kamala chhabila laSma |
2
nirakhi keya nuSp ruSp |
0
laSja tahe koti kaama |
3
karkan kana mukuta matha |
+
bharat lakhana liye saatha |
2
dashara thke angana meSS |
0
krira tahe Raghu natha |
3
thitaki thitaki lapata taSta |
+
dharata paye dagma gata |
2
girata dharai uthata puni |
0
moSda kagahi khilkhi laSta |
3
kabhu hasata kabhu rudata |
+
houpa kariS kabhu ladata |
2
harasi tasaba sakhiya nasanga |
0
maSta sabey moSda lahata |
3
mudaman gala kaSri Schhabi |
+
paiho SvaS riba lihaS |
2
riSho SvaS riba lihaS |

0
riSho SvaS riba lihaS || Ri ||
3 +

- Through this Bol, Rama's character of his childhood has been described.

Ram bhajan:-

Meri suno natha jeise sabko dukh nivara

Ajamil ganika prahlad ko ubara

Janak jaaki ki soch dhaush todid hara.

Goutam tiya bhai pasha charana dharata tara

Gir uthaye brij bachaye indra varsi hara.

Vibhisha ko charan ek ravan ne mara

Bhai gilani aayo sharana tilaka raj sara.

Anta kaam ko una avata nazar bhar nihari

Vinda ko ek ram tero hi sahara.

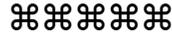
- This Bhajan describes the noble characteristics of Rama which are portrayed through the dance of Kathak

To conclude, I would like to urge to all our budding Kathak dancers that, they should spend time and focus in

knowing the story behind a character or an act. The expression is the most beautiful medium and is considered the foundation of Kathak. So, if dancers can impersonate in to the character that he/she is playing then expressions will be realistic, strong and appealing to the audience. To reach to that level of maturity, one needs to know the "Katha" behind an act.

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DANCE CHOREOGRAPHY: A STUDY BASED ON MOHINIYATTAM

- **Akhila G Krishnan**
Assistant Professor
School of performing Arts,
REVA University,
Bengaluru.

Mohiniyattam is one of the 8 classical art forms of India. Its origin is in Kerala. The word 'Mohiniyattam' literally means 'Dance of the enchantress'. Mohiniyattam is a full of lasya art form. There was still no clear assumption of antiquity. For the whole, its evidence from myths and old texts only.

HISTORY:

The textual evidence from 12th century onwards suggest that Malayalam poets and playwrights included Lāsya themes. The 16th century 'Vyavaharamala' by Mazamangalathu Namboothiri contains the first known mention of the term Mohiniyattam. Another text, "Khosha yatra" by Kunchan Nambiar, from the 17th century too mentions the term. The 18th century 'Balarama Bharatam' by Karthika Tirunal Rama Varma Maha Raja, a major secondary work on Natya Shastra composed in Kerala, mentions many dance postures, including Mohini Natanam and Mohini Nilayam.

In the 18th and 19th century, Mohiniyattam grew as dance received patronage of competing princely states. Mohiniyattam attained significance under the reign of the ruler swati thirunal (1813-1847) of Travancore. His royal family, whose members themselves were all gifted artists, used and promoted all forms of art, especially music and dance. Swati thirunal encouraged artists all over India to come to his court. So he could win Vadivelu of the Tanjore brothers for his court, who was a great Bharathanatyam Nattuvanar. This brought significant improvements and renovations for Mohiniyattam. During this time, his works were used in Mohiniyattam. After the death of Swati Thirunal, Mohiniyattam down to worsened. As dancing became a way of life, pornography began to add up. That was a time Travancore regent rani Sethulakshmi Bhai order and banned this dance form. In 1930, mahakavi vallathol narayana menon attempt have been made to quote Mohiniyattam through the kalamandalam. Among its objects included the revival of Mohiniyattam bereft of all its blemishes.

4 Types of Abhinayas in Dance. Angika, vachika, aharya and satvika. Angika Abhinaya, which deals with the movements of the body is represented by gestures. Hence Hastha mudra is one of the key factors in abhinaya system of Indian classical dance. It is though hasta abhinaya, the danseuse conveys the meaning to the spectators. In Indian classical dance, hand gestures or hastha abhinaya form an integral part of stylised body language, though which communication was made possible. Hand gestures or Mudras are very important in Dance choreography. Depending on the context, the idea is made to clarify by Mudras. The Mudras used in Mohiniyattam dance are exclusively based on the text 'Hastha lakshana deepika'. This treatise is known to have originated in Kerala. We have no information about the authorship of this text. Only Two parischedas or chapters of the text have been discovered, the remaining portions are still in dark. Mahakavi Vallathol Narayana Menon who first translated this great literary work to Malayalam which later got published by Kerala kalamandalam. It contains 24 basic Hand gestures with lakshana shloka and its usages (viniyogas). In the choreography of Mohiniyattam Dance practice is possible only through study of this text. The Text contains 24 basic hand gestures with lakshana sloka and its usages. The usages of each mudra is divided into Samyuktha viniyogam and Asamyuktha viniyogam. Apart from these 24 basic hasthas, there are Samana Mudra and Misra Mudras depicted in Hastha lakshana deepika.

Following is the sloka depicting the names of 24 Moola hasthas.

'Hastah patako mudrakhyo katako mushti rithyapi
kartharimukha samjnascha shukathunda kapithakah
hamsapakshashchah shikaro hamsasyah punaranjali
ardhachandraashcha mukuro bhramara soochikamukhah
pallavas tripataakashcha mrigasheersha hoyasthathaah
punah sarpashirasamjno vardhamanaka ithyapi
araala oornanaabhashcha mukulah katakamukhah
chathurvimsthyathirithyethe karaashastranja sammathaah'

1	Pathakam	Viniyogam
	Samyuktha	Asamyuktha
	Sun,king,elephant,lion,bull, day,going,tongue,forehead,body,thus crocodile,torana,creeper,flag, waves,path,netherworld,earth, buttocks,pot,mansion,dusk,noon, cloud,ant-hill,thigh,servant,footstep, wheel,seat,thunder bolt,tower,cold,vehicle, calmness,bent,door,pillow,trench,feet,bolt	sound,like sound,messenger,sand bank,tender leaf
2	Mudrakhyam	Viniyogam
	Samyuktha	Asamyuktha
	Growth,shaking,heaven,sea,thickness,forget mind,thought,desire,self,recollect, Fulness,all,inform,things,death,meditation, Sacred thread,straight	knowledge,creation,life-breath, disrespect,future,negation,therefore
3	Kadakam	Viniyogam
	Samyuktha	Asamyuktha
	Vishnu,krishna,balabhadra,arrow,gold, Silver,deamoness,sleep,the heroin,goddess lakshmi,veena,stars,garland,blue lotus, demon,crown,iron club,extra ordinary, chariot,together	flower,mirror,women,sacrifice, sweat,little word,sound,quiver, fragrance
4	Mushti	Viniyogam
	Samyuktha	Asamyuktha
—	Charioteer,salvation,beauty,holy,ghost, Binding,worthiness,exist,heel,pull,chamara, The god of death,mud,medicine,curse,swing,gift, Circumambulation,digging,leaving,spear,valour, Mortified,scattering,giving birth	in vain,the highest degree of superlative,defy,minister, trespass,tolerate,donate, give consent,victory,the bow for sending arrows, Pertaining to self,old age, Steal,food
5	Kartharimukham	Viniyogam

