

**FILM MUSIC:** It is created and conditioned by the regional theatre which has newly emerged in the 19<sup>th</sup> cent. The presentation of this theatre were replete in the songs which are followed and imitated successfully by the film – music strategically.

Also Indian film music was a continuation of the tradition popularized and perfected by the musical folk drama of various regions like *Tamāsha*, *Jātrā*, and *Kīrtana*. These folk dramas with theatrical music were not less than the carriers of the heritage so thoroughly systematized in ancient Sanskrit dramaturgy. Anthropologically it is true that in all cultures music in invariably employed to establish links with the supernatural, the element which enable mythology to have a firm base. So it was evident that the Indian cinematic impulse was congenitally bound with music. In addition to this, Indian music is itself characterised by the primacy of vocal music. Music and mythology are the expressive agents for mass - appeal because they both posses in built cultural appeal. Consequently, they enjoy tram-regional effectiveness. As motion films are motivated to secure a pan-audience of the whole country there fore they use whole folk music and folk mythology to impress their clientage in the total Indian Public, hence music and mythology have because the chief component in their make-up. Even classical music, Karnatak and Hindustani have been profusely used in the cinema.

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## **FILM, IT'S NATURE**

### **A FRAME FOR DISCUSSION**

#### **LANGUAGE, STRUCTURE, MEANING**

areas in which we can talk about film.

**I).** the properties of the “**Language**”, Picture, Sound Editing, Acting, Lighting, etc. **II).** The film itself, considered as a **structure** “made of” the elements of “Language”, i. e., fragments of picture and sound arranged in order.

**III).** The meaning of the film, what it expresses, the function of the film.

Structures are functional. This seems to be a law of Nature. Natural objects (a horse, a fish , a tree, a human body) have structures (skeleton, nerve structures, etc.) which are functional in the sense that derive their logic from the mode of existence of the object (a horse, a fish, a tree a human being).Any elements of a structure which become unfunctional have a tendency to down.

This is also true for artificial structures made by human being, as follows:

**I).Verbal communication** (a sentence considered as a structure ‘made of ‘vocabulary) follows the logic of the meaning of the sentence.

**II). A house or a railway station/** a political structure like the constitution of a country/ a social structure like caste or family.

**III). Works of art.** Works of art have sometimes complex structures because they express complex ‘meanings’ which objectify the nature of human feeling.

What is said (meaning, function) in an art work cannot be separated from the ‘way’ of saying it (structure).

Perhaps, it would philosophically be more correct not to think of Structure and Function as two separate things at all. They are two aspects, of the mode of existence of an object, of an event, of an act of communication, or of a work of art.

## **LANGUAGE OF FILM**

A film consists of three physical elements:

**1. Visual shots :** Fragments of visual ‘Pictures’.

**2. Sound Shots :** Fragments of sound ‘Pictures’.

**3. Editing :** A system by which the fragments i. e. Visual shots are combined to form a Whole i.e. the continuous film.

**1. Visual Shots:** The visual shot is a fragment. It is not a “whole” picture in the sense a still photograph or a painting is a “whole” picture.

The film picture is a moving picture movie-graphy can record and reproduce the physical movements of a moving object, e. g. the *run* of a running man. The names of cinema, *Kino*, *Kinema*, *movies*, *moving pictures*, *chalachitra*, refer to this special quality of the medium.

Shots are ‘made by’ a camera. A complicated machine is at the very artistic base of cinema.

**2. Sound Shots:** The Sound Shot is a fragment of a sound ‘picture’. It is not a whole ‘picture’ in the sense a music performance is a whole sound ‘picture’.

Sound Shots are ‘made by’ a microphone and recording system. A complicated machine is at the very artistic basis of cinema.

**3. Editing:** Editing is the process of joining visual shots and sound shots a continuity for continuous seeing, hearing and understanding by spectator.

This continuity is also the basis of scripting. This script, therefore, provides the basis for the shooting process, which is discontinuous. Scripting, Shooting and editing are aspects of the same process of making a film.

The process of making a film is to create for perception by the spectator the image of (say an event; by juxtaposing visual fragments and sound fragments) (relating to that event) in an editing order that makes (some) sense about the event to the spectator.

## **VISUAL SHOT**

Objects in the real world around us are in three dimensions. The camera reduces the three- dimensional objects to two- dimensional shapes on the picture plane. A shot is a two-dimensional visual composition, although the perspective lines, lighting, and relative movement of objects creates the illusion of three dimensions for the spectator.

The following elements, *taken together*, constitute the visual composition of a shot.

1. Distance of camera from objects : Extreme long shot/ long/ shot/medium shot./close shot/ close up/ Extreme close up. 2. Height of Camera from ground : High/ Eye level/ Low. 3. Movement of the Camera : No movement of the camera/ tilt up or tilt down/ pan right or pan left/ truck or track, forward or back or parallel, or diagonal, or any other direction/ hand-held camera mounted on crane/ any other mounting of the camera platform, since the camera would take on the movement of the

platform on which it is mounted. (3a) Speed of the camera movement e. g. fast pan or slow pan.

4. Lighting : Sources of Light/ Intensity of light.

5. Lenses : Telephoto to wide angle/ The special case of the zoom (A zoom is not a camera movement but a continuous change in the property of the lens )

6. Black and white, or, colour, or any combination of these.

7. Relationship of frame outlines with elements contained within the frame outline.

8. Changing graphic relationship within the shot due to camera movement and subject movement.

9. Special Textures of the picture.

10. Camera Speed : Normal speed of shooting/ slow Motion/ Fast Motion.

11. Duration of the shot : Unlike the still photograph, a shot has a time duration i. e. lasts on the screen duration of time.

**SOUND SHOT:** The following sounds can be recorded and used in film composition: Human speech/ Natural Sounds/ Music, Vocal or instrumental/ any other kind of sound, real or artificial.

The source of sound can (visually) be on-screen or off screen.

The spectrum of ELS- MS-CSCU-ECU is applicable to sounds also. So also, fade-in and dissolve and fade-out.

**EDITING:** The following technical methods are used for joining shots in Editing.

Cut/Dissolve/ Wipe/ Fade out/ Fade in/ any other optical devices.

The devices work in cinema because they reproduce mental processes by which, in actual life, we see and hear fragments of visuals and sounds and make sense of them. For instance, we actually “see” the world around us in “cuts”.

For editing continuity, we can join together picture fragments and sound fragments in any order which makes sense to the mind. These arrangements can be of the following kind :-

(1) The eye sees and the ear hears fragments in chronological sequence. The mind understands the Continuity of an event or situation, This is the chronological, narrative order.

(2) The eye sees and ear hears two elements which are otherwise unrelated. The mind connects them and makes and judgment about a new event.

(3) The eye sees and ear hears the general aspect of any subject or situation, and the mind experiences the atmosphere, environment, density, texture of the subjects or situation.

(4) The eye sees and the ear hears by free association and the mind reproduces the subconscious process of day dreaming.

(5) Any other process of the mind.

The language of cinema has, in fact, developed techniques of reproducing processes of the working of the human mind. The experimental film makers are constantly discovering these new methods.

## FILM AND OTHER LANGUAGES

Language is a symbolic system through which human beings communicate. A symbol is *something* which stands for *something else*. Let us consider the basic Properties or the symbol of the following languages, which are used by human being for narrative purposes.

**Verbal Languages:** The basic symbol is the word. It is abstract and general because it is either a sound (as in speech) or a scribbling (as in script) which has no relationship with what the word stands for. The sound- (or the script TREE) has no relationship with the green thing out there, for which it is a symbol.

**Drawing:** The basic drawing is less abstract and less general than language because the shape of the drawing of a tree is somewhat like the tree itself.

**Photograph:** The photograph is less abstract, less general and more specific. The photograph of a tree has in it all the visual details of the tree, except movements.

**Film:** Film is the least abstract, least general, most concrete and most specific of the languages. A camera shot of a tree shows that specific tree, tall or short, the specific leaves, foliage, sparse or thick, and so on, down to the last visual detail. A sound shot would record the rustle of the leaves. The two together would create the experience of looking at the tree itself. This life-like quality of the image may be called “photo- phono - graphic realism”. In Hindi there is a word to describe this property. It is ‘Hu-ba-hu’. Many other Indian languages have a parallel word. In “Indian” English it is “same-to-sameness”.

Apart from the above, film creates the further illusion that the spectator is “in” the same space where the action is taking place. The normal illusion of a still photograph is as follows. This is a picture of, say, **Manoj Kumar** walking on the beach. I am sitting on my chair. The picture is in the book. ‘I am sitting on my chair and looking at the picture of **Manoj Kumar** in the book’. In contrast, the normal illusion of a moving film photograph is as follows. ‘This “is” **Manoj Kumar**, walking on the beach, and I “am” myself on the beach looking at **Manoj Kumar** walking on the beach’

This life-like illusion of film photography was celebrated in the early names of cinema namely, *Biograph*, *Bioscope*, *Vitagraph*, all referring to living things (based on Bio/Vita). The first press comment on the **Lumiere** films was “this is life itself”. Lots of people even today are taken in by this life-like illusion created by cinema; they think that what they see on the screen is *real*.

Some implications of the above are as follows:-

1. Being a non-abstract language, film has no equivalents to abstract concepts of verbal language like man, run, hat.

2. Words in cinema, as commentary or dialogue, would always make the film communication more general and abstract. The words are used to reduce the specificity of the visual image, and hence for making of the meaning of the audio-visual image more abstract.

3. Animation films are based on drawing and not on live action photography. Hence, animation is always

preferred to live action photography, whenever film has to make quick, abstract, statements.

4. So also, still photographs.

5. All elements in the ensemble of film are "photographed" in the sense of realism; the only exception is music which is abstract and non-"photographic". Whenever music is introduced in a film sequence, it alters the realistic style of the film, lifting as if from the plane of realism to the higher place of "surrealism". This is the way it is used in feature films. In educational films and training films, which always attempt to keep at a level of realism, music is used very sparingly, or avoided.

#### INVOLVEMENT OF SPECTATOR IN FILM

Film is a language which uses the sense organs, the Eye and the Ear, through which we receive 95% of the sensation of the outside world. Editing the "grammar" of the language of Film, reproduces the process of the working of the human mind.

Film is a "natural" language, which one understands on the basis of one's normal sensuous faculties of seeing and hearing. That is why even a person who knows nothing about the "language" of cinema easily understands a film.

The camera-mike is always at the psychological "centre" of the scene. This is the way a film is made. The "camera-mike" is also the "eye-ear" of the spectator. The spectator is, therefore, always in the psychological "centre" of a scene. He is, in fact, asked to perform the following three roles in relation to the characters (say, A&B) in the film plot.

(i) An observer with varying degrees of interest in A and B, from distant to very close interest.

(ii) A medium through which A and B communicate with each other.

(iii) Performing certain functions on behalf of A and B. Thus a spectator is mentally "in" a scene the film. He is unable to maintain his 'distance' from the film experience. For many people film is a very vivid experience. It "happens" to them.

This is the strength of the film medium.

This is also the social danger of the medium when it is used for mere negative evasive purpose. This gives a clue to the magnetic pull of the popular films, and to the secret of "fan worship" of the film stars.

Following the lead given by **Bertold Brecht** in theater, some modern film makers, specially **Jean-Luc Godard**, use devices in film construction which forces the spectator to alienate himself from the psychological "centre" of the story on the screen and see the film as a film, rather than as reality.

#### USES OF FILM

If film is a language, one could think of many ways in which language would be used for various kind of communication, which would result in many kinds of films for many kinds of spectators, for many kinds of purposes.

We would think of:

Film novel or short story/film treatises/film reports and documentation/film text-books and lectures/ film

sermons/geography, anthropology, science, ethnologies/film poems/and any other kinds.

Films are made for various social objectives, as follows.

(i) To provide several hours of imaginative, amusing or intelligent (or for some people, stupid) entertainment.

(ii) To receive aesthetic pleasure of an order as high as that which is obtained from works of art in other media.

(iii) To enable some people to speculate with large sums of money. (iv) To carry out political or any other propaganda. (v) To record and preserve historical events.

(vi) To provide public information service on matters affecting the community or sections of the community. (vii) To instruct people in the use of machines, tools and weapons and in the best methods of carrying out plans and operations (viii) To teach children in the classroom and students in the lecture hall, as adjunct to the other means used by the teacher. (ix) To provide a livelier background to the education of children and students by relating their school work to the wider world for which their education is a preparation :

(x) To educate and enlighten grown-up people in terms of general interest, people affairs, and of local and social interest. (xi) To assist scientists and technicians of all sorts to keep abreast of new discoveries and technologies and to explain new processes and techniques. (xii) To bring people to understand each other. (xiii) To bring instruction, information and education to people who cannot read or write. (xiv) Any other conceivable aspect of human communication.

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#### FILM ON PAINTING

A film on painting is an aesthetic symbiosis between the screen and the painting just like lichen results from an intimate symbiotic association between a fungus and an alga." So wrote **Andre Bazin** in *Peinture et Cinema* in 1985. As the Triennale unfolds in Delhi, a series of films on paintings opens at the French Cultural Centre, offering insights into the history and art of making films on paintings and painters.

The said symbiosis between the two creative forms has intrigued filmmakers ever since the advent of cinema. Silent cinema was, in fact, closer to painting or pure art, because of its unobtrusive visual range that permitted the creation of montages similar to compositions on canvas. And whereas cinema is a string of such montages, in the case of paintings one can gaze at the same work at will. The talkies disrupted cinema's evolution as a plastic art, but it evolved the method of using painting as subject matter, though this amounted to loss of plasticity. Several centuries younger than the plastic art, cinema is an acknowledged extension of the latter.

Films on paintings worked best when they introduced a new visual rhythm and defined their temporal and special parameters. In this, the medium of film has no rival, because it is closer to painting. Several films have been made on paintings and painters. Filmmakers who are also artists have perhaps made the best films in this

genre. For instance, British painter/filmmaker **Peter Greenaway's** *The Draughtsman's Contract* is a film built around a dozen of his drawings, and **Christian Boltanski's** (he took painting finally) *L'appartement de la Rue Vaugiard* is yet another example of such a film. If the earliest it example of films on paintings is **Lumiere's Akira Kurosawa's** *Dreams* (1990) on van Gogh's painting (where a viewer is seen in the gallery looking at the painting, and then the scene changes to a real life landscape of the painting and the viewer walks down the winding path) is perhaps the most recent work in the history of such cinema.

**Jean-Luc Godard**, who was a painter in his younger days, holds that the use of light in painting was lost with the coming of modern art. His films, *Passion* and *Pierrot le fou* are some of the best examples of films in the genre. Closer home **Arun Khopkar's** *Colours of Absence* on artist **Jehangir Sabavala** would be an example of how light is used efficiently by both the painter as well as the filmmaker. "The idea is to lead you back to the painting", says **Khopkar** and this is accomplished by the film.

The film series being screened in Delhi should ideally be extended to include the major feature films made on the same theme. So that the viewer is presented with a comprehensive picture.

**EXPERIMENTALIST: KHOPKAR, ARUN Critic: Rajagopal Ranjini** . Feb 20<sup>th</sup> 1994.

## FILM REPRESENTATION

We saw that the seemingly simple substratum of the cinema, visual perception, is an immensely complicated and disputed concept. In contrast, the issue of representation which stands before us now as the next level to be treated has never been thought of as simple by anyone and has been an explicit battleground for competing theories of the cinema. It will be even less possible here to present a satisfactory summary of views and arguments surrounding this issue, so vast is it, touching even upon the nature of thinking itself. But we can highlight and isolate the special conditions of representation which govern the cinema and the peculiar questions which the cinema raises as questions of representation there dominates a nearly univocal belief in the importance of "attention" in visual life. Only acts of cognitive expectation permit our eyes to move and focus in such a way that we see images. **D. W. Hamlyn**, berating all mechanistic discussions of perception, including even **Gestalt** psychology, demands that we study not just the eye, the stimuli, and the neural patterns of the brain, but the general conditions at play in any moment of perception.<sup>1</sup> Our eyes work differently in different circumstances, literally forming different images depending on the expectations which guide their use.

## THE WORLD OF AND IN FILM

**Goodman's** formulation makes it possible to speak of standard sense perception as "representational" in that each percept consists not only of its own quality but also of an indication pointing to the world to which it belongs. "This is a chair in the dining room" or "this is a

swarm of molecules" is an equally true statement pertaining to a single ocular impression which the physicist had as he came down to breakfast. The first statement fits into his domestic world and the second into his professional world. Nor can we say that one statement is truer than the other, if both are in fact to the worlds in which they belong.

The philosophical issues here go back centuries and can hardly be solved in this chapter. Does the Eskimo actually live in a world of multiple cold, white substances that we identify grossly and simply as snow? **Goodman** refuses to accord priority to the world of the chemist for whom such substances are particular definable states of the H<sub>2</sub>O molecule.<sup>4</sup> Whether we agree with him or not, it is enough that recent philosophy has provided us with the room and the terms to permit a subtle description of the processes and effects of art in general and of the cinema in particular. Fortuitously, the relevant issues that crystallize around the notion of "world" derive not just from Anglo-American language philosophers like **Goodman** but from continental phenomenology, Sartre's writing on the imagination, Alfred **Schutz's** sociology of "lifeworlds," and **Mikel Dufrenne's** "Phenomenology of the Aesthetic Experience" give weight to the common parlance of film critics who have always been comfortable with phrases like "**Chaplin's** world" or "The World of *Citizen Kane*."<sup>5</sup>

Instinctively we have cut off from our other experiences the special sensibility, gestures, and objects that belong to **Chaplin's** films or that fit into the kind of sepulchral space exemplified by *Citizen Kane*. More generally theorist and the average spectator have cut off from ordinary life the world the world that exists within the movie theatre. "The World of Film" suggests the mechanism by which anything reaches the screen and, on reaching it, affects us. Instead of being catalogue of things appearing on the screen (as in the **Chaplin** and **Kane** examples) "the world of film" is a mode of experience, rather like "the world of imagination." How does the cinema represent anything for us? In trying to answer this question **Goodman** advises us not to measure the adequacy of our representations against some supposed "reality" existing beyond representation but to isolate and analyze the peculiarities that make up the representational system of the Cinema and that make its effects distinctive.

Now the first elements of cinematic representation are perceptual Earlier we discussed the tension of belief and unbelief in cinema as equivalents to the oscillation between looking and seeing or seeing and recognizing which is the integral structure of perception in general. It is this equivalence that permits the casual, though philosophically naïve, claim that "reality" is rendered in cinematic perception. More accurately we should say that the structure of cinematic perception is readily translated into that of natural perception, so much so that we can rely on information we construct in viewing films to supplement our common perceptual knowledge (which is also, as we have often noted, constructed knowledge). This explains the confidence that jurors

place in cinematic records submitted by a lawyer, or that astronomers have in video images sent back from Mars, or that ethnologists have in footage brought back by explorers to distant lands. In all these instances cinematic information supplements what we know about one or another of the worlds we inhabit.

To some degree the tension between belief and doubt operates in every iconic sign system: the cinema, still photography, drawing, painting, and so on. In each of these an image strives to produce the effects of nature perception through a *process* quite different from natural perception. We effectively recognize our friend in an image processed by Kodak.

If cinema heads our hierarchy of such sign systems, so that the jury accepts a filmed record of the murder but rejects a drawing by an eyewitness and even a still photograph, it is due to cinema's mechanical and temporal aspects. The automatic registration of light on celluloid involves us in squinting at the image to "make out" the object in the glare and the grain (whereas a drawing could be much more clear). And the temporal flow which throws us from one image to the next demands that we adjust our recognition of what we see to the overall image which organizes itself gradually before us. But it is just this work that makes us assent to the film image, for ordinary perception involves precisely the same types of work even if the actual visual cues (the stimuli) are somewhat different. So at its basis cinema may be said to represent the numerous objects signified in light and shadow over the course of an hour or two. But cinematic representation is more than a sequence of photographs, for the thousands of *photogrammes* meld into picture of scenes enduring over time. Instinctively we strive to put disparate scenes together so that the entire projection coheres. Thus, from the automatic operation of the phi phenomenon which produces movement out of static and separated *photogrammes* to the classification of an entire film, the mind actively constructs images from the light that stimulates it. At the first level the precepts we identify in the flowing grain depend in a major way on our expectation that they will contribute to the larger representation which is at stake in the film.

These still images then become animated and begin to pull us through the film along what **Béla Balázs** called a current of induction<sup>6</sup> toward a final representation. It is this ultimate sense of a developing representation that makes the individual *photogrammes* readable and that likewise assures their smooth in montage. Yet what is this final representation other than a construct built up of the individual fragments it supposedly makes comprehensible? Just as the basic percept of cinema is a unit constructed out of light and shadow on film grain, so the entire cinematic representation is a major unit our mind puts together. More important, the structure of cinematic representation from beginning to end is one of process, where fragments are ruled by the wholes they add up to, and where belief and unbelief keep our eyes on the screen while our mind glides into the world of the representation.

Quite simply the oscillation at the heart of all instances of "seeing as" becomes in the cinema a vacillation between belief and doubt. The cinema fascinates because we alternately take it as real and unreal, that is, as participating in the familiar world of our ordinary experience yet then slipping into our quite different screen world. Only an unusually strong act of attention enables us to focus on the light, shadow, and color without perceiving these as the objects they image. And, on the other side, only an equally strong hallucinating mode of attention can maintain from beginning to end the interchangeability of what we perceive and ordinary world, negating all difference of image and referent. Cinema would seem to exist between these two extremes as an interplay between "the real and the image." The film experience in general and every instance of viewing a film can be analyzed in terms of a ratio between realistic perceptual cues and cues which mark an effort and type of abstraction.

Contributing to the sense of reality (of immediate apperception and non-mediation) are at least four elements, some of which **Christian Metz** outlined in his earliest writing.

1. Experimental preconditions, such as the darkened auditorium.
2. Analogical indices such that the image of an object shares actual visible properties with its referent.
3. The psychological imitation which cinematic flow provides of the actual flow of reality. Importantly, movement in the cinema is actual movement, not represented movement, and our mind is brought alive by it.
4. Finally, the lure of sound, which establishes a second sense to verify the first and which analogically is more exact than image representation.<sup>7</sup>

All of these characteristics tend to put us in front of a filmed image as if we were in front of a real scene in life. What keeps us from accepting the image as life is a fissure which we sometimes leap, sometimes refuse to leap, and most often straddle. Consisting of such experiential counters as bodily immobility, of nonanalogic aspects such as foreshortening, and of the basic fact that the scene has been put before us by another, these anti-illusionistic elements lead us to treat the film not as life but as an image in the Sartrean sense, as a presence of an absence.<sup>8</sup>

All films present themselves to us as real/image according to various ratios. To move across the bar is to shift intentionality in a manner not unlike what happens in figure/ground experiments. Reality is here taken to be a type of consciousness characterized by certain indices of appearances and a certain mental activity. To shift to the imaginary is to move, as in daydream, to another "realm" while, still adhering to many of the phenomena associated with our reality state.

The crucial makers of this particular experience of oscillation is the frame itself. The frame is the physical embodiment of the bar between image/reality and it marks as well the case that this experience is presented to me by another. I must attend "there" to the frame and not elsewhere. Classically state, the screen as "window"

is a place of perception; as “frame” or border it delimits and organizes perception for signification. Jean Mitry saw this long ago.<sup>9</sup>

The frame keeps us off our guard. We search the screen as we search any perceptual field, yet we feel the force of “this particular” disposition of objects and shapes. The superfluity of the facts of the visible.

If every film is a *presence* of an absence, we are still obliged to differentiate the types of imaginary experience possible within various ratios of this relationship. A filmed image may be considered the presence of a referent which is absent in space (live TV coverage) or in time (home movies). It may also be taken to be “an image which is non-existent” or “whose existence is not in question one way or the other”.

Consciousness immediately makes decisions about the status of the image and from these decisions it processes the filmic flow in different ways. If the absent referent is deemed nonexistent we attend to the peculiarities of the image, necessarily striving to give existence to an unknown. If the other hand, the absent referent has solidity for us (as a friend or a public figure in whose existence we believe), we may utilize our recognition of the image to launch our consciousness into a state which calls up a *mise-en-scène* of the imaginary, producing nostalgia, desire, and the like.<sup>10</sup>

In this way we can consider our relation to the flow of various types of movies. In the home movie situation each point interests us not as an accumulation of a past (retention) throwing us into a necessary future world imprints itself on every image, but the frame demands selectivity and motivation. We are given over to the world, yet we are given over to signification. Nor is this the end of it, for the image changes before our eyes; both the film and the world move on. The fact of movement introduces the category of narrative or, at least, its possibility. For while the framed image dissolves before us and the vibrant life of perception is reaffirmed, this flow engages a narrative intentionality marked by reframing and shot changes. Although we perceive the dissolution of every scene, we group scenes into events that are not allowed to fall away but held together as on a chain.

From the angle of phenomenology, narrative refers to a type of consciousness into which audiences lock themselves when attending to the chain of movement in a film. It involves a particular form of image processing wherein sensations are read as significant in their temporal and causal interrelation. The study of narrative in cinema ought therefore to begin with a determination of our relationship to the images and to the current of induction which runs through them, pulling us after it. Such determinations would amount to genre studies if we formalized their result, since they would name and describe the customary relation into which spectators lapse (or against which they struggle) with regard to the filmed material and its organization.

ture (protention), but only as a potential triggering device allowing a shift of consciousness. We wish to transcend the home movie by means of one or two of its images and attain a more private state. In other words,

the intention of “conjuring up the past” lords it over the basic intentionality of “movement,” using the life of movement to restore the dead past. Our frequent still-frame and creep-speed projection techniques certify this hierarchy.

Documentaries achieve a variety of ratios of presence/absence or image/referent. Since in most cases we know and believe something about the referent and its world, the documentary can sometimes serve the imaginary function already described in relation to home movies. We use and discard a hundred minutes of the Rolling Stones in order to recognize those five minutes that are sufficient to launch us into a reverie. The sound track in such a film already guarantees this sort of response. But if the film is about an obscure woodcutter of the North-West, we must attend to the specifics of the image and try to build a sense of a world about which we know little even though we may have “faith” in it. Every documentary relies on our faith in its subject and, more important, utilizes our knowledge of it. Barbet **Schroeder’s** portrait of **Idi Amin** summarizes a good deal of data through voiceover narration in its first five minutes, but otherwise forces us to process the images of Idi within a field of consciousness already full of the Idi story. Indeed like documentaries, Schroeder’s film was under litter compunction to achieve formal closure since his subject would continue to survive and his spectators would in fact have a greater understanding of the denouement of his film than he possibly could have had in 1973, not knowing **Idi’s** final ocities.

Every fictional film likewise relies on some substratum of spectator understanding of the type of world that becomes the subject of the film. We bring our own sense of boxing to *Rocky* and of the strictures of bourgeois life to any **Douglas Sirk** film. But the fictional film, at least in most of its genres, quickly transfers our interest to the world of the image, calling on, but not playing to, our knowledge of its referent.

In the fiction film all moments become significant as we construct a referent whose absence is determinant, not merely accidental or logistical. Movement in fiction film is coterminous with the film itself. The viewer is asked to swim in a time stream, and he cannot look away without the fiction threatening to disappear. As Hugo **Münsterberg** noted fifty years ago,<sup>12</sup> our mental flow coincides with the filmic flow in those fictions that produce the strongest mental events. Whereas the techniques and codes that construct the illusion of the continuity of movement in the fiction film may be the product of history and labor (may change from era to era), the mode of consciousness by which spectators have always participated in the construction of a fiction is ahistorical and transcendental to the degree that it stems from certain conditions of perception and cognition operating in the everyday life world (conditions such as retention, protention, filling in, and so forth). It is for this reason that those filmmakers who break the cinematic flow (Godard, for instance) need to labor to do so, for they thwart the mind in its act of

seizing something that seems to disappear for it when stopped.

Among fiction films themselves we can categorize different ratios of perception to signification and being to list genres and styles as we do so. *Nashville* and *Paisa* affirm an over brimming perceptual flux out of which certain stories have eddied. *The third Man* and *Rosemary's Baby*, on the other hand, construct tight networks of signification which wither all but certain perceptual possibilities. In all fictional cases we appropriate the situation of the narrator by succumbing to the film flow in the proper way. Propriety varies from genre to genre, from *Paisa* to *The Third Man*, but the demands of narrative consciousness remain – demands that include its drive toward totalization, identification, explanation – even while these demands operate in different ways for each genre.

Some of the differences amongst genres and films can be catalogued as functions of the imagination. The supplying of background information is negligible in the standard Western for our minds instantly fill the horizon of these films with the appropriate atmosphere, landscape, and props. But in a film like *Wind Across the Everglades* or *Dersu Uzala*, both of which depend crucially on the relation of atmosphere and landscape to character and both of which are set in landscapes unfamiliar to most filmviewers, the filmmakers must continually offer background shot, through composition in depth, pans away from action, and descriptive exposition.

The film noir, to take another genre and another aspect of film construction, frequently employs both voice-over narration and returns to past action. The viewer is asked to gauge the action represented on the screen in relation to an overall judgment which is, so to speak, simultaneously present with the action. In standard gangster film, on the other hand, the straightforward, third person approach to the action asks us to project the end of the film (the death of the gangster) in the action he sequentially institutes. The film noir hero, on the contrary, not only appeals to us through first person address, but speaks from a point where the action has reached its end.

More modernist narratives like *8½* or *Last Year at Marienbad* befuddle those viewers unable or unwilling to supply interconnections, background data, multiple categories of image status (dream, wish, memory, reality). By taking our powers and aspirations for explanation, totality, and identification to the limit, such films bring out into the open the value, the labor, and the fragility of representation in the cinema.

**The Ideology Of Realist Representation:** In laboring to thwart the normal 'way of the cinema', the radically *avantgarde* film draws attention to the strength and ubiquity of that 'way'. No matter what appears on the screen, audiences will instinctively shape it into a representation of something familiar to them. The film that gratifies this attempt, the most satisfyingly representational film, we call realist. Such a film will cut up the world of appearances into perceptual image organized into patterns that make sense to us because

these image and patterns exist in our culture. Without effort we can identify in the film something we have identified already in our culture as important. Thus, the film reinforces the world we have constructed.

Recent critics of realist cinema have shown all too clearly that this mapping of cinema on life is hardly natural at all but is the product of enormous technical resources and traditional knowledge. The cinema reproduces identifiable parts of our world by framing, focusing, and juxtaposing aspects of the visible in 'acceptable' ways.<sup>13</sup> Furthermore it does so teleological; it shows the dramatic or rhetorical significance of a certain arrangement of these parts from an integral and integrating perspective.

The history of the cinema is usually measured as the progressive ad equation of the rules of cinematic organization to the habitual ways by which we organize life in our culture. The movement from long shot to mid-shot to close-up, for instance, termed in the industry the 'accordion sequence', imitates our usual method of surveying the context of a situation and only then attending speech.

This and codes of representation are meant to disappear as we grasp (identify) and assent to the representation itself. In other words, realism in the cinema is driven by a desire to make the audience ignore the process of signification and to grasp directly the film's plot or intrigue for most film viewers, the plot is precisely and fully what a film represents. In this way realism stabilizes the temporal dimension of film, turning the flow of pictures into a single large picture whose process of coming into being has been hidden behind the effect of its plot. While the semiotics work of such theorists as **Metz** and **Barthes** has disclosed the cleverness of the realist system, it has simultaneously provided an impetus for both the critic and the filmmaker to go beyond realism.

This modernist ideal is in harmony with **Gombrich's** celebrated *Art and Illusion*.<sup>15</sup> Just as **Gombrich** sought to trace the invention of strategies in drawing and painting that produced the illusion of reality for each succeeding generation, so **Barthes** suggests a method where by narrative can be treated as a practice, conventional and even rhetorical, in which fragments are joined in a way to promote an illusionist experience. Plot in narrative is analogous to design in graphic art: we think of it as the first thing seized, as that which structures the whole, as meaningful in itself, as referential. The other elements in narrative, we believe, flesh out the plot, just as texture, color, and ornament operate on design. Like design, plots can be more or less intricate; they can be produced by continuous line, broken line, or successive approximations. In the classic (or as **Barthes** has called it, "readerly") narrative, action has been organized for a reader viewer which places him or her just as definitely as perspective painting situates its viewer in relation to a vanishing point. The scene is intelligible only through the complicity of the spectator, a task we take on every time we read a classic story or see a classically built film. We exhaust such realist works once we have successfully

identified what they are about, once we have, for example, arrived at the final clue which makes the entire detective plot clear to us.

The solidity of such plotted films puts us at ease before the fictional world, but it greatly restricts the possibilities of art. First of all, it assumes that every work wants to express precisely what it represents. While this may be true in science or ordinary discourse, artistic expression frequently is at odds with what it represents. This is why we find so many “still lifes” in painting, all of which may represent a bowl of fruit but each of which expressing a different mode of vision or feeling, a different way of painting. The narrative or the design in art ought really to be thought of as one element in a mobile system. **Roland Barthes** is the prophet of this view of artistic texts urging us to escape the trap of narrative, a trap that naturalizes conventions by relating the trap of ‘view’ of the story to views we have of the world at large in our non-literary experience

In *S/Z* **Barthes** systematized the aspects any narrative text which command our interest and attention. He calls these aspects codes and he lobbies for a free interchange between codes instead of the dominance of one of them, narrative. **Barthes** here gives definition to insights which **Bazin** and **Eisenstein** arrived at years ago. After discussing the movement from aggregate impressions to the “whole image” of Forty-fifth Street **Eisenstein** makes an important distinction (familiar to students of Russian Formalism) between the function of representations in life and in art. . . .

We have seen that in the of remembering there are two very essential stages: The first is the *assembling* of the image, while the second consists in the *result* of this assembly and its significance for the memory. In this latter stage it is important that the memory should pay as little attention as possible to the first stage, and reach the result after passing through the stage of assembling as swift as possible. Such is practice in life in contrast to practice in art. For when we processed into the sphere of art, we discover a marked displacement of emphasis. Actually, to achieve its result, a work of art all the refinement of its methods to the *process*.

A work of art understood dynamically is just process of arranging images in the feelings and mind of the spectator. It is this that constitutes the peculiarity of a truly vital work of art and distinguished it from a lifeless one, in which the spectator receives the represented result of a given consummated process of creation, instead of being drawn into the process as it occurs.

Hence the image of a scene, a sequence, of a whole creation, exists not as something fixed and ready made. It has to arise, to unfold before the senses of the spectator.

**Eisenstein** here has gone beyond the rather **Pavlovian** view which supported his earlier notion of montage of attractions. He has also gone beyond much current semiotics which has been reluctant or unable to describe the path by which perceptions in the cinema become absorbed in the overall narrative representation. Semioticians assume the simultaneity of signifier and

signified. It makes no sense, in the science instituted by **Saussure**, to speak of the sensory base of a sign preceding the mental image it bring up. Yet it is precisely in the space between seeing and recognizing that, in the second chapter, we lodged the specificity of cinema and it is in just an in determinant space the **Eisenstein** here finds the specificity of art in general.

It is instructive to note that while **Bazin** too looks for cinematic value in perceptual labor leading up to signification, he grounds this value not in the tradition of the arts, as did **Eisenstein**, but in the phenomenology of everyday perception. This indeed is heart of his realism, a realism obviously at odds with that nineteenth – century narrative realism and with the realistic illusions of classic Hollywood cinema. On more than one occasion **Bazin** explicitly ridiculed standard cinema because it had inherited the codes of style and content made obligatory by **Balzac** and **Zola**. Against this he a realism of perceptual experience wherein the daily life habit of apperception, recognition, and mental elaboration is structurally reproduced in the cinema.