	<p>Samyuktha</p> <p>Sin, weakness, brahmin, fame, pot, house, religious abstinence, purity, banks, race, hunger, to speak, pregnancy, end, hunting</p>	<p>Asamyuktha</p> <p>You, word, time, plural, we, man, face, enimity, child, mangoose</p>
6	<p>Sukathundam Viniyogam</p>	
	<p>Samyuktha</p> <p>The long hook, bird, assurance</p>	<p>Asamyuktha</p>
7	<p>Kapitham Viniyogam</p>	
	<p>Samyuktha</p> <p>Net, suspecion, peacock feathers, drink, touch, Returning, outward, the backside, descending, Placing the feet</p>	<p>Asamyuktha</p>
	<p>Hamsapaksham Viniyogam</p>	
	<p>Samyuktha</p> <p>The moon, wing, the cupid, gods, mountain, Valley, always, relatives, bed, rock, happiness, Chest, breast, cloth, taking, lies, lying fall, people, beating, hiding, sreading, to establish, coming, salutation, bathing, sandalwood-paste, embracing, following, to protect, to come, Club, cheeks, shoulder, hair, obligation, blessing, Sage, thus, fish, worship, tortoise</p>	<p>Asamyuktha</p> <p>You, sword, anger, now, myself, Infront, axe, addressing someone, To come closer, to resist</p>
9	<p>Sikharam Viniyogam</p>	
	<p>Samyuktha</p> <p>Walking, legs, eyes, seeing, path, searching, ears, drinking</p>	<p>Asamyuktha</p>

10	Hamsasyam	Viniyogam
	Samyuktha Pupil of the eyes,softness,dust,white,blue,red, Mercy,a line of hair on the abdomen above the navel	Asamyuktha The beginning of the monsoon,hair, Line of hair on the abdomen,the Three horizontal folds on the abdomen of a women(regarded as a mark of beauty)
11	Anjali	Viniyogam
	Samyuktha Heavy excessive rains,vomiting,fire,horse, Terrible noise,brightness,hair,ear rings,sad, Mental tension,always,river,bathing,flowing,blood	Asamyuktha Branch of a tree,anger
12	Ardha chandran	Viniyogam
	Samyuktha If so,for what,weariness,sky,good deed,god, Flashes of thought(memory),grass,hair of men,	Asamyuktha Setting out,smile,contempt(disregard),what for
13	Mukuram	Viniyogam
	Samyuktha Long canine tooth,the separation of lovers,calf of the leg,the waist,the veda,brother,pillar,pounding stone,one who is swift in movement,evil spirit,nourishment	Asamyuktha Enemy,beetle,ray of light,anger,good,bangle,neck,shoulder ring,deny
14	Bhramara	Viniyogam
	Samyuktha Wing,song(sing),water in a pond,umbrella,eaars of elephant	Asamyuktha Gandharva,to born(to happen,coming in to existence),fear, crying
15	Soochika mukham	Viniyogam
	Samyuktha Split,jumping upwards,the world,lakshmana, Falling down,something else,month,eye brow, Shattered,tail	Asamyuktha One person,alas,dead body,another person,plurality,to hear,crescent, Ancient(once upon a time),this man,these people,kingdom,a little, Witness,to reject,come,go
16	Pallavam	Viniyogam
	Samyuktha Diamond,peack of a mountain,ears of the cow,the length of the eye,buffalo,shield,spear,horns of animals,act of revolving	Asamyuktha Distance,money,smoke,tail,cane,grain
17	Tripathakam	Viniyogam

	Samyuktha Sunset,et ce tra,addressing,drinking,body,begging	Asamyuktha
18	Mruga seersham Viniyogam	
	Samyuktha An animal,the universal soul	Asamyuktha
19	Sarppassirassu Viniyogam	
	Samyuktha Sandal,serpent,being careful,value,sow,sage, Elephants ear,to save,to touch gently	Asamyuktha
20	Vardhamanakam Viniyogam	
	Samyuktha Ear rings of women,gem necklace,knee, Sage,a kind of a drum,a kind of fruit	Asamyuktha Whirlpool,naval of the human body, well
21	Aralam Viniyogam	
	Samyuktha Stupid person,tree,a stump,bud,sprout	Asamyuktha
22	Oornanabham Viniyogam	
	Samyuktha Horse,hanging fruit,tiger,butter,snow,many, lotus	Asamyuktha
23	Mukulam Viniyogam	
	Samyuktha Fox,monkey,feeling week,forgetting	Asamyuktha
24	Katakamukham Viniyogam	
	Samyuktha Armour,servant,warrior,stout,release arrow,binding	Asamyuktha

Reference texts:

- 1) Trans.Mahakavi Vallatol Narayana Menon. Hastha lakshana deepika. Trissur: Kerala kalamandalam publications, 2002.
- 2) Nirmala panikker. Hand gestures of Hastha lakshana deepika in Mohiniyattam. Irinjalakkuda: Natanakairali publications, 2007.



FROM RITUAL PERFORMANCE TO COMPETITION ITEM: PERILS OF A TRADITION IN TRANSITION

Dr. Joly Puthusseray
Associate ProfessorCFCS
(University of Hyderabad)

Ashok Oliyakkal
Assistant Professor
Dept. Of Theatre Studies,
CHRIST (Deemed University) Bengaluru.

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Introduction

The Kerala Christian performance tradition presupposes the settlement of Christianity itself as a religious system followed by a distinct group of people who took up as their faith. During the early period of the advent of Christianity, the new believers to propagate and ensure the community's sustenance in the faith prompted them to 'Christianize' certain ritual performances connected with the rites of passage. Of all the rites of passages, the early Christian communities considered marriage celebrations as the most important component in their performance tradition. Marriage is an important event not only to the family in which it is celebrated but also to the community itself, much of the community's progress and growth depended on matrimonial relations. Therefore the Christian community made it a point to make marriage celebration an important custom to reveal their identity as a group by performing certain songs which narrated their faith, dictums, and idioms in a didactic fashion the native custom of the celebration of marriage is strategically manipulated to incorporate the Christian ideology in their performing traditions.

The early Kerala Christians performed rituals by *paattu* (songs) tradition and in the course of enactments of *paattu* tradition, they also resorted to dancing during the celebrations. The earliest form of the dancing tradition involves circular movements while singing in gathering, the circular dance form reflects the organizational capability of the community on the one hand and the other the size of the community itself. Usually, when the community is small, it develops a mode of communication which is closed and akin to the community itself. The community members are capable of coding and decoding the messages send through songs or verbal expressions. *Palli Paattu* (songs sung in the church), *Margam Kali*, *Vatta Kali* were some of those performing tradition of the early Christian community. The *Margam Kali* being very much semi-theatrical is the best example for the band level organization of the early Christian community.

Margam Kali:

Margam Kali is one of the ancient semi-theatrical round dance (group dance) forms of Kerala practised by Syrian Christians in general and Knaanaaya Christians in particular

This round dance form beautifully moulds religion, history, culture, customs, faith and art into one. Traditionally *Margam Kali* includes *Vatta Kali* (group dance in a circle or round dance) performed for a particular ballad called *Margam Kali paattu* (*Margam Kali* song) by men-folk. This text comprises fourteen padams (stanzas) which narrate the life and work of St. Thomas in Kerala.

Etymology:

The etymological meaning of the term *Margam Kali* itself suggests its historical antiquity and the Christian leanings. The literal translation of the word *maargam* is 'way' or 'path', *kali* means dance. In the olden days, conversion to Islam and Christianity was called *maargam kootuka* or joining the way. Those who embraced a new faith were called *maargakkar* or *maarkavasikal* (converts) or in other words "those who joined the new way".¹⁴ This term was popular until recent times. But among Christians in Kerala, the word *maargam* got more in-depth religious sense. The *paattu* tradition of St. Thomas Christians equates the word *maargam* with the religion of Christ, the way of Christ or those who practised Christian faith. In a way the early Kerala Christians who were in the way of Jesus Christ was known as St. Thomas Christians and the dance performed by them was called *Margam Kali*. The song based on which this dance was performed was *Margam Kali paattu*.