This insistence on active intentionality in the bringing into existence of cinematic representations. of events, places, states of affairs, characters and the like, leads to the classification of types of representations as genres. Whereas “realism” appears to be a zero degree of cinematic representation (one involving no marked labor), we have seen how dependent it is on conventions and habit. Other genres such as neorealism, expressionism, even science fiction, clearly depend on extraordinary operations before their content will body itself forth with the proper effect.

Yet even though our consideration of representation once again has dispelled the hegemony of realism, it has not thereby removed the notion of representation from that of reality. Representation is obviously dependent on textual cues and is in an important sense a textual effect, but this all a given textual arrangement produces a limited number of representations in its audience. We are not free to construct whatever we like from these cues, for minds fill in, filter, delete, and emphasize according to laws or habit. More important, since in every case representation establishes a relation between a text and something outside the text, our sense of that which is outside is constitutive of the representation. As a relation, rather than a pure construction, representation is governed by issues of adequacy, novelty, usefulness, and even rightness. To return to **Nelson Goodman**’s terminology, a representation is always a version of some world or other. Though it is not for us to decide about the priority of one world over another, and certainly not to insist on a real world against which all representations are pale copies, nevertheless we are entitled to demand of a version that it be better, more instructive, richer, more useful than an earlier version. Representation insists that we examine not only the text but the text in relation to the world it produces through our imagination.

**AUTHOR : DUDLEY, ANDREW. Source: *Concept of film Theory*, London. 1984.**



## FILM –RESTORER- ABDUL ALI.

On the face of it they are just a bunch of musty mementos – stage film stills and pictures of melodramatic youths; corny little booklets and stacks of frayed posters. But the minute **Abdul Ali** alights upon them, the moth-eaten relics acquire sudden life and luminosity.

Faded photographs yield actresses of ‘rare beauty’ under **Ali**’s affectionate scrutiny. A scene from *Hamlet* – enacted by a comical couple in flowing wigs and robes – assumes significance when he sadly points out that nothing remains of that early extravaganza besides a few stray stills. And a dated picture of a mob running helter-skelter is catapulted into celluloid history when he explains, “The Parsis of Bombay were so upset by the fact that Manekben, a Parsi actress starred in *Jawani Ki Hawa* (1935) that they actually began to throw stones at the Imperial theatre where the film had been released.”

**Ali**, however, is much more than a mere source of movie trivia. Over the last 50 years, the trade unionist has been involved in a single –handed crusade to salvage the films made by great Indian studios like New Theatres, Bombay Talkies and Minerva between 1930 and 1950. The septuagenarian has rummaged through piles of junk at **Chor Bazaar** in his quest for a booklet of the **Devika Rani** starrer, *Always Tell Your Wife*, or the music of the **Kanan Devi** starrer, *Lagan*. He has scoured all the laboratory and distributor’s godowns in the city for the fragments of the long-lost classics. And he has, through the regular screening conducted by his Cine Society, ensured that the incandescent loveliness of **Devika Rani**, the unforgettable voice of **Saigal** and the dramatic directorial flourishes of **Sohrab Modi** continue to enthrall audiences. ‘These films are my passion,’ says **Ali**. “I am determined that they should not be allowed from the surface of the earth.”

**Abdul Ali**’s obsession with films began when, as a young boy, he routinely defied his conservative parents to sneak into the ‘Touring Talkies’ which visited Vapi once every couple of months. The 8-year-old was entranced by films like New Theatre’s *Puran Bhakt* and *Minerva’s Jailer* and conversation in the shuttle train which transported the little boys of Vapi to their school in Pardi invariably revolved around movies. “By the time I was 12, Vapi had two theatres of its own,” says **Ali**, who was whacked every time he returned home after seeing a film. “Pestonji kaka, the projectionist at the Vapi Talkies, took a great shine to me. As he suffered from high blood pressure, he taught me to operate the machine so that he could relax through the screening. And I ended up seeing all the New Theatres films free.”

While young **Ali** was wrapped up in his favourite films, the rest of the country was, however, in the throes of the Independence struggle. “One day in 1938, when I was 13, I heard that **Subhash Chandra Bose** would be passing Vapi in the 12 o’clock fast,” recalls **Ali** about his first encounter with the freedom movement. “I took my camera and went to the station. When the train stopped **Bose** came to the door of his compartment and stood with folded arms. So riveting was his gaze that I

was rooted to the spot and unable to even take a photograph. That incident made me a freedom fighter and I have worn khadi ever since.”

**Ali** began to participate in the civil disobedience movement. But his regular stints in jail so unnerved his father that in 1942 he left home for good. “At 17, I arrived at Bombay Central with Rs. 40 in my pocket,” he recollects. “As soon as I alighted from the train, I saw posters advertising *Zindagi*. I walked to City light cinema in Mahim and watched three shows of the film. Then I spent the night at Matunga station, went back to the theatre next morning and watched three shows of *Doctor*.”

Over the next few years, **Ali**, between blissful hours spent in darkened theatres, went to school, got arrested and became a trade unionist. “Once day, 52 years ago, when I was looking for a place to sleep, an acquaintance suggested I go to the Bombay Students’ Union office,” he recollects. “I followed his advice and been working in the same office – now the Hotel Kamgaar Union – ever since.”

It was when **Ali** attended a New Theatres film festival conducted by the film Forum in 1967 that he resolved to form a film society. But though he had rushed to the screenings with great excitement, he was horrified to find that huge chunks of the films were missing. “All the original New Theatres film negatives had been destroyed in a studio fire in 1940,” says **Ali**. “The National Film Archives had only five New Theatres films while the rest were mouldering in various corners of country. I felt that there was a need for an organization which would attempt to salvage and screen old films. So in 1968, the Cine Society was formed.” As a first step, **Ali** sent letters to film stalwarts like **Devika Rani**, **Sohrab Modi** and **B. N. Sircar**. “To my great surprise, each and every one of them, except **V. Shantaram**, wrote back and assured me that they would help,” says **Ali**. The response from the **National Films Archives** was not equally heartening, however. Although **Ali** wanted to launch his society with a screening of **Saigal**’s *Chandidas* (1934), the archive initially refused to release the print and then demanded a massive excise. “I wrote letters and approached ministers for an entire year before the excise was eventually waived in 1969,” says **Ali** who has continued to screen two films a month for the last 28 years. Besides screening films, **Ali** was determined to hunt out the lost classics. “In the ‘30s and ‘40s, the producers used to pay a small monthly fee to one of the five or six laboratories in the city to store their film negatives,” says **Ali** who has helped the archives retrieve over 350 films. “If the film was successful, then the producers made their payments regularly. But if the film was less important they would often stop making the payments and the laboratories would dump the cans of films in their godowns.”

**Ali** approached all the laboratories in the city, got comprehensive lists of the films in their care, sorted out the various copyright hassles and acquired hundreds of films for the archives. More often than not, however, he was in for a dreadful disappointment. “The celluloid in those days was made of a nitrate compound and tended

to decompose quite soon,” he says. “It was very common to open the precious cans to find that all they contained was powder.” While Ali was able to save a few films like *Achhūt Kanyā* and *Izzat* in their entirety, he could salvage only a few reels of films like *Doctor* and *Always Tell Your Wife*. In the case of *Doctor*, I found a few reels in a godown in Bombay and the sound track in a laboratory in Calcutta,” recalls Ali. “And in the case of *Lagan*, where the sound track had been destroyed, I found an old record in Chor Bazaar so that the archives could at least record the songs.”

Indeed a lot remains to be done “There are still thousands of cans lying in godowns in the city,” says Ali with a frown. “But the Archives have only limited funds. Frankly, as time passes, the task becomes more and more hopeless. But till I locate my three favourite New Theatres films – *Zindgi*, *Dharti Mata* and *Kapāl Kundala* – I will always feel I have failed in my mission. Nevertheless, I comfort myself with the Gujarati proverb: *Bhagta bhoot ni laṅgotī*. If not the speedy ghost itself, at least I have grabbed its *laṅgotī*; if not that entire able to grab its *laṅgotī*.”

**AUTHOR: MINWALLA SHABNAM; Source: The Sunday TOI June 23, 1996 Bombay.**

#### **FILM SOCIETIES – PRESENT AND FUTURE**

Once a person develops interest for loving films and realizes that there is something more to appreciating good films, If he comes to be associated with film society movement for this purpose, then I think it is extremely difficult for him to dissociate himself from it. Many of us are no exception to this.

The year, 1984 happens to be the Silver Jubilee year for the **Federation for Film Societies of India** which happens to be the parent body of all the film societies, in the country. The very fact that this movement has survived the test of time for so long, may be in whatever shape it is, is a creditable achievement. As on today, we are having around 250 film societies in the country with half of them functioning in the South and of rest, a large number of them are existing in big cities, making it an urban culture. It is true that this movement has not grown in large proportions. For a country so vast and so thickly populated, this is only a drop in the ocean. But there is no denying of the fact that this movement has an important role, to play especially at this juncture, when India has emerged as the biggest film producing country in the world. Having reached the staggering figure of 700 films a year, the Indian Film Industry still finds itself infested with all sorts of problems. For us, who always look for purposeful cinema, it is disappointing tale altogether. It is pity that we have to be satisfied with only a very few films of quality, which see the light of fifth day in this country. It is only the film Societies in this country, who earnestly make a concerted effort to expose good film to the public by screening them to their members and try give as much publicity as possible at different forums.

Our Union Government and many State Governments have the schemes of selecting films for awards annually and it is unfortunate that the matter ends there. We have

in the recent past seen several promising young film makers who have come up with excellent contributions through Regional Cinema. These films after being awarded and some of them having been shown to the delegates at the Panorama section at the annual International festivals, find eternal rest in a box in some godown.

We have been making repeated pleadings with the authorities to bring out more prints with English subtitles so that these films could be screened at different big cities at the regular commercial theatres. I am confident they are sure to get back the money spent on making them.

In the year 1982, a festival of Regional films in 10 languages was held in Bangalore on an experimental basis. Nearly 28 films in different languages, many of them with English subtitles, some of them award winning films, were screened to the public under the direct patronage of the Government. The organization part was executed by **Suchitra Film Society**. The response was beyond our imagination. There was abundant enthusiasm from the General public to see these films. All the 50 screenings were in packed houses. There was pressing demand from the public to extend the festival for another fortnight.

This is only an instance to show that there are audiences for such film. There are inherent deficiencies in the system that we are following. Good Films are not being exploited properly. It is only in this context, that we the Film Societies in this country are shouting from the roof tops, that agencies like NFDC should come forward to take out more prints of these Regional films with English sub titles and exploit them in their own chain of theatres and TV circuits to make them economically viable. Then only the Good Cinema will survive.

We accept Govras Costa film *Z* as a political film of International level and are all praise for it, Rightly so. I do not see any reason why our own film **Thanneer** should be kept in the oblivion. It portrays the real hypocrisy of our politicians. It depicts certain glaring truths of our political set up. This film should be subtitled and we should have more prints to be shown in all parts of our country. This is the very ideal for which the film societies are working.

A progressive future for **Film Society** movement is assured. It is only through this movement that we have been able to see and enjoy the film of great stalwarts like **Bergman, Renoir, Goddard, Loss, Bunuel, Zanussi, Wazda, Jansco** and our own **Ray, Sen** and many others like them. And as long as there to see such films, I am sure this movement will survive in this country. May be in the future they may see them in small hall with 16 mm projection, or may be through a video.

**AUTHOR: H. N. NARAHARI RAO. (Film Society Organiser.)**

#### **FILM SOCIETIES IN THE SOUTH**

As far as the South Indian is concerned, I am satisfied the way the **Film Society Movement** is taking shape. But one thing is certain that **Film Society** shows are

crowded, because of the attraction of uncensored bedroom scenes. We at the moment wink at it, for after all members are getting exposed to cinematically well treated films. I personally think, which is supported by **Mr. Ray**, that there is a general deterioration of aesthetic quality in films and Film making all over the world.

Film Societies in the South, particularly in Andhra Pradesh and Karnataka are giving stress on the academic aspect of the Movement. They are organizing **Seminars, Symposia, Film appreciation courses**, etc. It is a very good sign If properly looked after by the leadership, things will improve.

**AUTHOR : NIMAI GHOSH** ( Film-maker A Pioneer in the Film Society Movement & the Trade union Movement.)

### FILM SOCIETIES PAID HELP

Around 1965 the Federation had begun to represent to the government the need to sub side film society activity on a large scale treating the movements as one of the important instruments of growth of a New Indian Cinema.

It has become clear to some of us that the movement could not develop further on the right lines purely on the strength of the voluntary labour of a handful of enthusiasts. It needed a government grant accompanied by paid help in executive and financial management. But, perhaps, the case has not been made forcefully enough and did not evoke much response.

**Support to New Cinema:** If film societies today regularly book and pay one rupee per member for the showing of films by new directors, a film's income can be supplemented by about a lakh of rupees, and can help its economic viability. **Godard's** *About de Souffle* was made for 400,000 Francs which in 1959 was an equal amount in ruppees; the audience members, students and others interested in film culture.

It was France's widespread film culture which made the New Wave films viable until they found acceptance in the commercial circuits. Thus the ideals of **Louis Delluc, Leon Moussignac** and **Jean Tedasco**, pioneers of the film society movement, film criticism and art film theatres in France in the twenties, were realized and it became possible to support a good cinema independently of commercial circuits.

In the event, the films of **Truffaut, Godard, Chabrol** and others found commercial support, but this in itself represented a growth in film culture on a wider scale stimulated by the interaction of good cinema and developed film culture, When the French Government sacked **Henri Langlois**, Director of the Cinmatheque **Francaise**, half of the French film industry took to the streets and had him re-instated.

**Developing a Film Culture:** If they are to survive, film societies must therefore turn more and more to the development of Film Culture on a large scale and provide a stable nucleus for products of the New Cinema in India, If they can do so, they will supplement The growth of art theatres, which is indicated in the

scenario for the eighties, instead of being supplemented by them.

**AUTHOR: CHIDANANDA DAS GUPTA (Film Maker, Journalist.Film Society Organiser; Source : Symposium :Indian Cinema IFDA 1984)**

### FILM AND IT SEMIOTIC AND REALISM.

Semiotics developed as a movement in criticism hand with the modernist movement in literature. In an important way they have supported one another. Modernism's first task was to break the shackles of realism where art was obliged to reflect actuality. Modernism in all its forms preached the sovereignty of artistic construction, of truth to materials. It gloried in experimentation in new processes of signification, because it believed that the task of art is to liberate us from our pre-conceptions by forcibly re-arranging our very ways of processing meaning.

Semiotics has supported modernism in its vicious attacks on realism. By demonstrating the illusory nature of realism, by treating it as a particular mode of signification which has no rights or privileges, semiotics implicitly pays homage to the codes art rather than to any its effects. In the realism of literature, theater, and painting such attacks were consistent with the artistic practice of our age. Realism in those arts can readily be seen as a particular style (and even a period) that has come to an end. Before the realist age these art forms aimed at other effects with other stylistic strategic, and now, after realism this can be case again.

But the issue is not so easy, for this is an art born in, and as part of, the age of realism. It has known no other norm. Even today, despite the struggle of modernist filmmaker, realist cinema dominates our screens, Semiotics of cinema has, then, felt obliged to deal with this issue over and over. Film semiotics is virtually synonymous with the study of codes of illusion.

When a culture consistently pictures in some medium its version of reality and when these pictures are generally swallowed by the members of that culture as reality, we are in the midst of the working of ideology. In trying to shatter this illusion, film semiotics thus joins an essentially political conflict. We have already seen that cinema's peculiar rapport with realism has two key aspects, that of perception and that of representation. Certain semioticians have sought to overcome the power of cinema at the basic moment of perception. This was the thrust of Eco's work on the multi- articulation of cinema, on the mechanically coded way in which light, color, and shadow build up molecular units which we recognize as shapes, and later which develop into images of objects and action that we can identify as being in our world.<sup>10</sup> Even those semioticians who refuse to go this far agree that no medium ever reproduces reality. Its signs reproduce at best one aspect of the object as we conceive it. Since every society represents only those objects it has already come to know (already semiotized). An iconic sigh like a photograph is really a sigh of, a partial duplication of a mental image which in its turn partially coincides with a phenomenon in lived life. We see according to the

mental concepts which our language above all has isolated for us. We see what has been named, and what we see in a film is meaningful to the extent that it supports our semantic universe. This becomes all the clearer at the level of a film are built into a particular picture of a state of affairs, a story, or perception, channeling into a single picture of things. Since we trust our eyes at the perceptual level, we are primed to trust the whole picture at the organizational level. This is where the semiotics task of untangling the myriad codes that make up filmic system has been of such importance. Semiotics has enabled us to see the manner in which a representational picture is woven. It has at least enumerated the threads which go into making up the fabric. And this is an essential project, for never again can we accept this picture as the “seamless garment of real” when we have now been shown the seams, the threads, sometimes even the weave itself.

The realism of cinema has depended not just on its perceptual base and not just on the complexity of its representational schemata. It has also been the effect of certain codes for no other purpose than to promote the experience of realism. These comfortable feeling we have in many films that reality surrounds the significations of the images like a sea derives from these codes, specifically from the code of the probable and from the code of the excessive details. Literary critics **Gerard Genette**, **Tzvetan Todorov**, and **Roland Barthes** have treated these codes in literature, arguing that an author is able to verify his tale by appealing to the common sense, or mores, of his time in explaining even the most bizarre action or statement. In the cinema filmmakers call on this code whenever they pan or to an object or character’s expression, which motivates the scene we have just witnessed, indicating are in the spectator’s world. Thus, on the supports by a vast web of inter-relations which we spare the filmmaker from detailing. This code of the probable, of the one supporting motivation, signifies our own moral world. For example, in the Rome episode of *Paisa*, **Maria Michi**’s fallen state is not entirely the result of a feeble personal will. Rather, the decline of the whole Italian culture in the face of poverty and of the American military conspires to bring her down. **Rossellini** doesn’t detail this fall or its complex causes. Instead he merely allows his camera to rest on the face of the concierge (or madame) after **Maria Michi** exits from the house of ill repute. The economics hierarchy alluded to in this shot carries enough moral overtones for us to imagine a complete cultural web; in this way we watch this melodramatic short story as coming directly out of an actual historic milieu which **Rossellini** has evoked with very few strokes.

The code of the probable is an ascetic code, excusing the director from providing more than minimal details to justify the event being presented and to insist that this event is lodged in a world we comfortably believe is actual. The code of the extraneous detail is, on the contrary, a profligate rendering of too many items and action, but its effect is same. **Roland Barthes** called attention to this code in dealing with **Flaubert**, that most

careful of literary craftsmen. How was it, **Barthes** asked, that extraneous objects and acts seem to interrupt the otherwise airtight presentation of the world of **Madame Bovary**? In a notable example he pointed to **Flaubert**’s description of a barometer in the drawing room where an important conversation is taking place. Far from operating symbolically (as an index of the stormy relationship the conversationalists suffer through) and far from being an element of the plot (as an object about to be hurled to the floor, for instance), this interruptive description serves only to remind the reader that the event takes place in a world which he knows and can assent to. It puts the reader at ease, the uselessness of the detail being precisely what grounds the highly significant drama in the banality of everyday life, and of the ordinary familiar world.

Nor does this code always manifest itself on the picture track (as a pan away from the action to the objects in a room or in the street, for dramatic scene has run its course can do far more than provide a modification directly within a milieu we are familiar with. Because photographic and phonographic recordings are so indiscriminate, excessive details crowded the constructed fiction from all sides. When these are made the subjects of scrutiny, it is to put at rest within a known world that surrounds the tale, even if that tale is highly unlikely, a fragile fiction.

Now these two methods of achieving verisimilitude are sophisticated stylistic constructions. They show the final triumph of signification as it brings into being a certain privileged form of representation, making us forget that it is a signification at all. Thus in its final narrative effects, as well as in its basic perceptual units, cinematic representation appears to the semiologist as a rule-governed exercise of codes.

To the semiologist, representation must be opposed to any conception of the truly real. Cinematic perception is a representation of our visible world; cinematic narratives are representations of situations in “real life”. But clearly one function of art is precisely to dispute such normal and normative representations. *Avant-garde* filmmakers over the years have disrupted the codes of perception by altering the usual focus, framing, and even the speed and direction of visual recording. At the other narrative end of the spectrum, nearly every important film artist and theorist has explicitly opposed “verisimilitude” (or conventional realism) to true realism. As surface is opposed to depth, as culture is opposed to nature.

Theorists as different as **Eisenstein** and **Bazin** have battled against verisimilitude and the ordinary presentation of “real life”. Eisenstein argued for the expansion of the code of motivation, in order to go beyond the easy and familiar motivations underlying all historical units. **Bazin** argued for suppression of motivational cutting and increased attention to nonsignifying details. He too wanted to farce spectators to confront a world beyond the one they were comfortable with, but unlike **Eisenstein** he wanted to confront them with unincorporated facts provided by the

camera to the side of the drama, forcing the spectator to try to make sense of the material before him.

Both **Eisenstein** and **Bazin** sought in particular and different stylistic options a more authentic representation than that by which cinema customarily pictures reality. Semiotologists would seemingly go further by rendering moot all questions of reality as such and speaking instead only about codes of style and their representational effects. By bracketing issues of value (and value-laden terms like reality) they appear ready for a precise and systematic description of the working of cinema, whether actual or potential. This indeed was **Metz's** early hope, that one branch of the field would progressively illuminate the logical codes that all films must draw on to signify anything. While another branch would investigate the particular interweaving of those codes in individual film, genres, or periods.

**Critique Of Semiotics:** The grandiose designs of a complete semiotics description of cinema sustained film theorists in the late 1960's. By placing film semiotics within the framework of theory of knowledge and a project of cultural criticism they sketched the full outline of this exhilarating endeavor. **Metz's** *Language and Cinema* is just such a sketch. Yet its extreme generality and epic scope were obviously troublesome. How should the *practical* work begin the task of filling in this outline?

Here **Metz** and his followers modestly retreated to the province of their expertise, the cinema. They willingly left to ideological critics the analysis of general cultural codes that crop up in films (codes of manners, speech, clothes, and cars) and to aestheticians that of untangling the various codes that have infiltrated the screen from the other arts (codes of classical music, of acting design, and so forth). Instead, film semioticians concentrated on those codes peculiar to cinema those aspects of filmic signification which are "cinema-specific."

Did the semioticians really believe that the specifically cinematic codes discipline everything that appears on the screen, so that camera work, editing, optical effects, and so on would form a master grammatical system organizing filmic discourse? This would have been a happy situation but **Metz** soon retreated from the idea if he ever seriously entertained it. Too many of the cinematic codes are shared by other art forms (lighting belongs to theater, narrative to the novel, even editing, that cornerstone that makes of cinema a distinct art. Supports the photo roman as well). Besides, there is no logical necessity insisting that those codes that happen to be unique to an art should also be the ones that dominate the practice of that art.

While failing to anchor a complete study of cinema, the issue of specificity has proved important for organizing the taxonomy of the primary means of signification available in this medium. Armed with an ordered list of codes, the analyst can clearly distinguish different periods of film from one another, showing, for example, that the function of expressing interior states of characters was served in the silent French cinema by means of *trucage*, or the plastic deformation of the image itself, whereas the Italian cinema of the later

1950's sought similar effects entirely within the design of the décor.<sup>18</sup> Here a mixed code (mixed because decor operates in opera, theater, and ballet as well as in cinema) replaced a specific code (*trucage*). This kind of precise observation, and countless others like it, was made possible by the fragmenting of the cinematic mystery into bundles of codes, yet the mere listing of such codes is a convenience, not a rule. Even the identification of the codes operating in such and such film is far from an account of the work of signification in the cinema or in that film.

**AUTHOR: DUDLEY, ANDREWS; Source: Concept of Film Theory.**

#### **FILM AND TELEVISION INSTITUTE OF INDIA**

The recent article on the **Film & Television Institute of India (FTII)** ("They shoot films here, don't they?) made interesting reading. But it invites a response, since the author of the piece, who lived on the campus for a month, has displayed ignorance about 'several relevant matters. It is, therefore, imperative to set the record straight. **Kants** happen to be the vice-chairman of the governing council of the FTII and although he does not stay on the campus, is a frequent visitor to the institute and have observed its functions closely.

The idea to locate a film institute in the country was mooted in 1927, in the **Dewan Rangacharia** report on the Indian film industry. It was a revolutionary idea then, and perhaps the first of its kind anywhere in the world. Later, in 1949, the **S.K.Patil Committee** of Enquiry in Indian Film Industry released its report, which suggested that the Indian film industry needed to be supported by a training institute to institutionalize the education in the various departments of filmmaking.

The Government accepted these recommendations and the Film Institute of India was inaugurated in 1959, with veteran film maker-actor, **Gajanand Jagirdar**, as its first principal. The property of **Prabhat Studios** and a working studio were acquired immediately to start the training programme. The primary thrust of the Institute was naturally on attracting suitable talent. And the students who joined were certainly brilliant. The initial tuition fee prescribed for each student was an apologetic Rs.20 per month. This was revised only as late as in 1993.

At the outset, **Kant** would like to dismiss the notion that the FTII is "cash rich". In fact it is a pauper organization, the most highly subsidised film school in the world, one that suffers from a perennial deficit. And were it not for the subsidy scheme initiated by the founder of the Institute, many talented alumni who went on to effectively carve out a niche for themselves in cinema would have found it difficult in cinema would have found it difficult to even join the institute.

And it is precisely because of this that, as Gupta rightly observes "the buildings are in a state of total disrepair". But he is wrong in attempting to argue that they "reflect a sorry state of affairs". How could he ignore the existence of the whole new block of the film processing laboratory, the new block of lecture rooms, library, and the administration section that have come up

in the last seven years? They occupy 40 percent of the total built-up area of the former **Prabhat Studios**. A fresh new campus is also under construction behind the present campus, providing for new studio facilities, a new film archives, new hostel facilities and a new residential colony. The campus administration has plans ready to upgrade the old **Prabhat Studios** sound stage and demolish the original classroom that are currently being used to accommodate the growing number of students.

It is also wrong to suggest that the FTII, “in its 30 years of media-hyped existence has failed to produce a single director of the caliber of a **Satyajit Ray** or a **Ghatak**. To set the record straight, if one were to list the top 10 film directors of world cinema in the last 100 years of its existence, it can be seen that none of them attended any film training institute. But at the same time every efficient film maker will still be found to have had a proper background of training in cinema. And it is here that the investment in the FTII has paid off admirably.

Even if **Ray** never attended any film training institute, many internationally renowned Indian film personalities- **Shaji Karun**, **Adoor Gopalakrishnan**, **Mani Kaul**, **Kumar Shahani**, **Gautam Ghosh**, **Subhash Ghai**, **Vidhu Chopra**, **David Dhawan**, **Shatrughan Sinha**, **Jaya Bhaduri**, **Balu Mahendra**, **Shabana Azmi**, **Renu Saluja** and **K.K.Mahajan**, to name some of them have emerged from the FTII. **Gupta**'s query as to why the institute has failed to produce competent directors and technicians therefore comes as a surprise.

He is also not aware that most of the diploma films now in the “brain bank of the institute” are not unpalatable pretentious billage”, but are, in fact, being telecast on Doodarshan every week in the afternoon slot and enjoy good viewer ship. Gupta again parades his ignorance when he wonders if the Institute is “incapable of being anything more than a talent bank for the commercial film industry in Bombay”. The institute was, in fact, no set up with the idea of creating lotus eaters of Indian cinema, but to provide a back-up of training personnel for the Indian film industry. If the commercial cinema has absorbed technicians from the FTII, its objective has indeed been well served.

Anyway filmmakers like **Ray** and **Ghatak** do not create employment opportunities or an industry. If anything, the FTII can be blamed for producing ‘Bressonians’, thereby creating a problem of unemployment for a section of the trained cadre. We would have desired that even such lotus eaters should have realised that they could not expect financial support to realize their abstract creativity. Mercifully, their number is very small. The fact remains that those who have trained in film editing, cinematography, sound recording or film processing have had lucrative job opportunities in India in the film industry, just as any MBA student passing out of prestigious institute. At least 50 percent of the final year students of film direction, are able to get a foothold in industry immediately, while the remaining land up a job within a

year or so of their passing out. The reality of the job market has forced the FTII to abandon the acting course, since it generated unemployment as the industry was not willing to accept trained actors for star roles. Even today, the absence of this course and the reluctance of the FTII to revive it, is essentially an appreciation of this reality of Indian cinema, **Karishma Kapoor**, **Madhuri Dixit**, **Manisha Koirala** and **Shahrukh Khan** are not products of the FTII, and yet they command rates far higher than those of yesteryear's superstars.

It has also been stated that the director of the FTII spends most of his time in South India making feature films. In fact, this is one of the ‘perks’ of the office. It is mandatory for senior faculty members to remain in touch with the reality of film making. A long-standing demand, in fact, was that director should be a film personality. But if a working technician has to be the director should be a film personality. But if a working technician has to be the director, he has to be given the opportunity to make films as well. A bureaucrat can be expected to remain on the campus, but not a film maker.

As far as problem of alcoholism on campus is concerned, some of **Gupta**'s observations are right. It was a bureaucrat, **K.G. Verma**, from the Indian Administrative service, appointed as the director in 1988, by the Ministry of information and Broadcasting, who first looked into this problem and related indiscipline, both in the faculty as well as the student community. The urgency was recognized when a woman trainee fell off in alcoholic stupor from the first floor balcony of the boys' hostel one night, fractured her skull and eventually died. The Ministry held an inquiry into the incident and liquor consumption was promptly banned. The ex-students started a smear campaign against **Verma**, accusing him of official interference in the freedom of expression, choice and movement of students. They lobbied fiercely to get rid of him on the plea that he was a bureaucrat, and that the Institute should be headed by a person from the film industry. The problem of alcoholism and indiscipline was played down by these students who were based in Bombay. When it was time to renew the tenure of the IAS officer, the Ministry did not obliged him and the agitation came to a close.

“However alcoholism is not so rampant as made out by **Gupta**, yet it remains a problem among a section of the student community as well as faculty. If discipline is to be enforced in the campus. It can only be done by an even-handed system of justice and fair play. Cracking the whip would only usher in an agitation on the campus. by those very expressionists and ‘Bressonians’ who find alcoholism and intellectualism as ideal bedfellows.

**Gupta** has also pointed out the “cultural isolation” of the campus student community from the general environment. This is the doing of the student community itself. The students should move out of the campus to participate in the cultural life of the city. But they don't do it. The faculty members are mainly of regional origin for some reason have not acted as a catalyst to get students to move into the town once they are settled in.

What Gupta has not highlighted- and which is a major problem contributing to the indiscipline- is that of trainees in the Television wing. These are the persons who are employed in the government service and undergo training of short duration in the FTII in refresher courses or original training in TV management. These trainees are often office union leaders who are shunted out from their respective TV stations. Their presence in Pune has proved infectious to the younger trainees in the TV wing, and has spilled over into the Film wing of the FTII. A separate campus is being planned now in Bhubaneswar (Orissa) to transfer these trainees in the next two years. It is hoped that FTII will thereafter become an exclusive film training institute, as was originally envisaged.

For **Gupta**, there would be no need to pose question: they shoot films here, don't they? The answer from me would be a simple affirmative: yes, they only do that!

**AUTHOR: KAUL GAUTAM; Source: IE June 12 1994 Pune Edition.**

### **FILM AND TELEVISION OF INDIA, POONA AND ITS SWEEPING CHANGES**

This place has seen history in action. In the beginning, in the great **Prabhat Studio** that sat snugly in its 21-acre-large lap, the visionary **V. shantaram** made, among others, his stirring *Duniya Na Manne..* Later, the inspired, if inebriated, **Ritwik Ghatak**, held forth on the fine art of direction in the country's first film institute. And since then the likes of the masterly **Satyajit Ray** and **Mrinal sen**, **David Lean**, **Istvan Szabo** and **Kryzstoff Zanussi** have given gripped guest lectures here. And the like of the gifted **Adoor Gopalakrishnan**, **Mani Kaul**, **Kumar Shahani**, **K.K. Mahajan**, **Ketan Metha**, **Kundan Shah**, **Jaya Bachchan**, **Shabana Azmi**, **Subhash Ghai**, **Shaji Karun**, **Girish Kasaravalli**, and **Vidhu Vinod Chopra** have swotted in its dusty, hot classrooms and studios and contemplated in the cool shade of its famed Wisdom Tree.

The **Film and Television Institute** of India, Pune, has indeed blossomed with talent. But if it has had its moments in the sun, it now seems to be a time of strife.

Last fortnight's strike was only the most recent in its 35-year-old history. Yet again, its students were protesting in real earnest: this time against the mismanagement of the institute and uninspired teaching in general, and the recent restricting of courses and the proposed fee hike, in particular. The strike resulted in institute director **John Shankaramangalam** resigning in a huff, but was eventually called off at the intervention of film-maker **Mahesh Bhatt**, the recently appointed chairman of the institute's academic and governing councils. The troublesome issues, however, are still being thrashed out by **Bhatt** and the students, along with council and faculty members.

This January, the courses were uniformly reduced from three years to two (with the integrated common course down to six months and the syllabus revised). The prestigious course in direction was shrunk from a three-year degree to a two-year post-graduate diploma. It was also announced that the tuition fee of Rs 1,800

per semester would be hiked heftily in 1997. These changes were made in keeping with the spirit of the times, it was said. And perhaps more in keeping with the spirit of the **Planning Commission** which is clearly inclined to slash subsidies to such institutions and see them becoming self-supporting and revenue-generating. Currently, the FTII has an annual budget of Rs.10 corers and spends approximately Rs 4 lakhs per students per year.

Also, three new courses- a six month acting course and a two-year course in production management and art direction- were introduced, "but without a thought to the infrastructure and inputs required", assert acting students **Anuradha Mazumdar** and **Dinesh Pradhan**.

"The structural changes, and ill-planned, irresponsibly introduced courses are not only proving disastrous for the students but also threatening to turn this celebrated centre of the film art into a prosaic polytechnic", according student leader **Shammi Nanda**.

"There is an intellectual vacuum, with ideas and aesthetics being sacrificed at the alter of technology," lament **Nacy Adajania**, an editing freshman and **Surabhi Sharma**, a second year direction student.

It bothers the students that they are not allowed the time to discuss ideas and acquire comprehensive cinematic vision, to simply be and slowly become. With liberalization and dwindling Government subsidies and with the Indian entertainment industry exploding the FTII seems to have redefined its role. It is now clearly more interested in supplying skilled film technicians than nurturing "an aesthetically more satisfying and realistically more acceptable cinema" much to the dismay of also those such as **P.K.Nair**, former director of the National Film Archive of India (NFAI) and renowned director **Mrinal Sen**. Quite like the **National Film Development Corporation** (NFDC) which changes tracks and became a profit-making agency in 1992, thanks mainly to its "supply pf television films" (as its detractors say).

"The NFDC was founded to promote alternative cinema and to build up a nation- wide network of small theatres to show such films", says **Nair**, "but regrettably, it is now doing nothing of the sort." Life is all about changing and getting ahead, and an educational institution like the FTII has to keep up with the times in terms of syllabi and schedules, **Nair** muses. But it must ensure that the changes do not affect the quality of training; that they do not end up producing half- baked technicians instead of well-rounded film professionals, he warns. "It must not bring about cultural impoverishment," adds **Sen**, who believes that "the state is duty-bound to support art and culture even in the time of liberalization and privatization."

**Nair**, **Sen** as well as faculty members, such as Prof **Surender Chawdhary**, are of the opinion that the direction programme should not have been converted into a two-year PG programme. "Why would a sound recordist want to spend two extra years specializing in direction?" asks **Nair**.

**Adoor Gopalakrishnan**, who was chairman of the institute's governing council when these decisions were

taken in 1993, however, stoutly defends the changes. “A fundamental education in a particular technical subject will stand the students of direction in good stead”, he maintains. “over the years it was found that many FTII direction graduates entered the industry lagging behind in technical prowess,” he said. “In fact, it looked as if many years to master the techniques of direction.”