Historical background:

It is difficult to fix the period of the origin of this dance form. There are a number of controversies regarding the authorship of the *paattukal* and the legendary sources.

Based on the linguistic analysis scholars always argue over the exact period of its origin.

However, the present paper ascertains the fact the *Margam Kali* is certain to have been in practice long before the advent Portuguese in Kerala¹⁵. Even though "the difficulty of studying the early history of Christianity in Kerala is increased by the fact that such sources for the history of Christianity in the region down to the modern

References:

¹⁴ See A. Thazhath, *Jurisdictional Sources of the Syro-malabar Church* (Kottayam : OIRSI, Publication, 1987) 8

¹⁵ For a similar view see P.J. Thomas, *Malayala Sahityavum Kristiyanikalum* (Kottayam : D.C. Books, 1989) 66.

times were burned into ashes after the synod of Diamper in 1599. Therefore the Malabar Church has been left without authoritative documentation for the history of its ancient past. Our information concerning the early history of this Church must be derived from Syria and Greek sources where authors had no particular interest in India, and therefore, provide us with only scattered and disconnected accounts with a fragment of evidence”¹⁶

So in order to reconstruct the history of the past, one has to rely upon the references and early accounts of the Western writers. Peter Maffei’s (1558) account on the popularity of songs and dances narrates the adventures of St. Thomas during the early days of Portuguese arrival. The reference made by a Jesuit priest Coria Amandar (1564) about the early Christian pilgrimage and procession to Malyankara on every November 21st, they commemorate the day of Marthoma arrival on the Kerala soil, with singing songs about Marthoma¹⁷. The documented evidence of the Gouvea’s description about the dance form performed by a group of young men at Angamali to entertain Archbishop Menezes and Gouvea’s explanations regarding the salient features of the performance, like its beginning, with the performers drawing a cross sign on their forehead by singing a prayer and the following song which narrates the episodes of the life of St. Thomas directly relate this with an early form of *Margam Kali*. Moreover, the decrees of Diamper (1599) which explicitly abandons some of the heathen practices of the then Christians and the participation in the non-Christian festivities, implicitly suggests the existence of an active performance tradition¹⁸.

Apart from that the famous granite cross of the Kaduthuruthy Valiapalli (which was completed in 1594 AD) with a basement decorated with carved sculptures (at the left side, facing the church) resembling round dance forms such as *Margam Kali* and *Paricamuttukali* indicates the existence of these forms in the Pre-Diamper era. On the other hand according to some of the veteran performers of this tradition, *Margam Kali* was performed by those people who came to India with Thomas of Cana. This hypothesis could hold because the song *Margam Kali* itself speaks for the existence of this art form among the people (in maargam). Especially the first stanza of the text itself indicates the immigration of the Knanaya Christians; their colonization under the aegis of Thomas of Cana and Bishop Joseph of Ouraha (Edassa) and their jubilant wish to hold together forever. Another reason was the prominent existence of dance in various spheres of the life of the people in India. Moreover, the linguistic features, the structural affinities and the performance contexts of this art form clearly show the

harmonious co-existence of the Hindu and Christian religions in the pre-Portuguese period as in the case of Kerala church architecture of the pre-Diamper era.¹⁹

This mellifluous blend of native performance idioms with the Christian / Biblical themes resulting in the creation of another dignified performance which affirms antiquity and preserves all the varied elements of a rich cultural heritage proclaims the identity of the early Kerala Christians as ‘Christians in religion, that too, apostolic in origin, oriental (Syrian) in the liturgy, yet thoroughly Indian (Malayalee) in culture.

Text and Theme:

The theme and the text of *Margam Kali* song play an important role in understanding the significance of this semi-theatrical form. The sources of the themes are based on the first, second and thirteenth acts of an apocryphal work called Acta Thomae written by Burdusan of Edessa Ouraha in the 3rd century. Apart from this, Jacob Velliyan puts forward ‘Homilies of Mar. Jacob’, which include the writings of the Syrian scholar Mar. Jacob of Serug in the 6th century as another work which might have influenced the Contents, especially the seventh stanza of the present *Margam Kali* paattu.²⁰

The text is based on St. Thomas, the great Apostle of Jesus Christ who is said to have come to India in 52 AD. In the text of *Margam Kali*, there is an elaborate description of his arrival, work, and relation with the local people, difficulties and problems and finally, his persecution and end have been incorporated in the fourteen stanzas (*padam*) of the song. The song which begins with a *Vandana geetham* or invocation, which refers to Marthoma and the Mayilvaahanam (rider on the peacock) in the beginning ends up calling upon St. Thomas to come, help and bless. The latter portion of the theme in a comprised manner is the dream of a beautiful mansion by *chozan* (probably the Chola king of Mylapore), the sending of his minister, Avan, to bring in a master architect, the bringing in of St. Thomas, the delight of the king on seeing a fine drawing by the apostle, the collection of innumerable materials for building, St. Thomas going away on Gospel work to Kerala and then to Malacca and China, Imprisonment of the holy man on his return by the irate king, the ailment and apparent death of the heir (king’s brother), his soul being taken by Angels to heaven where it beholds the fair mansion prepared for *chozan*, the souls’ miraculous return to the flesh before cremation and the re-born brother telling the king of the good tidings, the conversion of the royal family and the rapid progress of Christianity with the multitude of followers, the lancing of the saint by the *Embrans* who are the priests of the temple and in the concluding stanza the

¹⁶ . K.J. John, ed., Christian Heritage of Kerala (Cochin: L.M. Pylee Foundation, 1981) 1.

¹⁷ See P.J. Thomas, Malayala Sahityavum, 66 – 67

¹⁸ Scaria Zacharia, ed., The Acts and Decrees of the Synod of Diamper (Edamattam : IICS,

1994).

¹⁹ K.J. John, ed., Christian Heritage, 80 – 81

²⁰ Jacob Velliyan, Thanimayude Madhugeethi (Kottayam: Hadusa, 1995) 45.

angels are hastening into the scene, they carry his holy spirit to the white throne of God and the body to *Chinna Mala*, (now called as Little Mount). The song throws light into the historical, geographical and socio-political life of the people of Kerala in those times.

Performance Structure and the Mode of Presentation:

The stanzas of *Margam Kali* is in separate pieces of dance choreography. These fourteen stanzas are sung during the performance by mixing different kinds of *kalasam*. The *kalasams* suggest the end of a particular stanza. Like the other round dance traditions of Hindus, the *Margam Kali* also have basic steps (*chuvatu*). Moreover, the basic Choreography is developed around the circle formation. The lamp in the centre is kept as the connecting point for all the dancers. They never show their back to the lamp, even at the leaping positions they keep it facing the lamp.

In the early days, this round dance performance usually took place during the celebrations of marriage and Church festivals. Mostly the venue of this performance was in the courtyard of the Church or the *pantal* of the wedding party. In the centre of the performing place, the traditional lamp (*nilavilakku*) with twelve wicks were placed on a stool or a raised level. The *aasaan* came forward to light the lamp and stood by the side of the burning lamp. After this, each dancer comes forward, touches the flame and touches his chest and forehead with the same hand. Then he goes down and touches the feet of the *aasaan*. The *aasaan* recites the lines and the disciples repeat the same in chorus. Then they start clapping the hands together and the different patterns of circular movements continue. Each piece of dance ends with *kalasam* and at the end of performance *mankalam* comes, which is usually sung by standing in folded hands around the lit lamp.

The whole performance involves a devotional spirit. This *Margam Kali* performance structure has a religious interpretation. That is, in the performance, only twelve performers are denoting the twelve Apostles of Christ. The flame having twelve wicks also spells out the same idea. The *aasaan* is to be considered as the representative of Christ. The lamp lit in the centre is like a pivot holding the twelve together and the twelve performers dance in the circle drawing strength from Jesus, the lamp.