**Gopalakrishnan** believes that if a student has a creative impulse, an initial technical course will only facilitate him/her to express it efficiently. The quality of recent diploma films has left a lot to be desired, he points out. Also, given that they have been known to have been “lax”(as observed even by **Khosla Committee** as early as 1971), a light two-year specialization in direction would ensure less absenteeism and better time management by students. **Shyam Benegal** and **Ketan Mehta** are inclined to agree: “One can pack a lot into two years of quality time”, they said. “While readily conceding that the current climate at the institute is downright dull, ex-students point out that both teachers and students are to be blamed for this. Not only are the teachers in short supply(only 20 of 30 posts are filled) but many of the ones around are uninspired, inward-looking and far from up-to-date with both film theory and practice. Besides, none of them are active film-makers.

“Let’s face it: if the staff were first-class, they would not be at the institute,” says **Benegal**, “They would be out making films.” *Film is a practice, not a classroom subject like literature*, and it takes a special dedication to teach film studies, he said that *One solution would be to have more workshops by practicing film professionals*; a greater interaction between the industry and the institute. This is common in Europe and the USA, where major studios maintain a strong presence at leading film schools. **Vidhu Vinod Chopra** assert that the students themselves are the greater problem. While many think they are superior creatures “riders as opposed to horses” others are impatient, unfocused, confused and out of touch with reality. “This state of mind has often translated itself into rubbishy diploma films, some angst-ridden, others pointlessly esoteric, yet others imitative and boring”, adds an accomplished editor who studied here.

Nevertheless, **Chopra** and **Kundan Shah** are quick to pooh-pooh the much vaunted charge that the institute has produced misfits over the years. “I would have been a misfit had I not spent those years at the institute,” says **Chopra**. “The important thing is that our education there gave us a choice; the choice to make the sort of cinema that we believe in”, adds **Shah**. The students should not be deprived of this choice, they insist. They should not be forced onto a conveyor belt and into the commercial mainstream. **Mahesh Bhatt** is quick to hit back. “Artists cannot be produced on an assembly line”, he insists. “And we are not interested in even trying”, he says. “What we want to give our students is not only learning, but also the skill and confidence to cope with the harsh reality that awaits them.”

It is not the structural changes that have created the current discontent on campus, but “the withering of will

on the part of the teachers and the administration’s lack of finance. The main malady gnawing the institute is money,” he says. “The teachers are poorly paid, so they are de-motivated; the administration is short of funds, so the infrastructure is inadequate, etc”, There are no easy solutions, but we are trying to work them out together”, he says. **Benegal** is equally optimistic. “The institute has fallen before, but has always picked itself up”, he says. “It will pick itself up this time too, perhaps sooner than later.”

**AUTHOR: BALARAM GUNVANTHI Source: The Sunday TOI April 28, 1996 Bombay,**

## FILM AND TELEVISION INSTITUTE (AN EXPERIENCE)



In the campus of the Film and Television Institute of India (FTII) in Pune stands a huge tree with its evergreen canopy. It is surrounded-not protected-by a wide concrete-and mortar base, high enough for a person to sit comfortably on and pontificate.

This is the famous Wisdom Tree, as the alumni of this institution fondly call it. It is legacy of the institute’s first director, **Ritwick Ghatak**, and one of India’s greatest filmmakers. When **Ghatak** was steeped in poverty and drowning his sorrows in alcohol, he was rescued by the government and given the post of the director of the institute in the post of the director of the institute in 1961. Although **Ghatak** never gave up the bottle, he did take classes under the Wisdom Tree (Vaṭa –Vṛkṣa).

The Wisdom Tree bears witness to the slow but steady decline of the FTII, for no particular fault of the institute’s first director, except that his genius and his agony were not infectious but his addiction was. The Wisdom Tree is the home to institute’s intellectual bottle brigade.

The moment you take your first steps into the portals of the FTII you are in for a shock. The buildings are in a state of total disrepair and there is rubble and mortar everywhere; a true reflection of the sorry state of affairs. However, it is very difficult to understand the predicament the cash-rich FTII finds itself in. It sets out to train a tiny, supposedly hyper-creative, group of geniuses- 36 every year in its Film Wing- who are expected to be the future film directors and technicians of the country.

The institute has a spacious residential campus for its students, its own processing laboratory, three studio floors, 16Steenbeck editing tables, a ready army of 16mm and 35mm cameras, extensive, video shooting and editing facilities, round-the-clock access to the vast



film collection of the **National Film Archives of India** and three viewing theaters. In addition, each student gets to make four diploma films practically free, although they cost the government a whopping packet. Yet, in its 30 years of media-hyped existence, the FTII has failed to produce a single director of the caliber of **Satyajit Ray** or **Ghatak** or even the widely analysed **Bresson** and **Trakovsky**. There are novices who introduce themselves as “Bressonians” at first handshake, but then in India are never any dearth of pretenders.

However, there are distressing questions that need an immediate answer. Why has the institute failed in its goal of producing competent directors and technicians? Why are most of the diploma films that come out of the brain bank of the institute, year after year, sheer, unpalatable, pretentious bilage? Is the institute incapable of being nothing more than a “talent bank,” for the commercial film industry in Bombay? And should the public be funding such mediocrity?

I spent a month in the FTII campus recently, mixing with both the students and the faculty, seeing them at their questionable best and at their worst. The first night was an eye opener- but not the kind you expect from a premier film institute. A drunk young man was hurling the choicest abuses at the director of the FTII and the director of the National Film Archives of India. He was also threatening to strip in front of the director’s house, and to strip the director too.

I was also a witness to scenes of drunken revelry, misdemeanor and alcohol-induced frenzy every night of my stay. Cirrhosis of the liver was something to be proud of and something to be flaunted like a court-of-arms. One former student told me of her problem with such obvious pride that I didn’t have the heart to tell her that the best solution for her was to join the Alcoholic Anonymous immediately. She also conceded that alcoholism is a major “problem” in the institute and students had to be regularly shipped out to hospitals for emergency treatment. According to a student, only two of the 120-odd students, currently on the rolls, do not drink. The girls and boys who join the institute as teetotalers, are generally initiated into the dubious delights of the bottle during the ragging routine. There are other factors which make the students alcoholics and cultural deviants; the biggest mischief-makers is the age-old belief that alcohol and creativity are inseparable soul-mates. But the more compulsive factor is the cultural isolation that most of the students suffer from. Almost all of them are from outside Pune, and the campus is the only world they know.

That is probably the main reason for the absolute anarchism that prevails at the institute. There is no trace of authority anywhere. While some of the better students are easily disenchanted with quality of education, others are not sure why they are here at all. Even though the institute has an intensive and demanding schedule, there is no pressure on anyone to perform. The only attraction for the majority is the opportunity to see quality films every day to handle celluloid. And everyone waits for the diploma that will ensure that they become part of the

FTII fraternity and work as an assistant to a senior. In the institute the big screen versus video debate still rages on. The students continue to patter on about the “feel of film” “the thrill and excitement of the projection room,” blissfully unaware that the film vs. video debate was intellectually settled with a decade ago in the west. Even the films shown here belong to the ’40s and the ’50s. Most students I spoke to were ignorant of the fact that some of the best cinema in recent years has been sponsored by television, and that almost all of the important political films in Latin America have been made on video. The institute’s admission policy is riddled with holes. The policy of “regional balancing” ensures that a number of unmotivated hangers-on, without an iota of interest in the film making, continue to gain entry. As for the faculty, there is nothing much here. Barring a few visitors from the industry, the rest of the faculty is lackluster and not the least interested in learning anything new. Whichever faculty I encountered seemed to be stuck in a time warp- that of the black-and-white era. This is not to say that talented people do not manage to stray in. The bright ones use the institute as a plank to get a foothold in the industry and bid the campus adieu as soon as possible. Noted cameraman **K.K.Mahajan**, and himself a graduate of the institute, flatly refuses to take on apprentice graduates from his alma-mater because “they take half an hour to change a film magazine”.

It is only one out of 10 students of direction who make competent diploma films, Both **Saeed Mirza** and **Sanjiv Shah**, former graduates, feel that this is “good enough”. And some of these films have recently been carted to **Obserhausen**.

Charges of corruption also abound. While most of them cannot be proved, some people can certainly be accused of gross neglect. The studio floors have not been renovated since **Damle**, **Fatehlal** and **Shantaram** made their classics here. The main theatre is like a furnace, humid and badly ventilated, and has leaking roof as well. The director of the institute spends most of his time in the south, making his feature films. While the Film Wing suffers this shoddy treatment, the Television Wing (where technicians from Doordarshan go through a re-training programme) receives most of the funding.

It’s clear enough that FTII is not fulfilling its mandate. The result is private institutions are mushrooming all over the country to cater to the TV. boom. It is only recently that the FTII woke up to this challenge and introduced four new courses. But the question remains. When you talk of the FTII, every question gives rise to ten more. Unfortunately, the camera is not candid. The pathetic state of affairs in this prestigious institute is cleverly hidden from the public eye.

**AUTHOR: GUPTA, PANKAJ. H.;** Source: *TOI* June 12 1994, Bombay,

#### **FILM EVALUATION OF GENRE**

The post-structuralism represented by Health interests itself in quite the opposite aspect of the cinema, in the standardization beneath the apparent but insignificant differences among texts. The voice heard by today’s

theorists is the monotone of ideology, a voice to be isolated but certainly not to be amplified by the critic. It is ideology that fashions the ultimate sameness of all films. When we line up at the box office, lured there by the name on a marquee, a picture in a newspaper ad, a TV spot, or the title of the film, it is ideology calling to us through the genre. We seal a contract as we put down our money, certain to be given a known pleasure if we behave as proper spectators. The other party in this contract, the party which rewards our passivity, is a system with an impersonal voice. Genre is a specific guise of ideology, the visible edge of vast subterranean impalement determining the various institutions and practices, of culture, clandestinely working on the unconscious of spectators.

Many early theorists recognized cinema, to be magnificent machine of ideology, conveying the norms and values of the *status quo*. They observed films in their blatant or subtle insistence on certain clusters of ideas, of beliefs, and of symbols. Since 1968, however, a far more complicated view of ideology has led theorists to treat it as they treat genre, as dynamic system of working relations in culture rather than as a storehouse of item and issues constantly reproduce.

In all cases ideology refers to the representing of reality which goes on in specific historical settings for each culture. Classically thought to be dependent on the actual relations of production in society, ideology is the necessary force that turns human subjects into creatures fit to fulfill the functions demanded by such production. Obviously the notions of the world and of one's place in it was not the same for a medieval serf, a Renaissance Scholar, or a nineteenth-century laborer. Each of these lived in a quite distinct reality, one attuned to the social and economic relations of the times. Ideology makes each of these subjects at home in his world by insisting first and foremost that his world is in fact *the* world, the natural order of things preordained by God and physical laws to be just the way it is.

In our culture the mass media are primary technologies of ideology, with the cinema standing in the forefront of these because of its remarkable illusionistic guise and because of the prestige and honour accorded it by the populace. Its technology has stressed the attainment of an ever-sharper realism through which to present the objects and stories which carry the message of the day.

Nor is it a simple matter of communicating "reality" via the cinema. Ideology does not descend on the populace from some demonic mountain top of politics. It is a virtually impersonal system which produces reality for every subject of a culture. And it does this not so much by filling everyone's minds with the objects and values which make up the culture as by shaping the very forms of organization by which each subject constructs reality for him/herself. Ideology, to take a pertinent example, begins by building "him selves" and her selves," by building sexual difference in language. Obviously culture represents each sex in particular way, but more primordially, sex distinctions are a function of

the representational mechanism itself. The fact that language is gendered, together with other facts (for instance that narratives involve searches and pursuits), shapes all linguistic and narrative knowledge around a given structure of sexuality. Other difference and values are similarly built into the very modes of perceiving and processing information which seem to come to us so *naturally*.

Under the cover of such a far-reaching view we can begin to see the specifically ideological functioning of standard cinema. Audiences are, in the first place, assigned their roles as spectators beneath the narrating authority of the film. Straining to totalize the world they inhabit, straining to achieve a sense of personal unity, they submit willingly, even passionately to the experience of cohesion which the film delivers to them in the beautiful compositions of its images and in the exhilarating logic of its tales. Inside the movie theater there unrolls a spectacle in which man is the center of attention, a narrative in which knowledge finally graces the enigmas of the plot, and in which an ending, whether comic or tragic, is always attained. Just as important, the viewers feel themselves to be the totalizing agents of whatever appears before their eyes.

Thus it is that the machinery of cinema, a machinery composed like all machines of fragments and parts (and in this case one that relies literally on intermittent motion and on the operations of laboratories and chemicals) comes to take on the function of producing reality for its spectators, a seamless, coherent reality both in image and story. This gives to each spectator the belief that life itself, no matter how fragmented it may appear, is finally coherent and that his/her own position in it is fully accounted for.

Such are the primary needs and pleasures fulfilled by the cinema in **Stephen Heath's** formulations.<sup>9</sup> Genres then are specific equilibrium balancing the desires of subjects and the machinery of the motion picture apparatus. For between bare human subjects and the existing industry of the cinema must come that other mechanism, this time a mental one, genre, which permits the transformation of sights and sounds into picture and stories matching the desires those subjects have come to depend on.

A good example of the ideological working of genre is that group of stories **Todorov** has so thoroughly delimited as "the Fantastic." Whether in literature or film, the audience experience stories such as 'The Turn of the Screw', and 'The fall of the House of Usher' in a spirit of hesitation, believing and doubting the reality of what is told or shown them. Primarily a nineteenth-century literary phenomenon, this genre has readily been transplanted into the cinema as the misguidance for such stories deserted literature for movies. Furthermore, the technology of the medium could not better suited to the structure of belief doubt which defines the genre, for the cinema is at once exact in its reproduction of the minutiae of everyday life (belief) yet eager to startle its audience with tricks in optics, chemistry, and mise en scene (doubt).

What makes the Fantastic function so perfectly in the cinema is the coincidence of these technological propensities and the nearly religious need for ambiguity present in our culture. The Fantastic makes us at home with the idea that our lives are crossed by possibilities we seldom attended to. It makes us at once anxious and grateful; more important, it tells us to consider our lives as smaller than the mysterious powers that surround us, so that we may survive such powers or participate in their ultimate ascendancy. To see the world as shimmering with the vaguely supernatural is at once satisfying and debilitating, for it enervates any impulse we might have to shape our destiny. After all, the Fantastic shows us that world we live in is already a destined universe, one we can enjoy but one we must fear.

The conserving function of such a genre is only too plain; so is its fertility for cinematic style. The film system, at the urgings of ideology, will continually develop new techniques to startle us with the real and the more than real. It will put into pictures still newer stories exercising our need to believe in appearances and our uncertain hope that appearances hide powerful forces (ghosts, monsters, the spirit of love, a divine plan, and the like). As genre the Fantastic is thus the crossing point of a technology, an industry, a way of making films, an audience and forces cohere, and that coherence is genre.

**Narration: The Voice In The System:-** In asserting a total view of the cinematic complex (from the dark caverns of spectator psychology to a global network of socio-economics) modern theory has forsaken the enterprise of criticism. How can the study of an individual film be important to anyone who senses the single voice of ideology emanating from every film? Criticism in this context could only be redundant.

Let us mark here the distance we have come from the humanism of the 1950's. Where the individual voice triumphed over a lugubrious system. The most extreme critical position of that earlier era was held by the Geneva critics of consciousness whose object of study was not an isolated text but the creative germ behind all the texts signed by a single author. **Georges Poulet** and his followers eagerly surrendered themselves to the governing structure of consciousness deep within the writing of **Mallarmé**, **Mérimée**, **Balzac**, and so on.<sup>1</sup> We can note here, a source for the auteur criticism developing concurrently in French journals a criticism ready to uphold the failures and aborted projects of certain directors as more valuable than the greatest successes of mere *metteurs-en-scène*.

Criticism of consciousness dives deeper into authorship than biographical criticism. The historical **Honoré de Balzac** is of only peripheral interest to **Poulet**. Instead **Balzac** is the name for a structure of inner experience made available to the critic (and to all serious readers) in the fabric of the writing he produced. A single germ, an obsessive way of permitting ideas to form, animates even the minor texts signed 'Balzac.'

The chosen auteur were treated with the seriousness accorded art directors even if they primarily worked in trivial genres or with insignificant scripts and idea. For the auteurists the only worthwhile ideas were ideas of the cinema, but the cinema conceived in such a way that ideas of the cinema were equally and essentially ideas about the world. This is their humanism and it is against this that the materialists reacted.

*Film-theory* since 1968 has been suspicious of all these hierarchies of films and filmmakers. Belief in the power of the system (together with the voice ideology behind that system) has led materialists to amalgamate the varieties of films and genres into the standardization of "the movies." This single category does have strength of industrial practice behind it for it is "movies" that are customarily advertised, bought, and sold, not "unique artworks" made in celluloid, nor "visions of the world."

How can modern theory operate without a hierarchy of film values? How can it treat every film as just another instance of the same system? In fact it cannot. Standard cinema has been homogenized by these theorists for polemical reasons; it has been raised as a rigged backdrop against which they hope to stage their own dramatic event and insert their own values, revolutionized of film culture and film spectators.

As we shall see, this drama, when displayed in its baldest outline, pits the standard cinema against the radical **Avant-Grade**, a type of film that speak from outside ideology, immune to it. The standard cinema and the **avant-grade**, then, are two imaginary poles between which all other films (the real films of film history) are laid out. In practice, modern theory has carefully considered the varying potential for ideologically reinforcement or disruption in the whole range of films, creating a virtual hierarchy based on political rather than aesthetic criteria. In occasional systematic essays such as the 1970 *cashiers du cinéma* piece "Cinema/Ideology/Criticism"<sup>16</sup> and in the practical criticism of journals like *Cashier*, *Cinétique*, and *Screen*, a clear schema of films emerges, each type separated from its neighbor on the basis of the source and power of its voice in relation to the general discourse of ideology. However catalogued, this scheme is a certain index to the values at the heart of modern film theory.