Lyrics and Music:

It is said that the lyrics originally might have been composed in Syriac and later translated into Malayalam. St. Thomas Christian's use of Syriac as their early liturgical language and the present existence of many Syriac liturgical words and the musical affinity of *Margam Kali* paattu with the Syrian liturgical chanting strengthen the above point of view. But the early Christian's affinity

and adaptability of the local culture and customs argue for the early composition of the text in the native language. Moreover, the songs were written in Dravidian metrical scheme. As Jacob Velliyan opines, the music of *Margam Kali* "is basically in Dravidian tunes with a touch of Syria chants. The initial and concluding invocations for divine help also suggest its close resemblance to Vedic chants".²¹

Dress and Ornaments:

The dress used for the *Margam Kali* is very simple. In olden days the men had only two white pieces of clothes on their body. (1) *Muntu* is a long piece of white cloth tied around the waist. They tie it in such a way that despite vigorous and fast movements it remains as if it is stitched costume, (2) *thorthu* is a long white towel tied to their head.

Historical phases and Transformations:

The disparity between the present condition of this form and the early days leads one to assume three important phases in the history of *Margam Kali*. The first phase was the pre-Diamper one in which this semi-theatrical form was performed by the St. Thomas Christians during special occasions. That time the sword and shield dance was a part of it. Later synod of Diamper curbed and suppressed this native form. During the late seventeenth century, due to the efforts of a Knanaaya priest Itti Thomman Kathanar, the textual part of this form got certain upliftment and care. The *Margam Kali paattu* might have been edited and refashioned into the present fourteen stanza structure during this time. However, till the fag end of the 19th century, the art form was not very much in practice even though it did exist here and there. But at the end of the Nineteenth and the beginning of Twentieth, as the veteran *asaans* assert, the form got popularity. Some of the structural changes took place. Masters such as Kalarikal Unni *aasaan*, Indumoottil Kocheppu *aasaan*, Indumoottil Kutto *aasaan* were some of them who were responsible for this change and upheaval. By this time puttan Purikkal Uthuppu Lukose compiled and published *Margam Kali paattukal* in 1910²².

In this second phase, the Knanaaya Christian community-acquired this form as their tradition and heritage. Then again it had a set-back and during the 1950's to 1970s when it was on the verge of becoming extinct. But in the late '70s once again the Knanaaya Christians of Kottayam diocese took the initiative to revive and popularise this form. This third phase resulted in the form acquiring a place in the competitive section of the youth festival and the cultural festivals as a mark of Thoma Christian identity. During these phases, the form has gone through certain major transformations. Some of them are: The shift of performance context from the

²¹ Velliyan, Madhugeethi, 79

²² P.U. Lukose, Keralathile Suriyani Krithiyikalude Purathanappattukal (Kottayam : Catholic Mission Press, 1910).

marriage rituals to the competitive venues of the youth festivals, where the dance is performed on the stage by the women clad in traditional Christian costume, around a lit *nilavilakku* (*brass lamp*) for a stipulated time, the number of performers being twelve. The additions like the red waist belt and the use of sleeveless *baniyans* (*inner T-*

shirts) added to the costume of male performers. The inclusion of *vanchippattu* music into the format of *Margam Kali* paattu and the removal of *aasaan* from the centre are some of the major changes that occurred due to socio-political reasons. Thus, the present status shows transformation and continuity.



GROWTH OF BHARATANATYAM DURING THE ANTI-NAUTCH MOVEMENT OF COLONIAL ERA, THROUGH THE FAMOUS GURUS & THEIR BANIS

- **Dr.K.Kumar**

Professor of Dance,
University College of Fine Arts,
University Of Mysore,
Manasagangothri, Mysore.

Most of the evils of the Hindu society were glorified excessively during the British Raj, like the Sati system, the devadasi system, the caste system, the cultures and traditions, Untouchability, the native couture etc. Yoga was considered evil too. Bharatanatyam was mis-understood as Nautch, performed by the degraded class. Most of them who educated in English, and read English literature, were ashamed of their own religious existence. They wanted to get rid of anything that could bring dis-repute, including Bharatanatyam, which they believed was Sadir, a dance of the devadasis. The Anti-Nautch movement started in the late nineteenth century swept the Southern part of India for about 40 years, and it is believed that dance went into Hibernation, and was revived in the year 1932 and later by the efforts from famous revivalists of the likes of E Krishna Iyer, Rukmini Devi Arundale, V Raghavan and more. We carry this belief till today. But, a careful study into the times of the famous gurus of Bharatanatyam that existed during the late 19th century till Independence brings to light a different perspective of Bharatanatyam that shows not only bare survival, but also significant growth in the way Bharatanatyam was taught and practiced in those times.

All forms of Indian dance were seeing a decline during the British Raj, as expressed by many sources from history. Today Bharatanatyam is seen as an extension of the Devdasi dance that existed pre-independence, mostly known as Sadir, or Dasiattam. As the devadasis degraded in their social status in the 18th and 19th century, so did their dance, i.e. Bharatanatyam (as per the sources). This further led to the coining of the word Temple prostitution by some writers, who linked the devadasi profession to the lowest of the professions.

In 1892, under the initiative of Rev.J Murdoch, a social phenomenon emerged, that opposed the nautch parties organized for private entertainment, and soon it took the shape of the Anti-nautch movement, where all nautch girls and nautch parties were condemned, and were termed unacceptable. The then Viceroy and the Governor of Madras clearly denied any connection between the devadasis and prostitution, but a word of mouth had already created a lot of damage. Bharatanatyam, as a dance, too could have come under pressure, but, due to its pure form, the society had complete knowledge about its existence and practice, and it was considered a part of culture of every south Indian household.

The existence of a lot of gurus teaching Bharatanatyam during this period throw more light towards not only the existence of Bharatanatyam, but also, its development during the Anti-Nautch movement, when all other loose forms of dance performed by the devadasi performers were opposed. This period marks the development of many Banis, or Styles linked with Bharatanatyam. As Bharatanatyam existed well before independence, and has continued till today, passed on to us since centuries, terming it as a devadasi dance, or it being the successor of Sadir is questionable.

The presence of different Banis in Bharatanatyam creates a very important distinction between & Sadir. Sadir existed probably only as a Thanjavur court repertoire and with the common practitioners of dance in court and temples, with references of Natesa Iyer teaching Sadir to E Krishna Iyer and to some devadasis (to combat financial difficulties), whereas we see many Bnis or styles of Bharatanatyam existing in different other parts of South India, representing the vast geographical areas they thrived upon, e.g. Vazhuvoor, Pandanallur, Mugoor, Mysore, Kolar styles etc., whereas. We do not find any references of styles in Sadir, pr any mention of its technical variations.

These Banis (Styles, or Gharanas) had distinct features that had its own tradition and philosophy. E.g. Due to adherence to spiritual practices, unlike the Thanjavur Style, Melattur Style abstains from items praising living patrons like the kings, and only Gods and great rishis were deemed worthy of such glorification. Kalakshetra focused on Bhakti items, refraining from the Sringara rasa. Mysore style focused on Abhinaya, and Muguru style focused on Nritta, Nanjangud style was based on Yogic postures, and the Vazhuvoor style gave more importance to Lasya form of dance.

This gives us immense clarity of the ways in which Bharatanatyam was being taught under the Guru-Shishya parampara during the 19th and 20th Century, the times considered not conducive to the Performing Arts. Refer table 2 for the timeline of difference Gurus that existed, taught and propagated Bharatanatyam during the Anti-Nautch movement, and were responsible for its growth during Colonial era. These gurus, along with numerous other gurus and stalwarts belonging to the Carnatic Classical Music, the renowned artists and Vidwans of those times, and the different streams like the Kuchipudi

and the Bhagavatha Mela dance forms, worked in close collaboration to learn and teach these classical art forms of Ancient India.

This Timeline illustrates a glimpse of the existence of Bharatanatyam during the times when other forms of Nautch campaign. Not only did Bharatanatyam exist, but it also seemed to have excelled and flourished during this time, with noted gurus pursuing different styles, and popularizing it. Not only did they co-exist, but these gurus also collaborated, irrespective of the geographical locations. Kuchupudi and Bhagavatha mela stalwarts were also genuine propagators of Bharatanatyam.

With the reference of renowned such Gurus, there also existed many other gurus, who stayed away from limelight, but were stern pursuers and teachers of Bharatanatyam. Along with many such gurus who were the real torch-bearers of Bharatanatyam, a hundred-fold quantum of the disciples existed too. Yajamana Kolara

Kittanna, also known as Bangalore Kittanna, had about 300 disciples, both male and females, from different sections of the society, belonging to different castes, learning Bharatanatyam.

A highly learned Art group existed during those times, and not only were they highly respected by the Society but were also very exclusive in their individual talents. Vina Dhanammal, T Balasaraswati's grandmother, was known for her great talent in Venna rendition. She is seen with other stalwarts like P Swaminatha Iyer, T Panchapakesa Sastri, T Nagaraja Bhagavathar, K Vaidyantha I year, T Krishna Iyer, Muthiah Bhagavatar, Govindaswamy Pillai, TC Singaracharyalu, Kumbakonam Azhaganabi Pillai and others. This photo was taken in 1911, and depicts the strong team spirit that knew no religion, caste, creed, upper or lower class, but was based on Talent and love towards Art.



PERFORMING ARTS – AN ENCOUNTER WITH DEVOTION

Dr. N. Bhairavi, Dr. S. Radhakrishnan

Post-Doctoral Research Fellow,

Department of Indian Music,

University of Madras, Chennai.

As a fabric is woven from the fibre, songs are developed from the *svaram-s* (notes) and the lyric, the thread that connects the *svaram* and the *sāhityam* (text) is the devotional element of music that is the subject of this paper – neither do the devotion and the music stand apart nor do they go hand in hand, the *bhakti* and the music are two elements inseparable, like a human body that ceases to exist once the soul departs. Only that song which is a fortunate by-product of an individual's devotion is listenable, after all, those who are sent by God for the benefit of all still live on through their songs, and that is what God sent them for. Śrīmadbhāgavatam (SB) states that in the age of *Kali*, such composers will be born, and goes on to list the places on the Earth where they will be born (SB 11.5.38-40). As a singer, if one is able to realize the depth of a note, of a light *gamakam* (the way a note moves), the inherent meaning of the text, the firmness of the alignment to the tonic (the *śruti*), the *anubhavam* (experience) is one's own, unfathomable by another, others can share it to the extent they are in a position to.

Nāṭyam as an art form will augment the element of devotion in the minds of people²³ - *loke bhaktivivardhanam nāṭyametadbhaviṣyati*. The moment we speak about expressing oneself through music or dance or any other form of art, the innate entity we are actually trying to express is the *bhakti* through these faculties. Śrīmadbhāgavatam says that with unified mind the Lord has to be heard about he has to be sung about, meditated upon, worshipped, and this has to be done always, *nityadā* (SB 1.2.14).

Invariably, any such discussions throws up the *nava vidha bhakti* that Prahlāda spoke of, two of them being *śravaṇam* and *kīrtanam*, listening to singing, and singing itself. There are songs for these nine modes of devotion by many a composer including Mahārājā Svāti Tirunāl. It now becomes necessary to see what the term *bhakti* essentially means, to understand its relationship with art more deeply. Nāradaṁuni who wrote the *bhakti sūtram-s* (aphorisms) is seen always singing the praise of the Lord with his *vinā*.

'Prahādanāradaparāśarapuṇḍarīkavyāsāmbarīśaśukaśaun akabhīśmadālbhyanī
rukmaṅgadārjunavasiṣṭhavibhīṣaṇādīn puṇyānimān

paramabhāgavatān smarāmi!'

Lists the names of fourteen devotees of the Lord. Here also Nārada appears and he was the preceptor for many *bhakta-s* including Dhruvan and Prahlādan. *Sūtram* 37 in the *Nārada bhakti sūtram-s* 'lokepi bhagavadguṇaśravaṇakīrtanāt mentions listening and singing of the qualities of the Lord as a means of procuring *bhakti*.

'Saṅkīrtiyamānaḥ śīghramevāvirbhavatyānubhāvayati bhaktān in *sūtram* 80 says that if the Lord is sung about, he immediately appears before the devotee and also blesses the devotee with realization. *Bhakta-s* seldom claim patents to their *bhakti*, instead they pray to be endowed with devotion, so which is the means and which is the end – the devotion and the art as we said are intertwined. While drowning in the nectar of the story of the Lord, *bhakti* automatically springs, let that *bhakti* be endowed on me, which is utmost love of the feet of the Lord, in molten form²⁴. The mammoth composer Mahārājā Svāti Tirunāl who has composed such a wide gamut of musical compositions suitable to numerous forms of art like singing, dancing, dramaturgy, harikathā and so on, at the beginning of his work *Bhaktimañjarī* prays to his Lord Padmanābha to bestow on him devotion at his lotus feet.

The picture can be looked at in two ways – what have composers who were *bhakta-s* themselves, told about *bhakti* in their compositions, and how *bhakti* itself can be done through music. The latter we have seen above to some extent. Looking at references to *bhakti* in songs of composers, *Saṅgīta jñānamu bhakti vinā sanmārgamu galade* 'says Tyāgarājar in his *Dhanyāsi* kṛti (a type of musical form), meaning knowledge of music without devotion is not a good path. Many of his kṛti-s are addressed to his own mind (*manasā*). Similar ideas are presented in his songs *bhaktipiccamīyave* and *buddhi rādu*. In the former, Tyāgarājar prays for *bhakti bhikṣā*, devotion to be given as alms, and he qualifies the *bhakti* he wants as *sātvikā*, full of goodness. If Tyāgarājar prays for *bhakti bhikṣā*, where are we as we ramble on in search of Tyāgarājar's *bhakti*? In the latter, *buddhi rādu*, Tyāgarājar says that wisdom does not dawn if one does not listen to the nectar words of *bhakta-s* - '*nānyacitta bhaktula vāgamṛtapānamu seyaga buddhi rādu*' -

irrespective of whether one is widely read, or does charity, or reads even the Bhāgavatam or Rāmāyaṇam or does *yogam* – none of this help. It is interesting that Tyāgarājar puts the association with devotees even above reading the scriptures. There are numerous songs to quote. Purandaradāsar says in his song Mosahodenallo nānu that he has lost something in not becoming the servant of the Lord even while he was younger. Dāsar became what he was when he was thirty and felt it wasn't enough! Muttusvāmi Dīkṣitar's compositions similarly are showcases of his own devotion, cast around deities and temples. The third among the Trinity of Karṇāṭaka saṅgītam, Śyāmā Śāstri of course is well known for his *bhakti* to Goddess Kāmākṣī. Each composer would have his own *iṣṭadevatā*, favorite deity, to which he would show unflinching devotion.