Instead of crowning this hierarchy, the art cinema of the great directors has been snubbed by modern theorists. Film history book may advertise the great films of **Welles**, **Antonioni**, **Fellini**, **Bergman**, **Buñuel**, and other masters as standing outside genre, but it is only by means of the self-deception of the intellectual classes that these movies can claim the status of unique artworks. For in reality such films participate in a well-defined genre with its own distribution and exhibition system, from the art houses of the metropolis to the 16mm. university circuit. Under proclamations like "original genius", and "cinematic art" audiences are encouraged to submit to an elevated meaning just beyond their grasp.

They feel cleaned by participating in a sacrament of viewing in the chapel of the art of theater. How different

in this from the catharsis by violence which motivates the audiences of adventure films, or the lure of unattainable sexual gratifications for devotees of pornography? The “higher sentiments” of art films may cater to a highly schooled audience, but that audience nonetheless consumes these films in a quite conventional manner. They admire or disparage what they take to be an authoritative cinematic representation. If the film confuses them, they accuse it of obscurity (that is, failing to be a suitable representation) or accuse themselves of insufficiency (that is, of failing to be adequate to a representation that seems to lie beyond them).

Such responses are different in degree but not in kind from those accorded the mass-audience film where millions of viewers either childishly eat with relish or spit out the images set before them on a tray.

Undeniably so-called masterpieces to test the limits of the system, but the institution of cinema actually profits from such experimentation and is rarely threatened by it. The art cinema troubles the system from within; and, like the capitalist order which spawned it, the movies thrive on adversity, struggle, and disturbance; they thrive on disenchanting and rebellious artists. The shocks and tremors art creates are easily folded back into its invigorated, always dominant, body.

In deflating the pretenses of the art cinema, materialist critics do not seek to uplift standard genre cinema on some sort of aesthetic teeter-totter. Certainly the mechanisms of standard movies have been much studied of late, but studied so as warn us of their insidious snares and of the deadly ideological message they repeat week after week. The standard genre film can be equated with the “readerly text” excoriated by **Barthes** in *S/Z*. Such a text permits little audience mobility as we are assigned our place in observing a spectacle unroll univocally before us. The audience is merely a relay in a process that finds the text essentially reading. Our collusion is demanded as we put

**AUTHOR:** DUDLEY, ANDREW; **Source:** *Concept in Film-Theory* London, 1984.

## FILM AND TELEVISION'S TERMS AND GLOSSARY

**Accelerated motion:** Action that is filmed while the camera rate is progressively reduced. Frequently used to represent action as taking place at a greater than normal speed.

**Acoustics:** 1. science dedicated to the study of sound. 2. the attributes of a room, sound-recording stage, auditorium or other enclosure as they affect the resonance qualities of sound.

**Action-cutting:** The instantaneous shifting from one shot to another, which is designed to give the impression that the action is uninterrupted, despite obvious change of camera position. Achieved by overlapping the action on successive shots so that the first shot seems to include the beginning of the second shot or by having two cameras in simultaneous operation so that the transfer from the first shot to the second seems to be continuous action. The technique is also used to edit

shots in which performer enter or leave the camera action range, and shots in which action starts or stops within the same frame.

**Assembly:** Film shots that have been printed and spliced together in correct sequence according to the script.

**Audience flow:** The pattern in which some viewers stay tuned to the same television channel, some change to another channel, and some turn to set off, as reported by a half-hour research count.

**Audience rating:** Any judgment, verbal or written, made by an audience in the appraisal of a film.

**Audition:** A test performance given before an employer of theatrical talent, given by actors and musicians (and those in related fields, such as mimes, magicians and acrobats) who are seeking employment.

**Auteur:** French word for author, A term used in films criticism. In this sense the auteur director has artistic control of his film so that it carries his individual imprints.

**Avant Garde:** An experimental film that may be a forerunner of a new genre.

**Baby:** A nickname for camera.

**Back:** To add musical accompaniment.

**Backdrop:** An artificial background, usually painted on a cyclorama curtain, or flats, used to achieve the effect of a natural setting such as forest, beach, or other landscape in a shot or sequence.

**Background:** 1, The space in the action area of a shot or shots that is farthest from camera; any area that is behind the subject being photographed in the foreground, 2. Music played to underline action being filmed.

**Background action:** Action that takes place behind the subject of the shot in the foreground.

**Background film:** An educational film that provides information on a specific subject.

**Back ground light:** Any artificial light used to illuminate the background of a shot or sequence.

**Background music:** Music during a film, usually on a sound track but occasionally by live performance, played by musicians or heard from records or tapes. It serves to emphasize the action or to form a (Usually) unobtrusive accompaniment to monologs or dialogs.

**Back ground noises:** Minor sounds used to add realism to a scene (as the clatter of dishes in a restaurant scene).

**Back lighting:** To light the subjects of a shot from the rear.

**Back lot:** A large outdoor area of a major film studio equipped with exterior sets that contain streets, false front buildings, and other property used to simulate actual locations.

**Bank:** 1. A group of lights or other lighting equipment. 2. to make such a group (Bank the light above the action).

**Beaded screen:** A highly reflective front projection screen covered with small glass or plastic bead.

**Binary opposition:** The juxtaposition of a pair of related opposites for dramatic effect. (e. g. the interplay between nature and culture represented by the protagonists in the ‘African Queen’)

**Bird:** A satellite, occasionally used as a verb, meaning to transmit via satellite.

**Bit:** **1** A small role for an actor, **2.** Brief business used by an actor to enhance a scene.

**Bit player:** An actor who plays minor roles in films.

**Black level:** The darkest portion of a film.

**Black net:** A black screen used to reduce light with minimum diffusion

**Black out switch:** A master switch that controls all lights on a television set or sound stage.

**Blind booking:** Theatre booking of a motion picture before it has been completed or shown to the exhibitors.

**Block buster:** **1.**In motion picture parlance, a heavily financed major film, usually shown in a limited number of theaters at advanced admission prices. **2.** In television, a major net work production given an unusual amount of advance advertisement/

**Bloom:** The dark area on a picture that creates a halo (or halation) around an unusually bright area.

**Blower brush:** A small brush used to clean the gate of camera or projector.

**Blow up:** To make an enlargement from a 16mm to a 35 mm film, **2.** to emphasize a detail on screen.

**Blowup:** Any film print enlarged, **2.** Part of a frame enlarged to full frame size in order to eliminate a portion or portions of the whole.

**Blue:** Vulgar or obscene, referring to dialog or action.

**Blue pencil:** **1.**To edit a film script. **2.**to censor a script.

**Board fade:** reduction of sound from the control room.

**Body wash:** Dark makeup used by actors.

**Book:** **1.**To employ performers or performances or performances, **2** the scheduling of a film by an exhibitor for a specific date and for an agreed upon running period.

**Boom man:** A film technician who operates a microphone Boom.

**Booth:** A sound-proof studio on stage or set used for sound equipment and operator.

**Bounce lighting:** Artificial light that is not aimed directly at the subject but is reflected on the subject by being aimed at the walls or ceiling, this giving a diffused illumination.

**Box office draw:** A film or star that is successful in attracting audiences to the motion picture theatre.

**Bridge:** **1.** A brief piece of sound track music to connect one scene or shot to another in a film. **2.**A sound or music that forms a connection between sections of a broadcast. **3.**A walkway that runs above grid.

**Bridging shot:** A shot used for smooth transition between two shots or scenes when there is a break in time or other continuity.

**Broadcast Pioneer:** An organization of men and women who have worked for twenty or more years in radio or television.

**Buff:** **1.** Motion-picture fan. **2.** to remove scratches from film by polishing it.

**Bug eye:** A wide angle lens on a camera, designed for close-up shots. Also called fisheye.

**Bulletin:** The announcement of an immediate news event usually of a sensational nature that interrupts regular broadcasting.

**Bull-line:** A thick rope used for manipulating scenery.

**Bust shot:** Film of an actor shot from the waist up.

**Calculator:** A plastic or cardboard instrument used as an aid in figuring data concerning film running time, the correct infiltration for lighting of color temperatures, and the F-stop compensation for filters.

**Cam:** A rotating projection on a wheel within a film mechanism, which adjusts the forward flow of the film.

**Cameo lighting:** Set lighting of actors in the foreground, photographed against a dark background.

**Cameo performance, Cameo role:** A minor acting part but one of importance to the film, usually played by a well-known actor.

**Camera movement:** The motion of the camera used to achieve special cinematic effects such as the Tilt shot, pan shot, craning, dolly shot, tracking, or zoom shot.

**Camera stylo, camera pen:** A term originated by the French director **Alexandre Astruc**, describing his belief that a motion-picture camera can be used by a cameraman in the same way a pen is used by a writer, as a means of artistic expression.

**Camera talk:** Term used to describe a shot of a person who stands directly before the camera, looking into the lens, usually to introduce a film or deliver a public-service editorial or a political message.

**Canned laughter:** Recorded laughter played to encourage audience response during comedy routines or situation comedies. Also called sweetening.

**Canned Music:** Recorded music, background music provided by a recording,

**Caper film.** A motion picture in which the revolves around a major theft or other illegal enterprise usually a highly imaginative and complicated maneuver, developed from the point of view of the lawbreaker.

**Cartoon:** An animated short subject made from drawings or paintings.

**Cast :** **1.** The performers in a film. **2.** A title list of the actors, which is shown among the credits preceding or following a motion picture. **3.** to hire performers for a film production.

**CASTING DIRECTOR, cast director:** The person who selects the performers for a film, usually with the exception of the principal actors.

**Catch light:** **1.** Tiny specks of light appearing in the eyes of a person being filmed.**2.** Small lights on or near the camera to obtain that effect.

**Cel animation:** A motion picture film made from drawings or Graphics produced on cels.

**Celluloid:** **1.**A flammable film base made of cellulose nitrate.**2.** Slang expression for a motion picture.

**Censor:** A person or group that views films before they are shown to the general public in order to determine their merits, particularly in regard to objectionable material.

**Character actor:** An actor who can play a variety of roles, rarely the principal ones, and usually roles of older person.

**Characterisation:** An actor's projection of a role that concentrates on the personality background and the character of a person portrayed. Usually results from the

combined efforts of the screenwriter, the director and the actor.

**Cheat-shot:** A shot in which the action is not as it appears to be. (E.g. illusion that an actor jumps from a cliff and lands in a raging river, whereas he actually lands in a net placed just beneath the cliff)

**Choreographer:** A person who creates and directs the movements in a dance, such as a ballet or musical comedy routine.

**Chroma control:** The color control on a television receiver.

**Cinderella Film:** A modest budget film that has an unexpected and overwhelming success at the box office.

**Cinema:** A motion picture, motion pictures, collectively, or a motion picture theatre. Frequently, used as an adjective such as 'Cinemacritic' or 'cinema buff'.

**Cinematic synthesis:** A basic principle of film animation in which film is shot frame by frame with each frame projected as part of continuous motion as in stop-action photography, used for special-effects sequences.

**Cinematographer:** The director of motion picture photography who is responsible not only for the photography but also for the lighting and the technical elements involved in setting up the shots.

**Cinematography:** Motion picture photography.

**Cinemicrography:** The shooting of a motion picture action through a microscope attached to the camera.

**Cinesemiotics** : The study of motion picture as a system of signs with denotative, connotative and contextual meanings.

**Circarama:** A 360 degree film process, in which the audience is entirely surrounded by the film.

**Cold:** without rehearsal; unprepared, referring to an actor's performance.

**Cold-light:** Fluorescent lights.

**Color-match:** The exact reproduction of colors as they appear on film from shot to shot or from one reel to the next.

**Color-media:** Any transparent materials such as glass, which are used in front of the source of light to alter colors.

**Comedy:** A film in which the subject matter is intended to amuse the audience.

**Comedy of manners:** A comedy that represents characters in a way that mocks their social behaviour.

**Commentary:** 1. Editorial remarks delivered by a station executive or remarks made by a broadcast news analyst. 2. Narrative that accompanies a documentary film.

**Composite-photography:** A special effects technique in which two images seem to appear together in the same shot despite the fact that they are photographed separately; originally called trick photography.

**Continuity sketches:** An artist's drawing for a particular script, used to serve as a guide for the composition of shots.

**Cosmetic makeup:** Make up applied to improve an actor's appearance without making major changes.

**Costume designer:** The person who creates costumes worn by actors in order to create or maintain an atmosphere and reveal personality or character.

**Costume-film:** Usually a historic in which the costumes are an integral part of the atmosphere of the period depicted.

**Crane, camera crane:** A vehicle equipped with an oversized Boom on which a camera can be mounted and thrust upward to a position higher than on a small Dolly.

**Crisis:** In A film drama, a moment of tension, a point at which the status quo is decisively changed.

**Cue card:** An off-camera cardboard sheet on which are words or sentences as prompting devices for performers. Also called an idiot sheet or idiot card.

**Cueing:** Any system, whether cue cards, hand signals or audio signals used to signal an actor or musician during his or her performance.

**Cult film, cult movie:** A motion picture that has an enthusiastic but limited following.

**Cut:** 1. In filming, to change from one shot to another immediately 2. In direction, to stop action by the performers, camera, and audio equipment. 3. In film editing, to eliminate unwanted portions, audio or visual of a film. 4 In script editing, to eliminate unwanted action or dialog in the typed script.

**Cutter:** 1. The film editor who determines which scenes are to be deleted, which are to be kept, and in which sequence. 2. A device for splitting a beam of light, usually a stick or GOBO edge placed in front of the light.

**Cutting copy:** A positive print of a film on which editing can be done.

**Day exterior:** Referring to scenes or shot filmed out of doors during day-light hours.

Day for night, day for night filming, D/N. A term denoting that shooting is to take place in day-light but appear as at night, an effect achieved through special exposures, filtration and processing.

**Daylight:** 1. referring to color film used for daylight shooting, 2. Out of doors light that comes from the sun or sky.

**Decorative properties:** Properties used on a set or location to provide atmosphere and an appearance of authenticity; not to be confused with props, which are objects actually used by the actors.

**Defocus:** To deliberately take action out of focus by focusing the lens to a close point in order to reduce the depth of the action area; used for special effect.

**Denouement:** The action in a film which follows the Climax and ties up all loose ends that may remain after the main conflict is resolved.

**Desaturation:** The removal of color from film to achieve a **Monochrom** result.

detail shot. A close shot used to reveal details of a n object or part of an object or of an part of an actor's body (hand with missing fingers such as).

**Dialog:** Conversation between two or more actors.

**Dialog coach:** A person who helps actors rehearse lines and instructs them on how to improve required accents, delivery, and character and interpretation.

**Dialog track:** A sound track that carries lip-synchronous dialog (or monolog) as compared with sound track that carry music and other sound effects.

**Documentary film:** A motion picture depicting non-fictional events or occurrences, filmed on the spot and presented from a particular point of view, meant to be informative or make a specific comment on a subject or issue.

**Down stage:** That area of a stage which is nearest the camera or audience.

**Drama:** The performance by actors of roles written in a script for presentation to an audience.

**Dramatic film:** A motion picture that shows the protagonist engaged in extra-ordinary conflict, usually with strong emotional impact arising from crisis and climax.

**Dramatic unity:** The principle of confining action and events to a limited area and time and presenting them through tightly interwoven relationship.

**Dream balloon:** An image that appears near an actor's head to indicate the content of his or her daydream, visions or inner dialog.

**Dream-mode.** Shots used to reveal what is occurring in a performer's imagination.

**Dress:** To prepare a set with furnishings, artwork, and props prior to shooting.

**Dresser:** 1 An assistant to the Wardrobe master/mistress. 2 An actor's personal wardrobe assistant.

**Drop:** A heavy canvas on which a scene is painted; used as a background for action shots.

**Dub:** 1. To record dialog, with lip synchronisation, to be added to a film after it is completed. 2. To insert English dialog (recorded) in a film in which the actor speak another language. 3. To duplicate audio or videotape masters.

**Dubbing:** The transposition of an electric impulse or signal from one tape recorder to another.

**Dubbing session:** A session in which performers record dialog while they view a work print of the action that accompanies their speck. Recording by actors who are speaking in a language other than that of the original film.

**Duplicate negative:** 1. A negative made from the master positive or a positive film to be used for making Release Prints. 2. A negative copied from original negative.

**Easel:** A stand on which are placed graphic arts materials to be included in an action shot or photographed for other uses.

**Echo chamber:** 1. A room or other boxed enclosure in which reverberation is added to sound. 2. A device, either electronic or acoustical, which adds slight reverberation to an audio signal.

**Edit:** To correlate, arrange, synchronise, trim or cut film, and to annex leaders to it and/or sound track Strips in order to achieve the properties and proportions necessary for a cohesive and credible film production.

**Editing:** The creative process of correlating, rearranging, synchronizing and cutting the film, both audio and visual, to produce the desired final version.

**Editor:** The person responsible for making a coherent whole of the various audio and visual components through splicing and cutting (re) assembling and (re) organising the shots and sound tracks.

**Edit out:** To delete sections of a visual film or sound track.

**Effects track:** A sound track that contains sound effects, such as a train whistle or roaring waterfall, but does not contain either voices or music.

**Eight balls:** A small sound microphone.

**Emote:** to project variety of reactions (anger, despair, joy) in order to meet the requirement of the film role.

**Empathy:** The subjective relation of the audience to the film performances, such as feeling frightened when the character in danger.

**Epic:** A film in which the leading actor is cast in a role of heroine dimension, performing acts of derring-do in a drama of considerable range; usually a costume film.

**Episodic:** Referring to a film in which the emphasis is placed on incidents rather than on the subtleties of plot or characterisation.

**Existentialist film.** Loosely, the American detective films of the late thirties and the forties in which a man of no particular significance meets and defeats the forces of evil in head on confrontation. Found a following among French existentialists of that period. Among these films were the 'Maltese Falcon' and 'The big sleep' made from novels by **Dashiell Hammett** and **Raymond Chandler** respectively. The genre is better known in France as film Noir (Black film.)