Since the emotion that is awakened in the audience is also dependent on how equipped they are to take it, composers sometimes announce at the beginning of their work that they can partake in the *anubhavam* of the work if they are inclined - *yadi harismareṇe sarasaṁ manaḥ yadi vilāsakalāsu kutūhalam*. Each work when sung or performed will bestow on the performer what the composer left on the work as part of his penance, this is

the natural outcome, Śrī Nārāyaṇa Tīrthar in his Śrīkṛṣṇalīlātaraṅgiṇī states at the conclusion that this opera will give what one desires on singing and hearing the opera with *bhakti* -

Kāmadā kāmināmeṣā mumukṣūṇāñca mokṣadā |
śṛṇvatām gāyatām bhaktyā kṛṣṇalīlātaraṅgiṇī ||

The outcome is two-fold – not alone the performer but the audience also gets the same fruit, that is why theatre forms are so important to foster, the reach is enormous and the goodness to humanity indescribable. If we come to the present scenario, art forms have been evolving since time immemorial, each artiste tries to add his own gem into the ever-growing ornament that he tries to bestow on the Lord that is why the stage is set for limitless expanse of melody, rhythm and text.

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THEATRE THE DOMAIN OF HUMANITIES

- Dr. Bh. Padmapriya

Asst. Professor & Head

Dept. of Theatre Arts

Potti Sreeramulu Telugu University, Hyderabad.

Introduction:

There are many domains in humanities, but my article is focused only on one domains that is drama. Certain aspects which play a key role in humanities are been discussed. The literature and arts always play a crucial role in humanities. The elements of Humanities in theatre can injected in audience in a very simple and delicate way. Because the elements like poetry, literature, music, dance and other arts which play a crucial role in Humanities are included in theatre. They are very effective when included in theatre. So, my paper mainly focuses in how theatre plays a crucial role in Humanities.

Elements of Humanities in Theatre:

As we see in these modern, commercial, mechanical world people are missing the basic element of human beings which is humanity. Everyone is very busy and selfish in satisfying their own needs and luxuries and have no time to help others, even a good word, moral support also not expected these days. But when the origin of theatre is happened it happened for the sake of Humanities. Now I am going to discuss about the **elements of Humanities in theatre. Right from the evolution the theatre have the elements of Humanities.** Many segments or aspects of Humanities are been focused, elevated and mirrored in theatre

Bharatha's Natya sastra is the reason for the evolution of natya or drama. The natya is evolved for the social reform and to refine the behavioural aspects of human beings. As going into the details, in Yuga sandhi time when human are behaving in rakish sapravruthi that is abnormal behaviour of human beings and adopting the cruelty in human behaviour. Then to put them in right path, deviating them and also for entertainment the natya evolved and the first play is "asuraparajayam or amruthamadhanam". The journey of natya started like this as a part of social reform. This journey continued till date. This is the first step of theatre towards to inculcate humanity in the people. This step continued further and helped people to secure humanity in the society.

Then the first play in Telugu theatre is in 1880 "vyavahara dharma bhodini", is a satirical play on the judicial system, manipulation of lawyers in those days. It questioned all the issues of judicial system. Make the people think and raise their voice towards manipulation and humiliation of lawyers and other judicial workers who never thought about how a poor person came in hope for justice and losing money and hope. Then the other play "kanyasulkham" by Gurajadaapparao, this is also a sarcastic play on child marriages, widow marriages and

about dancing girls which were predominate in the society in those days and for money and property how the small girls aged not even 10 to 12 years get married to 60 and above aged persons and in few years the person dies and the small girl becomes widow. This was tradition in those days and life of girls became miserable without education and without any hope and purpose in their life. Kanyasulkham opposed child marriages and supported widow marriages. This play is a revolution against exploitation. Like this many plays has given voice towards many explorations and humiliations. The trend of questioning social issues, making a step for social reform continued in theatre. Kallakurinarayanarao play varavikrayam is a play against dowry where marry a person has to pay money which is known as dowry and this tradition still exists. This dowry became a demand for men and they started torture wife for more money after marriage. This varavikrayam play questions against the dowry. His another play Madhuseva is against drinking how a family gets destroyed because of men bad habits like drinking. His play Chintamani is against dancing girls in those days men use to have this habit of going to dancing girl's house and lose lot of money on them this created severe disturbances in family, the play opposes and make audiences think on this issues. This way with the journey of society the theatre continued its journey with several aspects. It also took a crucial part in many revolutions, movements and even in developing humanity in the people.

The kamala play in Maharashtra is a reason for women liberation movement. Like this several aspects of Humanities in society were part of theatre themes. Then coming to the Indian theatre Vinayakajarnardhana Keertane play in 1868 **madhavaopeshwa** focused on the humiliation of power in those days by Britishers towards peshwas, this play focused on real incidents one peshwa unable to bear the stress of his higher authorities he hanged himself, many peshwas worked under pressure of British brutality and ended their life. Kirloskar plays were musical plays but still they focused on many elements of contemporary issues like women education, women liberation, and more marriages by men in that time in the society etc. His play Subhadra in 1882 is a historical play but involved with contemporary issues and clearly focused on women education. Like this in every phase and even in every language theatre became domain of humanity.

In UP Bharatendu Harischandra focused, questioned and also provoked the thought process in

society his play **Bharathdurdasha in 1875** elevates the issues of corruption, drinking habit, laziness are the characters which are the hurdles of development of India, in this play he projected in a very modern way like characters are not any human beings but the characters are laziness, corruption like this the characters are symbolic character's. In the other play of Bharatendu, **Andheri nagari in 1881** is about if a king is foolish and blind how the kingdom and people in that kingdom suffers because of his foolishness, in the play their is a clear focus about how a ruler should be ruling his kingdom and help his people, but if a selfish and foolish king rules the kingdom in a blind way, the people and kingdom gets disaster. One more play **Neeldevi in 1881** the Neel drug farmers problems are focused. How the farmers were manipulated by the British government and cheated the farmers . Bharatendu used theatre as a tool to shape public opinion and public issues through his plays. He clearly focused many issues which were hurdles to development of our country and humiliation of government and also make people think and correct themselves. Bharatendu through his plays inspired people to correct their mistakes, then they together fight for the freedom. This shows how the theatre played its role to become part of the Humanities.

In the Karnataka, also with the help of king Chamarajendravadiyar the theatre was glorious and many issues are discussed. The issues of society and humanities are been focused. The king himself supported theatre in karnataka and used theatre as a tool to represent many social issues.

In the modern theatre the trend continued **Athreya“vishwasanthi”**, play is against the wars and world peace ,how the wars becomes hurdles for humanity and destroyed the peace in normal life. The other play **NGO** is on the people craze of foreign jobs, the **Maya** play is if a person skill is not used for serving society or other human beings it is waste. In this play also athreya created characters like Earth, Arts, Maya and created a symbolic subject by taking some historical issues and characters, this play also emphasizes the humanity and focuses on the importance of humanity in every individual towards other human beings and society. Another play of Athreyaantaryudham is on an internal characters of a individual, one internal character telling and leading to good path and other internal character attracting to the bad habits, corruption etc. The person gets attracted towards bad habits and bad attitude which finally leads to his destruction. Any person who goes in a right path will desire the fame in his life is clearly focused. In this play also symbolic characters.

Then one more playwright from Telugu theatre **N.R.Nandhi** in his Maromohanjadaro talks of destruction because of the materialistic world. The humanity gets destroyed because of materialistic thoughts of people in the world. Materialistic world is always a threat to Humanities. So, in this play it is clearly projected.

Then the Mohan Rakesh ashad ka ek din play in 1958 gives us many new ways of thinking about literature, theatre and culture, this elements are real ways to built sensitivity in human beings, which helps us in building a world of love against hatred and cruelty. The **Badalsircarevamindrajit** speaks about the futility of life and roles we all play in society. **Girish karnad**Tughlaq play of 1964 is all about Nehruvian era which started with ambitious idealism and ended up in disillusionment.A leader job is not only giving dreams but to fulfil them in right path is been clearly presented in this play. The other play Hayavadhana in 1971 is about transformed heads, the thoughts of selfish people how they change their faces according to situations is presented in a symbolic way. **Vijay Tendulkar's** shantata court chaluha in 1971 is a theme that how human beings are easily influenced without analyzing the situations. The other play Ghasiramkotwal in 1972 is a political satire and how men in power give rise to ideologies to serve their purposes and later destroy them when they become useless

The other playwright **Ratanthiyam**In chakravyuha in 1984 is about the army formation. Like this in each era the theatre is part of the many aspects of Humanities. The western theatre also speaks about many issues of social reform and human concern. Henrik Ibsen play enemy of the people is about how a truth can be buried because of politics. The other play Doll's house is about equality of women. The other great theatre expert Stanislavsky the weavers he mirrored the life and problems of weavers in a very realistic way. Many more to be discussed but every play either in India or western, theatre always focuses many issues. In contemporary Telugu theatre also plays like Himsadwani is about the education system with lot of burden to students. The kaki engili play about the Indian system of marriage siting. Other play cross roads is about the people taking marriages in a very light manner. The pen stroke play is about working women problems. Like this each and every issue of society is clearly focused in theatre. From the evolution till date the theatre is striving its best to focus issues, reform society and make think about many issues of Humanities in serious way, satirical way and in experimental way. The theatre with the entertainment provoking the thought process. The political issues, hurdles of country development, human emotions, women empowerment, women education, the family system, the revolutions, the movements, occasions, history, culture, etc. What not each and every aspect is been discussed and in the future also many elements will be discussed. That is why theatre plays a very crucial role in humanities.

Like this from the evolution the elements of Humanities are focused in a very special way and in these materialistic world theatre can help society by inculcating Humanities in younger generation which help in establishing a healthier society. As younger generations are running in this commercial and materialistic world

Humanities are day by day decreasing and in any other field or media it is also running behind materialistic money and luxuries. But the relationship and concern towards fellow human beings is decreased. In this crucial situation there is a need that theatre has to become domain of humanity and help younger generations to know the1) prominence and importance of Humanities. The world2) further in great trouble because of this commercialization3) and materialistic thoughts. So, theatre can educate4) importance of Humanities. Whenever, society needs5) theatre help, theatre always did its best. Now as a domain6)

of Humanities theatre will be giving its best in building society filled with Humanities.

Hope for a healthier and happy society with theatre contribution.

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- 2) Indian theatre
- 3) Bengali theatre
- 4) Marathi theater
- 5) BharatenduHarischandra
- 6) Karnataka theatre



Zahoor Ahmad Zahoor

Assistant Professor, Department of English,
SBS College of Nursing, Ferozpur.

Abstract:

This paper digs into the surprising life and scholarly commitments of Rusul Mir, a transcendent figure in Kashmiri verse. With a union of conventional structure and contemporary subjects, Mir's works resound profoundly, incorporating love, nature, social investigate, and otherworldliness. Hailing from the socially rich locale of Kashmir, his verse mirrors the different impacts that molded his creative sensibilities. Through a stunning interchange of symbolism and illustration, Mir lays out striking pictures of both the stunning scenes of Kashmir and the unpredictable subtleties of human inclination. He likewise resolves squeezing cultural issues, making his refrains a course for communicating aggregate goals and concerns. Mir's verse, imbued with Sufi connotations, dives into otherworldliness, directing perusers on an extraordinary internal excursion. His inheritance reaches out past his sections, moving ensuing writers and getting his place among the best Kashmiri artistic voices. This paper enlightens the enduring effect of Rusul Mir, highlighting his importance in the embroidery of Kashmiri writing.

Catchphrases: - Rusul Mir, Kashmiri writer, Custom and contemporary topics, Love, nature, evaluate, otherworldliness, Social impacts, Symbolism and analogy, Kashmir scenes, Human feelings, Social issues, Aggregate desires, Sufi feelings, Inward excursion, Heritage, Moving future artists, Advancing Kashmiri writing, Lasting impact.

Introduction:

Kashmiri writing remains as a demonstration of the rich social legacy and creative articulation that have prospered inside the pleasant valleys of the Kashmir locale for quite a long time. Among the illuminating presences who have graced this scholarly scene, Rusul Mir arises as a particular and persuasive figure, making a permanent imprint on the direction of Kashmiri verse. His one of a kind graceful voice, set apart by a combination of conventional structures and current subjects, catches the quintessence of Kashmir's regular excellence, social profundity, and socio-political intricacies. In this

exploration paper, we set out on a thorough investigation of the life, works, and enduring tradition of Rusul Mir, a noteworthy Kashmiri writer celebrated for his commitments to the domain of writing. Settled in the core of the Kashmir Valley, Rusul Mir's origination of Anantnag fills in as an able similitude for the artist's association with his country — a spot overflowing with the rich excellence of nature and the versatility of its people. Born in the 20th century, Mir's poetry emerges from this setting, engrossing and mirroring the complex social impacts that have formed Kashmir's set of experiences. His initial openness to the different phonetic, strict, and philosophical practices that have penetrated the district established the groundwork for his flexible graceful style and topical broadness. This paper sets out on an exploration of Rusul Mir's life, craftsmanship, and effect by unwinding the complex strings that make his wonderful embroidered artwork. As we delve into the nuanced layers of his stanzas, we uncover his ability at merging the traditional furthermore, contemporary, the individual and general, and the tasteful and the socio-political. The resulting segments of this paper will dig into the extraordinary features of Mir's verse, including his consistent combination of adoration and nature, his sharp friendly discourse, his investigation of otherworldliness and Sufism, and his persevering through impact on ensuing ages of artists. With regards to Kashmiri writing, Rusul Mir remains as a scaffold interfacing past customs with contemporary sensibilities. His stanzas reverberation the immortal yearnings and feelings of Kashmiri society, yet they additionally resound across worldly and social limits, welcoming perusers to draw in with the profundity of human experience. As we explore through the scene of his beautiful excursion, we reveal the significant bits of knowledge he gives as well as the reverberation of his voice in the continuous exchange of Kashmiri culture and the more extensive universe of verse. Through this examination paper, we intend to reveal insight into the diverse brightness of Rusul Mir, raising his height as one of the best Kashmiri writers. By analyzing the interchange of his life, his authority of graceful structures, and his topical investigation, we unwind the layers of his imaginative articulation and the getting through

significance of his work. In doing as such, we recognize his job as an overseer of Kashmiri scholarly legacy while highlighting his all inclusive allure as a writer whose words transcend time and place.

Methodology:

The strategy utilized in this examination paper includes a complex methodology that consolidates scholarly investigation, authentic examination, and logical translation to thoroughly investigate the life, works, and meaning of Rusul Mir as perhaps of the best Kashmiri artist. The philosophy is organized to give an all encompassing comprehension of his graceful commitments, drawing upon essential and optional sources to enlighten different features of his verse.

Artistic Analysis:

Vital to this approach is a top to bottom artistic investigation of Rusul Mir's verse. His stanzas are exposed to close perusing, with an emphasis on recognizing repeating subjects, expressive decisions, etymological developments, and scholarly procedures. This examination considers the extraction of significance from his sonnets and offers bits of knowledge into his interesting way to deal with structure and content.

Historical Contextualization:

The examination dives into the verifiable setting of Rusul Mir's life and works. This includes understanding the sociopolitical environment of Kashmir during his time, including huge occasions and social impacts that formed his creative sensibilities. By arranging Mir inside his authentic milieu, the paper plans to explain the socio-social powers that might have impacted his topical decisions and perspective.