**Exploitation films:** Motion pictures that are intended to appeal to a specific and limited audience, such as horror films or films starring rock musicians; usually low budget films. Also porno-graphic films.

**Expressionism:** In films, a presentation of the world not realistically, but as the character (actor) believes it to be; sometimes indicated by bizarre distortion in the sets, scenery, costumes and make up.

**Exterior:** 1. A film script term indicating that the action is to take place outdoors. 2. Referring to any action shot outdoors.

**Extra:** An actor who plays very minor role in a film production; usually has only a few lines or none. Often appears in crowd scenes.

**Extreme close up (ECU)** A shot made of a small object or some detail of an actor's face, hands, etc.

**Eye light:** A light without great intensity that is placed near the camera and used to highlight the performer's eyes.

**Fade:** 1. To slowly lower the volume of sound or music that accompanies a film. 2. Sometime used to mean Dissolve.

**Fade in:** 1. The process in which the filmed picture emerges from a darkened screen to reveal a fully lighted image, traditionally used on the motion picture screen to open the film. On Television, it is common ;y used open each act.

2. A gradual increase in sound from inaudible to audible.

**Fade out:** 1. The process in which the screen gradually darkens to black, finally fading out the entire picture,

traditionally used on the motion-picture screen to end the film. On television, fade-outs must end each act that has been faded-in. **2.** A gradual decrease in sound from audible to inaudible.

**Fall-off:** The reduction in the degree of light as the distance increases from the Luminaire source point.

**False move:** An action or movement by an actor which is untrue to the character he/she portrays.

**Fantasy film:** A film portraying unreality, in which the story is concerned with the bizarre and/or fanciful persons and events: e.g. the early Disney films such as *Snow White* and the seven dwarfs and the recent 'Superman II'.

**Farce:** A comedy of broad humor.

**Fast film:** A film with a high sensitivity to light.

**Fast forward:** The rapid speed at which tape is moved from the feed to the take up reel.

**Favor:** **1.** To give one performer more audience exposure than the others in a shot by the use of camera angles or favorable lighting. **2.** to give preference to a performer by training the microphones or camera on him/her.

**Feature:** **1.** To present a performer in a principal role in a motion picture or television film. **2.** feature film.

**Feature player:** An actor who plays important supporting roles in films but is never the star performer.

**Field camera:** A portable camera used for filming on location when mobility is required.

**Film aesthetics:** The intellectual approach to cinema in which the methods of obtaining a particular audience response are studied.

**Film archive:** A place where motion picture are stored and are usually available for research by serious student of film.

**Film cleaning Machine:** A machine that cleans film by pulling it through a solvent-dipped cloth or through an ultrasonic cleaning mechanism.

**Film-criticism:** opinions concerning motion pictures expressed by professional reviewers for the print or electronic media or by authors of books concerned with the aesthetics of film and film-making.

**Filmic time and space:** The manner in which time and space are treated in a motion picture through the use of Flashbacks and Flash Forwards and Cuts and Dissolves, which carry the audience instantly from one time and place to another.

**Film island:** The group of film and slide projections in a television studio.

**Film Maker:** A person who makes motion picture, particular one who is heavily involved in, and largely responsible for, the production process.

**Filmograph:** A film of still pictures as opposed to motion pictures.

**Filmology:** The study of films and/or film-making.

**Film-Review:** A critical analysis of a film by a critics either given orally on television or radio for a program audience or written for magazine or news paper.

**Film structure:** The presentation of a film's dramatic action in order to reveal past, present and future.

**Fine cut:** A work print that has been meticulously edited so that usually no future editing is required.

**Flashback:** A shot or scene in a motion picture which depicts an incident or event that occurred before the time shown but not necessarily before the beginning of the picture. (Represents actor's remembrance of an earlier event in the film.)

**Flash cutting:** The use of very short shots in a sequence.

**Flash forward:** A shot or scene that introduces and event that will occur further along in the motion picture.

**Flat light:** The lighting of a subject or object so that sharp contrast is avoided.

**Flop over or Flop:** An optical illusion that makes the picture seem to turn from top to bottom (or vice versa).

**Flop sweat:** A performer's stage fright, which causes sweating palms and/or brow.

**Focusing:** Bringing the subject into clear view by adjusting the distance from lens and film.

**Focus plane:** The plane at which a lens will form a clear image when the lens is focused at a point closer than infinity.

**Fog:** **1.** To create the illusion of a fog by artificial means **2.** the illusion itself, **3.** to ruin undeveloped film by exposure to light.

**Foley:** A process for synchronous replacement of human or animal sounds incidentally made during the shooting of a scene in order to achieve perfect Sync between sound and action, named for the man who invented the process.

**Foley tracks:** The reels on which Foley sounds are recorded, later to be mixed and added to the film during the recording (Dubbing) process.

**Four walled set:** A set in which both camera and performers are enclosed within four walls.

**Frame:** **1.** A single shot in a film or the space it occupies in the lens aperture. (A motion picture camera does not record continuous action but records in separate images (frames) which when projected on the screen give the illusion of motion. Thus a frame is actually a component of a shot) **2.** to register film in the **Gate** of a projector through a special mechanism. **3.** to organize a specific shot.

**Frame up:** **1.** To position the camera in order to achieve better photographic balance for the scene to be shot. **2.** To align film accurately in the projector **Gate**,

**Framing:** The manipulation of camera positions in order to achieve the best composition for a shot or scene to be filmed.

**From the top:** A term used in rehearsals, meaning to repeat the performance or a portion thereof. Occasionally, it means literally to being again at the top of a page of script or music.

**Frying Pan:** A screen used on a set to diminish or soften the light.

**Gag:** **1.** A Joke or comic bit used in a motion picture or television production. **2.** A special effect. For example, a car wheel rolling off in a scene is called a wheel-off flag.

**Gain:** Audio amplification.

**Game show:** A television broadcast show in which contestants, often from the audience, compete for money and/or prizes.



**Gangster film:** A motion picture based on underworld characters and their exploits.

**Gauze:** A thin material used to diffuse strong light or to reduce excessive light on a subject.

**General release,** general showing : The exhibition of a motion picture in theatres throughout the country, as opposed to premiere engagement or limited engagements in selected theatres.

**Glass shot:** **1.** A shot made through a sheet of glass on which art work or titles are superimposed so that they may appear against the action in the background. **2.** A glass sheet on which a scene is painted and held before the camera so that it will appear to be on the same scale as the distant life-size scene and will merge with it when it when seen through the clear portion of the glass. Both used in **Special Effects** shots.

**Goose-neck:** A flexible stand for a microphone.

**Go to black:** To gradually fade from the visible image to a dark or blank screen.

**Grease-glass-technique:** The process of shooting through Vaseline-smearred glass to produce a blurred effect on part of the scene being filmed.

**Grease paint:** The cosmetics used by actors when making up their faces (Or bodies) for the roles they are playing.

**Greenery:** Any foliage such as bushes, small trees or flowers used on a set or location as part of the scenery. Can be artificial or real.

**Green room:** The off stage room in which performers or interviewee wait until called to appear before the camera.

**Greensman:** The crew members who take care of the greenery on the set or location.

**Grille cloth:** A cover for a loudspeaker.

**Halation:** A hazy image or halo that is seen around an object or subject in a film, caused by reflected light extending beyond the desired boundaries. **2.** A print flare caused by excessive light reflected from the film Base through the emulsion.

**Half Apple:** A study, low wooden box used as a means to achieve a desired position for an actor or object in a camera shot. Also used to increase the height of an actor or object. Approximately, half the height of an apple box.

**Hit the mark:** Direction for a performer's movement to a predetermined spot on the set where lights and cameras have been arranged for shooting. Sometimes there is a chalk mark to designate the exact spot.

**HMI Lamp:** A specially designed lamp used to produce light similar to bright sun light.

**Hologram:** A laser- produced photographic image that appears three dimensional.

**Horror Film:** A category of films that emphasizes the macabre and is intended to provoke reactions of terror from the audience.

**Hot:** **1.** Referring to an image that is too brightly lighted. **2.** a person (actor, director, writer) whose popularity is at a peak. **3.** A property such best- selling novel, which film-makers vie to control or purchase.

**Identification:** The Empathy an audience feels for one or more characters in a film.

**Illumination:** any source of natural light (such as the sun ) or artificial light used in filming,

**Image :** The picture that appears on the screen or is seen through the camera.

**Image- duplication :** The showing of several identical images on separate parts of a frame by use of an optical attachment on the camera of projector.

**Image-enhancer:** A signal processor that achieves a sharper Image by bringing into view luminance detail that has been obscured.

**Image- intensifier :** An electronic lens attachment used between the lens and The camera to improve low light levels.

**Image-lag :** An image that remains on the screen a few seconds after the camera has been moved.

**Impressionism:** The creation of a general impression by joining a series of shots of subjects which are unrelated in time or space or both.

**Improvise :** To spontaneously create dialog or action that has not been written into script.

**In-house :** Referring to something that is particular to as specific e.g. in- house feud, in -house jokes, in-house gossip in the motion picture industry.

**Ink and Paint :** The final stage in Animation work following the rough rendering that has been photographed for initial editing.

**Inker :** An artist who applies acetate ink to the animation cel surface in order to bring out details.

**Inking :** Drawing in the lines needed in the process of producing animation artwork.

**Insert Camera :** A small Camera used for the superimposition of artwork or titles.

**Insert stage :** A small studio used for close up photography of inanimate objects.

**In short :** Referring to anything that accidentally appears on the film.

**In sync :** A term meaning that the sound and action are coordinated.

**Int Interior :** **1.** An indoor set. **2.** Designation in a film script to indicate that the action is to occur indoors.

**Interactive e television :** A system that permits home television viewers, using special push- button equipment, to respond to questions asked by commentators on their television screen. answers are recorded by computers every six seconds. Available in Columbus, Ohio ; soon to be installed in other selective cities.

**Interior lighting :** **1.** Artificial light used for indoor sets. **2.** the technique used in achieving such light.

**Invisible cut :** A cut made while an actor is in motion ,usually by using two cameras or overlapping the action, and later edited so the action appears to be continuous.

**Iris:** **1.** An old technique once used to achieve a type of dissolve in which a new scene appears in the center of the previous scene and is gradually expanded to fill the screen.

**Iris :** (In or out ) A wipe effect generated by a wipe line moving in a circle. For **iris in**, a round spot at the center of the dark screen widens until the picture fills the entire screen (In) **Iris out** reverses the process. Used in the

silent films but seldom used today except to achieve a particular effect.

**Joy-stick:** A hand operated device that controls the remote operation of electric equipment.

**Labels.** Words shown in a film to make clear to the audience some information that may not be clarified in the visible content of the film ; that is, a dateline superimposed on a street scene.

**Laugh track** Recorded laughter often played during or following line or routines in a comedy or a comedian's performance.

**Lighting contrast :** Artistic variations in the intensity of light as it falls on subject and objects in a shot.

**Light trap :** A system of doors (revolving or two door construction) through which a person can enter a dark room without admitting light.

**Limited animation :** 1.Animation in which only a portion (e.g. the eyes or mouth) of a figure is animated .2. frame by frame photography in which the subject is slightly altered, as the position of the camera.

**Line :** 1.One or more words, seldom more than a sentence, spoken by a performer .2. The Individual beam sweep across a camera image on the picture tube .3. Any material that is being transmitted for broadcast.

**Lip sync.** lip synchronization: The recording of sound during a performer's speech or song in order to match sound and the lip movements .2. A performer mouthing words in synchronization with dialog and songs that have been recorded previously.

**Live-action photography :** Photographing living beings in motion as opposed to Animation photography .

**Long shot :**1 A camera shot in which subject is seen at a distance.2. A shot that includes all of a subject and part of the detail of the scene.

**Looping :** The process of recording dialog to conform with the previously recorded lip movements of the performer. Some time language is not the same as the one used in the original film. (Also called dubbing )

**Make up artist :**A production crew craft man who applies a performer's make up .

**Mark:** A chalk mark or square of tape placed on studio floor to indicate position for performers or set pieces.

**Married :** Describing the synchronization of picture and sound track on a single film strip.

**Married Print :** A print that contains both picture and sound track.

**Master scene :** A scene in which the action is too widespread and complex to be broken in the specific camera shot : The camera must be in continual motion. The camera usually remains at a distance (long shot) and medium shot and close-up are taken later and inserted during editing.

**Master scene script :** A film script in which the action and dialog are developed in Master scenes rather than in the shot by shot technique.

**Matting out :** To eliminate an optical element in a shot.

**Melodramatic film , Melodrama :** A dramatic film in which the emphasis is on sensational plot, development and in which emotions are exaggerated and sentiments (in or sentimentality) is magnified.

**Memomotion :** A photographic technique used to represent an extremely slow process at normal projection speed.

**Miniature :** A set or object (such as boat or train) constructed on a small scale to be photographed so that it appears normal in size.

**Miniseries :** A television series presented in several two-hour weekly segments during a single season, usually the serialization of novel such as 'Roots and Shogun'

**Mirror ball :** A suspended reflecting globe that is composed of many tiny mirrors :light focus on it as it revolves creates thousands of moving reflections.

**Mirror-image:** Any image reflected in a mirror, used in film photography for special effect.

**Mirror-shot:** 1. A shot of an actor as seen in the mirror. 2 A means of doubling the depth of a shot by aiming the camera at a large mirror. 3. A shot made with the mirror in which parts are transparent in order to achieve a ghostly effect.

**Miscast.** Referring to an actor used in a role for which he she is not suitable.

**Mob scene :** A large group of extra acting as a crowd. frequently and angry or excited one.

**Mock up :** A full scale model of a set or a object.

**Modeling :** The illumination of the subject that emphasizes its contour.

**Modeling lights :** Luminaries used to create both shadows and

Highlights on objects and actors in the action area .

**Model sheets :** Animated drawings in which the characters are shown in various poses to be used as models for animators.

**Monitor speaker :** A loudspeaker used for listening to all audio-elements during recording and mixing sounds.

**Monochromatic:** Referring to images scenes in tones or gradations of a single color or hue.

**Monochrome:** An image scene in black, grey or white.

**Motif:** A theme , either for a film plot or a musical composition.

**Motion picture :** A succession of still pictures of images that appear to be in motion When projected on a screen or television tube face.

**Motivation:** The plausible reason for the behavior of an actor in a role as shown in the development of the plot through action and dialog.

**Mug:** an actor making unnecessary facial contortions to attract attention.

**Multiplan :** Describing animation art-work is layered so that animation figures in the foreground move in front of scenes and figures in the mid-ground and background.

**Musical comedy film, musical, musical comedy :**A full length film in which emphasis is on the music and dancing rather than the dramatic contents.

**Narration script:** The script prepared for use by the narrator.

**Narrator :**1 An off-screen commentator, usually one who provides needed exposition,2. a performer whose voice provides commentary during the television broadcast.

**Naturalism** : The dramatic and the objective views of realism in which characters appear to be at the mercy of natural (Usually brutal) forces such as environment, heredity or evolutionary factors.

**Nature film** : A motion picture about plants and animals in their natural environment.

**Neo-realism** : **1.** A film style developed in late after world war II in which man struggles against an indifferent society is the predominant theme: often shots with amateurs (real person in real situation) at the location where they lived and worked. **2.** In American films. Neo-realism focused on Depression years (Grapes Of Wrath) and one world war II 'Era' (story of GI Joe I).

**News film** : Film of spot News sports, or feature story shown during regular News broadcast.

**Night-for-night** : Night sequences that are shot at night Cf. Day for night.

**No fax** : A rehearsal for performers during which no technical Facilities are used.

**Nudie** : A film in which the emphasis is on nudity, nearly always female nudity. Usually X-rated.

**One-shot** : **1.** A shot in which only one performer is seen. **2.** A single performance not intended for re-broadcast.

**Out of frame** : Referring to **1.** anything outside the action area or camera range; **2.** A faulty setting of the framing mechanism causing portions of two frames to be visible on the screen.

**Over crank** : To operate a motion picture camera at a frame speed faster than normal, thus speed.

**Overdevelop** : to develop a film strip longer than is necessary.

Which increases the fogging effect; some time done intentionally

**Overlap** : **1.** The repetition of some action at the end of one shot and the beginning of the next shot so that a 'Match Action' cut' can be achieved. **2.** sustain a sound form one shot into the next.

**Overlap dialog** : A line of dialog that interrupts and is spoken during dialog already in progress, often used to achieve an effect of realism in the dialog.

**Paddle plug** : A flat electric plug used on a stage.

**Painted Matte**: A matte on which images are painted in order to fill out an action area in which the scene is incomplete.

**Pan, Pans hot.** A camera shot in which the camera swivels in a horizontal plane around its vertical axis from a fixed position to scan the scene before it. The camera does not focus on any single action but occasionally used to follow the action or to give a panoramic view of the scene.

**Pancake**: Water soluble make up and cosmetics base used by performers. **2** A support box lower than an Apple Box.

**Panchromatic film .pan film** : Black and white film that is sensitive to all colors of the visible spectrum.

**Panorama**: A wide angle shot in which the entire scene is shown or is revealed by a pan Shot.

**Parabolic, Parabolic Spotlight**: A spot light that projects a narrow beam of light.

**Parallel Development**: Two or more plot developments shown through Cross-Cutting.

**Parody** : A humorous work whose style it imitates. Pathos: any element in a film that has the power to evoke feelings of compassion or pity in the audience.

**Pencil** : A rough animation sketch made on a white paper and photographed in order to check the speed and movement of cartoon characters before the Cell are painted.

**Persistence of vision**: The phenomenon of image retention caused by the time lag effect between visual stimulation and the loss of response to that stimulation. All film illusion is based on this persistence that occurs when static images each slightly change from the preceding one. are displayed faster than the brain or the optic nerve can comprehend or react to them (More than 10-15 times per second).

**Perspective** : The illusion of depth as objects recede into the distance from the point of view of the audience; the angle at which the audience sees things.

**Photogenic**: A term used to describe a performer whose features photographed unusually well.

**Plant** : A plot device in which an object or died is inserted in a scene casually in order to make dramatic use of it later on in the film.