Comparative Study:

The procedure consolidates a near investigation of Rusul Mir's verse with that of his counterparts and ancestors in Kashmiri writing. By comparing his works with those of other unmistakable writers, designs, deviations, also, developments in his verse are featured. This approach supports putting Rusul Mir's commitments inside the bigger structure of Kashmiri abstract practice.

Textual Interpretation:

The exploration paper deciphers explicit couplets and sonnets by Rusul Mir to remove more profound implications and experiences. It looks at his utilization of similitude, imagery, and purposeful anecdote to unload layers of importance inside his sections. This text based translation expects to uncover the subtext, close to home

resonances, and philosophical subtleties implanted in his poetry.

Source Utilization:

Essential sources, like Rusul Mir's unique verse, and optional sources, like academic articles, books, and basic expositions, act as the establishment for this examination. The extensive investigation of essential sources works with a direct commitment with Mir's inventive articulations, while auxiliary sources give basic viewpoints and settings.

Interpretive Synthesis:

The technique comes full circle in an interpretive union that winds around together the different strands of examination. This amalgamation comes to an obvious conclusion regarding his background, topical investigations, complex decisions, and the more extensive social what's more, verifiable settings. It looks to paint a nuanced picture of Rusul Mir's graceful inheritance and his getting through influence on Kashmiri literature.

In conclusion, the technique utilized in this examination paper joins through artistic investigation, verifiable setting, similar investigation, literary understanding, cross-disciplinary bits of knowledge, and amalgamation. This approach considers a thorough comprehension of Rusul Mir's contributions as a writer, his unmistakable style, and the complex topics that characterize his verse's getting through importance.

Biography of Rusul Mir:

Rusul Mir, an illuminator in the domain of Kashmiri verse, was born in the quaint town of Anantnag in the Kashmir Valley. This pleasant region, known for its stunning scenes and rich social legacy, assumed a urgent part in molding Mir's imaginative sensibilities. Born in the latter half of the 20th century, he set out on a lovely journey that would leave a permanent imprint on the woven artwork of Kashmiri writing. Experiencing childhood in Anantnag, Mir was presented to a different cluster of impacts that had saturated the texture of Kashmiri society over centuries. The phonetic woven artwork of Kashmir, portrayed by the entwining of Persian, Sanskrit, and neighborhood vernaculars, furnished him with a rich phonetic range to draw from. This etymological majority would later add to the expressive rhythm and phonetic advancement that describe his verse. Mir's early life was instilled with a profound appreciation for the normal excellence that encompassed him. The verdant scenes, flawless streams, and grand heaps of Kashmir turned into a wellspring of motivation for his wonderful articulations. His refrains

frequently summon the untainted appeal of the locale, catching the sensitive harmony between the ethereal excellence of nature and the significant feelings of the human heart.

As a young poet, Mir exhibited an excellent capacity to cross the continuum of custom and innovation. He was knowledgeable in the traditional lovely structures that have been a sign of Kashmiri writing, like the Vatsun (four-line stanza), however he additionally embraced contemporary structures like the Ghazal. This finesse permitted him to wind around together the old style and the contemporary, the regular and the inventive, in this manner loaning his verse an immortal quality. Mir's verse likewise bore the engraving of the socio-political environment of Kashmir during his time. The locale's set of experiences of social syncretism, combined with times of political disturbance, gave him a perplexing setting against which to verbalize his perceptions. His stanzas frequently conveyed a subtext of social discourse, quietly scrutinizing the difficulties looked by Kashmiri society, pushing for equity, and communicating fortitude with the common people's aspirations. A particular component of Mir's poetry was his reconciliation of Sufi topics and otherworldliness. Profoundly impacted by the rich Sufi custom of Kashmir, he investigated the domain of internal profound encounters through his refrains. His poetry went about as an extension between the unmistakable world and the extraordinary, as he wove Sufi lessons into the texture of his poetic expression, welcoming perusers to ponder the more profound elements of presence.

Rusul Mir's inheritance reaches out past his lifetime, as his verse proceeds to spellbind and rouse ages of Kashmiri artists and then some. His capacity to catch the embodiment of the Kashmiri soul, to connect assorted customs, and to offer bits of knowledge into the human experience through his stanzas, cements his status as perhaps of the best Kashmiri writer.

In conclusion, Rusul Mir's memoir is a demonstration of a daily existence profoundly entwined with the social, regular, and socio-political embroidery of Kashmir. His verse, described by its adaptability, personal profundity, and topical expansiveness, grandstands his noteworthy capacity to resound with the hearts and psyches of perusers across time and limits. As we investigate his life what's more, works, we reveal the tradition of a writer whose words keep on enlightening the energetic scene of Kashmiri writing.

Style and Subjects of Rusul Mir:

Style:

Rusul Mir's wonderful style is an agreeable mix of conventional structures and imaginative articulations, denoting his uniqueness in the domain of Kashmiri verse. Drawing from the rich supply of Kashmir's semantic variety, he skillfully winds around together old style and contemporary language, bringing about refrains that are both immortal and applicable. His dominance of different beautiful structures, from the old style Vatsun to the advanced Ghazal, features his flexibility and imaginative versatility. Mir's sections frequently reverberate with a melodic rhythm, inspiring the tunes of Kashmir's social legacy. He capably utilizes analogies, likenesses, and striking symbolism, which paint many-sided visual scenes that submerge perusers in the feeling and environment of his verse. This interchange of language and symbolism makes a cadenced stream that is both smooth and genuinely full, highlighting his extraordinary capacity to combine structure and content.

Themes:

Love and Nature: Rusul Mir's poetry is suffused with a close association between human feelings, especially love, and the regular excellence of Kashmir. He gently entwines the symbolism of blooming blossoms, streaming waterways, and quiet valleys with the delicate subtleties of adoration and yearning. This topical combination features the profound amicability he sees between the outer scene and the inward scene of the human heart.

Social Commentary: An insightful eyewitness of his general public, Mir utilizes his refrains as a mode for social study. His verse fills in as a mirror mirroring the difficulties and goals of Kashmiri society, enhancing the voice of the everyday citizens. Through his words, he resolves issues of shamefulness, imbalance, and socio-political disturbance, making his verse an amazing asset for cultural reflection and change.

Spirituality and Sufism: Drawing from the otherworldly tradition of Kashmir, Mir's poetry frequently digs into the domains of enchantment and Sufi way of thinking. He investigates the internal excursion of the spirit, the journey for self-acknowledgment, and the association between the individual and the heavenly. By implanting his stanzas with Sufi subjects, he directs perusers on a scrutinizing way, welcoming them to investigate the more profound layers of presence.

Emotion and Introspection: Mir's poetry is portrayed by its significant close to home reverberation and reflective profundity. His refrains become windows into the human mind, unwinding the intricacies of feelings like love, yearning, distress, and euphoria. Through his melodious

articulations, he offers perusers a brief look into the general feelings that tight spot mankind together.

Cultural Identity: Established in the cultural soil of Kashmir, Mir's poetry praises the rich embroidery of Kashmiri legacy. He gives proper respect to the locale's semantic variety, legends, and verifiable reverberation, saturating his refrains with a feeling of social pride. This festival of social personality turns into a demonstration of the persevering through soul of the Kashmiri People.

Conclusion:

Rusul Mir's poetic journey is one that rises above overall setting, resounding across ages and boundaries. Through the careful investigation of his life, works, style, and topics, this paper has disclosed the rich woven artwork of his abstract

heritage. Mir's poetry remains as a demonstration of his dominance of structure and language, his profound association with Kashmir's cultural heritage, and his shrewd commitment with the human experience. His

capacity to flawlessly combine the conventional and the contemporary, the personal and the universal, injects his sections with an immortal quality. His depiction of adoration interlaced with nature, his sharp friendly discourse, and his investigation of otherworldliness and Sufism feature his significant commitment with the complex components of life.

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