**Plot -line**: **1.** The storyline of a film. **2** a Line of dialog that essentially advances the plot.

**Polarised light** : Light that passes through lenses or plates of millions of crystals and blocks always except those vibrating in the same plane. Minimizes glare and reflection.

**Polaroid shot** : A still picture made with the Polaroid camera at the end of the take, used by the director and cameraman to check the position of the performers for reference when shooting continues.

**Post recording** : Any recording done usually to match voices and images, after photography on the film has been completed.

**Post - synchronization** : The synchronization after the sound, been shot between the performer's lip movement and the sound, either in the language of the original film or in another language that is recorded and added to the film.

**Pratfall**: A fall that lands the performer on his buttocks, originally made popular by Vaudeville comedians.

**Praxinoscope**: an early horizontal mirrored drum in which different images were located around its inner rim so that when it revolved it gave the illusion of images moving in sequence.

**Premiere**: The first exhibition of a film to the public, it is often restricted to a single theatre, and is a gala event attended by its stars, director and other film industry notables.

**Presynchronisation**: The pre-recording of voice tracks in order to synchronise the lip movements in animation work.

**Prism lens**: An optical device that produces multiple images within the camera.

**Production break down** : The manner in which the film script is divided into scenes or shots prior to

shooting, so that the shooting schedule can be arranged in the most efficient manner.

**Production Personnel:** All persons who work on the production of a film from writer and Director to script girl and best boy, from **Gaffer To Casting Director** etc.

**Prompter:** 1. A Person who CUES, the performer during action shot. 2. A cylindrical device on which the script, printed in large letters, is rolled up before the performers when he / she is on Camera.

**Props:** 1. Set articles that are used or touched by actor in a scene furnishing an object that are not costume or part of the scenic structures. 2. PROPS also the tag for the crew members who is in charge of supplying the PROPS on the set.

**Protagonist:** The actor who plays the lead in a film,

**Puppet animation:** The animation of puppets usually requiring several heads with various expressions and body appendages with several different positions.

**Quick save:** The obvious manipulation of a film plot so that problems are solved, much sooner or more easily than anticipated by the audience.

**Quick study:** A performer who memorizes dialog quickly.

**Rain cluster:** A group of sprinkler heads used to create rain on a set.

**Rain hat:** A device used to protect a microphone from rain during outdoor shooting.

**Realism:** All elements of film production such as costume, scenery and dialog which are intended to convey to the audience a sense of film production such as scenery and dialog which are to convey to the audience a sense of reality.

**Reciprocity law:** The longer the film is exposed the greater the exposure the greater the density of developed image; the less the density.

**Rhubarb:** The murmuring sound made by the crowd in a film shot or sequence.

**Rhythm:** The tempo of a film as created by the length of the shots and the transitions from one to another. Road blocking: Showing the same broadcast commercial on all local channels in the same time period.

**Road show:** A film exhibited only in major theaters, for which a higher admission price than usual is charged.

**Rumble pot:** A receptacle of boiling water on which dry ice is floated used to create an illusion of fog.

**Running gag:** The repetition of humorous bits throughout film or television program.

**Scenario:** 1. An outline script that describes the action in sequence and includes brief descriptions of scenes and scenes and characters. 2. A term occasionally used to describe the complete film script.

**Scenarist:** A person who writes screen play, out lines, or treatments.

**Scene contrast:** The arranging of color tones in an action area so that they can be changed quickly from light to dark.

**Screen direction:** Direction of actors and action within the frame of the film.

**Screen writer:** A person who writes script, treatments, stories or outline for motion pictures.

**Script:** Material written for a film which includes not only the plot outline but also brief descriptions of characters and settings, and completed dialog, narration before and during production; the final version is called the **Shooting Script**

**Serial:** 1. An early form of **Episodic** motion pictures that end with a **Cliff Hanger**, to be continued in the next episode which begins the next movie. 2. A containing daytime television series (Soap opera).

**Shadow mask:** The perforated mask behind the face of color television picture tube, which separates the basic color (Red, green, blue) electron beam.

**Shadow box:** A device used to adjust lights to control shadows on the set.

**Shooting script:** The final approved script, usually with numbered scenes or shots, to be used by the actor and the director during filming.

**Silhouette:** The dark outline of a performer created by pure back lighting.

**Single system sound recording:** Simultaneous recording of sound and the action that accompanies it.

**Situation Comedy:** A comedy series in which the same characters appear regularly, usually weekly and are involved in situations that arise from their interrelationships and reactions to the environments.

**Slow-motion:** The illusion of filmed action that is much slower than normal actions, achieved by operating the camera at a rapid rate and projecting the film at standard speed, often called high speed photography.

**Snow Effects:** Pertaining to falling 'snow' made on the set, usually with white corn flakes blown by a fan.

**Sound editor:** The person responsible for assembling, synchronizing, and editing all sound tracks on a film; he also supplies **Cue Sheets** for the Sound Engineer to use in Dubbing.

**Sound effects Library:** A stored and catalog collection of sound effects on sound tracks, disc and tapes.

**Spirit gum:** A sticky substance used to attach false beards and mustaches to an actor's face.

**Stags film:** A film that emphasizes explicit sex, usually made to be shown to all male audiences

**Stand-in:** A person who bears some physical resemblance to a lead performer and is used as a substitute during the time consuming adjustment period for light and equipment; sometimes film in scenes when the performer appears at a distance too far from the camera to be recognized.

**Star:** 1. A popular leading performer who appears only in principal roles. 2. Star Filter.

**Stock shot:** Shots that are stored in a motion picture or television station library and used over and over again; they include famous places and buildings, scenic areas, historical events etc. In television, stock include those used frequently during the life span of a particular series.

**Story board:** 1. Planned shots depicted through sketches or photographs with the dialog, music and sound effects written in for each shot, used in the preparation of both live and animated film. 2. The layout of the audio and video portions of prospective

television commercial drawn on paper in separate frame.

**Structure:** The frame work of a film developed through shots and scenes.

**Studio:** 1. A sound proof room for production of motion picture or television programs. 2. A film production company.

**Surrealist film :** A Motion picture that attempts to ported sub-conscious reality, usually with distorted or irrational effect.

**Talent scout :** A studio employee who searches for talented performers among amateurs or unknown professionals.

**Tank :** A large outdoor pool on a studio lot in which scene on body of water such as lakes, rivers and oceans are shot.

**The me :** The principle idea or message of a motion picture.

**Title :** 1. the name of a film or television program

2. Any line of information that appears on screen and not part the scene including credit, roll up main and strip titles.

**Titled drum :** A cyclometer on which the titles are roled and will appear on film in and upward rolling motions.

**Title Music:** Music used while the titles are being shown.

**Tracking, tracking shot :** A shot in which the performer's movements are followed by moving the camera along its axis or by moving the camera with the action on track laid for this particular scene.

**Tragedy :** A drama in which principal character or characters experience profound suffering and inner conflict, which ends for them in death or disaster.

**Trailer :** Promotional shots from a coming attraction shown in a

Commercial theatre before and after the feature film ; some time used in television to promote a forthcoming feature movie or mini series

**Underground film :** A film independently produced that is usually experimental and contains subjects matter not generally accepted for commercial film.

**Work light :** Any light used on a studio set for illumination before the set has been light for actual filming.

**Work light :** A filmed sequence put together by the film editor to determine its suitability, usually combined with the work track.

**AUTHOR: VIRGINIA CAKEY BARNES.; Source: A Noble Book, 1983.**

## FINE ARTS AND THEIR FOREIGN EXPLORERS

What is art in India ? Feeling as enjoyed as enjoyed or apprehended becomes as the tic relish called Rasa in Indian Aesthetics. The objective counter-part of the art is the end of the art which is art meaning or beauty. (V.K.P.) **Ajanta** was re-discovered by accident, and it is quite possible that ,by accident , an Indian would have come upon it one day or other .It might Perhaps have been only a question of time. But there are a number of other monuments which would have perished of

continuing neglect had not the British come upon them . I think that it would be wish to pause here before continuing and take stock of the situation. It would be useful to discuss What exactly it was that the British re-discovered.

The question should be studied in itself, not as a political of chauvinistic exercise. The rights of wrongs of British rule are irrelevant .The salient fact is that these foreigners from a country six thousand miles away had the curiosity and took the trouble to look for and find ancient indigenous monuments . The British were not exceptional in this the French and the Dutch also explored the monuments of the countries they ruled in Asia.

The only Frenchman active in the **annals of Indian art** is **Jouveau Dubreuil**, of Pondicherry. He played a seminal part in the re-discovery of **Pallava** art and history. In the 1920's, against great odds, he found some of the **Pallava** 'Cave' temples and also **Sittannavasal**. He discovered the Paintings in the **Kailasanatha** temple at Kanchipuram. He wrote a grammar of Hindi religious art , basing himself on conversations with the 'sthapati' at work in the Tirupapuliur temple in **Cuddalore N.T.** His books are some what strange in the reading. They are translations from the French , and many *Gallic* idiosyncrasies persist in them. Nevertheless, there can be no question but that he did valuable service.

There have been a few other Frenchmen in the history of Indian art but none of his eminence or value . The **Casales** , husband and wife , excavated at Arikamedu. French archaeologists have been quite active in Afghanistan , in its ancient days a Hindu art colony, like all of Bhāratavarsha's neighbors.

**Frenchmen's Work:-**It was in indo- China that French art scholars performed their best work **Henri Mouhot** , a Frenchman, stumbled upon Angkor about the middle of the last century exactly like the British soldiers who had stumbled upon **Ajanta** some three decades earlier. It was mainly French scholars who unraveled the mysteries of Angkor. The greatest of them was **George Goedes**. It was he who has rescued the history and ethos of Indo-China from oblivion. This is a task of paramount importance for the Indian . It is unfortunate that this fact is not properly realized.

The greatest Hindu temple in the world exists not in India , but abroad. Similarly, the greatest Buddhist 'stupa' is to be found not in India , but beyond the seas. *Angkor and Borobudur* are among the finest achievements of the old India genius. It is now the fashion to emphasise the indigenous element in trans oceanic Indian art at the expense of the Indian.

There need be no quarrel with this. It is an attitude which ancient Indians themselves would have approved. They went abroad and spread Indian culture not with sword in hand, but by dint of their personal example and through the Puissance of what they brought with them, Nevertheless, they did "Indianise" much of south – eastern Asia. What is today North Vietnam was the only part of Indo-China not to accept Indian influence .it preferred the Chinese over the border.

Nearly everywhere else, not only in Indo-China, but also in Indonesia, Malaysia and even in the Philippines India triumphed over China in ancient centuries.

This conquest of the spirit, utterly peaceful (except for a few invasions in Chola times), and purely voluntary on the part of the indigenous populations, belongs to the finest chapter of Indian history. Those who lay the details bare and tell the story are really benefactors of Indian. Their story is something of which we can be proud without any qualification whatsoever

**Work of the Dutch:-** If the French are a mercurial people, the Dutch are phlegmatic. The latter set to work in Indonesia methodically. Scholars like **Stutterheim** also have laid Indians under tribute in another part of the world we find through them, was the spirit of the India beneficially powerful enough to transform an indigenous culture in its own image.

In much the same way as the French in Indo-China and the Dutch in Indonesia did the British in India set to work in the last century. It is sometimes said that the **Archaeological Survey of India** an official organisation often faltered, and fumbled, that Sir **Alexander Cunningham**, the first Director General, was short-sighted that **Dr. James Burgess**, his successor, was laborious rather than inspired. All this may be true. But the fact is that it was the Survey which really set Indian archaeology on its feet.

Archaeological chequered history in its early days. Some British authorities seriously thought that the organization could be wound up after a few years of work

If in fact there is an official intuition in India which would need to be in existence forever it is the **Archaeological Survey**. But the scope of Indian Archaeology was little understood then. Moreover, whenever the Government of India's finances were not affluent, the Survey felt the effects.

Today the Survey is firmly established. It is one of the largest of its kind in the entire world. With every passing year it is bringing more facts of Indian history and to light. It Commands large resources of men, though not of money.

**Foreign Influence :-**But in the first half of the nineteenth century there was no Archaeological Survey. There was only **James Fergusson**. This scholar, who originally came to India to join a counting house in Calcutta. and, on that firm's failure, drifted in to indigo planting (shades of Nil Darpan),It was a remarkable man. Gradually he become something like the pope of Archaeology.

**Ferguson** loved Indian Archaeology, but he did not love the Indian people of his day, Time and again, he expressed his astonishment that the ancestors of those whom he saw around him could have created the art he was compelled to admire To the modern patriot he is often an unpleasant reading. Whenever opportunity offered, he lost no time in ascribing influence on Indian achievements.

The standing example is **Gāndhāra art** This, which flourished in what is now north-western Pakistan, was a Buddhist art conceived in the Greek style. **Lord**

**Buddha** becomes Apollo, **Buddha's** and *Bodhisattva's* sport moustaches. Nothing can be more un-Indians. Yet some old scholars like **V.A. Smith** Pretended to regard **Gāndhāra art** as the finest Indian art. To the old European savant there could be no perfection outside Greece and Rome.

**Fergusson** himself once committed a howler. A translator of **Huentsang** by an error made the Chinese pilgrim refer to Bactria had as much to do with the Amaravati 'stupa' as with Westminster Abbey.

But **Fergusson** was not an explorer for Indian art in the sense that **Cunningham** and even **Burgess** were. He interpreted what the other had found. The really early founders of Indian art were the amateurs, It was an amateur who first came upon Amaravati. It was the some **Colin Mackenzie** who made Mahābalīpuram well known, It was **Jonathan Duncan**, Commissioner of Benares and later Governor of Bombay, who first reported Sārnāth. The early history of the re-discovery is very much a matter of accident and chance. It is this which makes it so fascinating to study.

Panting was very popular among the classes which provide British India with soldiers and officials in the first half of the nineteenth century. These people were **Robert Southey**, the Lake poet, wrote *The Curse of Kehama*, a portentous and extraordinarily complicated epic, a part of which deals with Mahābalīpuram

**Great Many Painters:-** Such was the quantity of painting, drawing, colouring and the like that went on among the British in India that it could almost be said that every visitor landed in Calcutta or Bombay with palette in hand. A large number of artists sought their fortunes in this country. In Madras we have drawn artists like the **Daniells**, **William Hodge**, **George Chinnery**, and **Thomas Smart**, a miniaturist. Art was 'in the air'.

This was bound to influence a search after India's old, forgotten or ruined monuments. There was a definite "pleasure in ruins", literarily best expressed in **Thomas Gray's** noble elegy. It was little wonder, then, that these men, and not un-often women, actively searched for interesting monuments in their vicinity. It was impulse which sent hundreds of them traveling from Madras to Mahābalīpuram, from Benares to Sārnāth, from Bombay to 'Kinnery', or Kanheri.

**What Amateurs Did:-**It is in these enthusiastic amateurs that the Archaeological Survey's real beginnings are to be found. Very few of them were scholars, and they were liable to some extraordinary notions. Thus, William Chambers, the first Briton to visit Mahābalīpuram, of whom there is record, finds Siamese influence there. This was nothing extraordinary. Two Italians, **Gasparo Balbi** and **Niccolao Manucci**, before him had asserted that it was the Chinese who had made Mahābalīpuram Nor was this all. There was even a notion that **Alexander** the Great had "built" Mahābalīpuram.

The student of these early writings will be vastly amused. But he will also be impressed by the sincerity in the search for truth which they display. These amateurs were not very knowledgeable about what they

were talking. But they were most anxious to find out the truth according to their lights.

To **E. B. Havell**, Indian art is not mere toy of commerce, nor is it even the fruit of some rich bygone period, irretrievably departed. He sees India, past, present and future, as one. The builders of fortresses and tombs, of palaces and temples are the same Indian people, who are alive today, and could do as much again if need arose, or opportunity called. Seeing behind each historic achievement of our art, the social and psychological background that gave it birth, he finds, in our present continuity with that background, the rich promise of the future, Indian society is still unspoilt, in his eyes, for art and industries. As long as the handicraft dominates the situation, Indian remains in that fertile mediaeval condition, out of which the cathedrals of Europe were built, and her great pictures painted, but which Europe for love of gain, has cast forever behind her.

“India, unlike Europe,” he says, “has a still living, traditional, and national art, intimately bound up with the social and religious life of the people; and this art, if we knew it better, might help both Europeans and Indians to a closer mutual sympathy and understanding.”

Throughout his published writings, **Havell** always answers the charge of the derivative character of Indian works of art, by pointing to the calm and assured orientalism of their style.

**AUTHOR:- SISTER NIVEDITA Source: vivekanand Kendriya Patrika Feb,1978. Vol 7. No. I Madras.**

#### **FINE ARTS AND TECHNICAL SCIENCES**

The establishment of the **Sangeet Natak Akademi** and the **Lalit Kala Akademi** by Government of India as National Academies for the development and encouragement of the arts of music, dance and drama (through the former) and the arts of painting and sculpture (through the latter) has been an important factor in the post-independence era in the country. During the British days, voluntary organisation and the Native States and Maharajahs were mainly responsible for fostering these arts. To some extent, the British Government had established Art Schools for the visual arts but the other arts did not have any official help. These two National Academies have held seminars in the fields of the respective arts, brought out publication and given aid to artists and art organisations in the country. In the wake of the **Central Akademis** in Delhi, some of the States also have set up their regional Academies or **Sanghs** or **Sabhās** for these arts and are extending their cooperation and aid. In addition to these bodies, the Ministry of Scientific Research and Cultural Affairs is also directly aiding troupes of artistes for new productions and inter-state exchange programmes.

The **Sangeet Natak Akademi** held three Seminars on Drama, Music and Dance, and the volumes of papers read and discussed at these Seminars, which form the most complete and representative papers on all aspects and regional forms of these arts, are in the course of publication. The **Akademi** has also undertaken a project of compiling a *Dictionary of Technical Terms in Music,*

*Dance, and Drama* under the direction of **V.Raghavan**. **A National School of Drama** is being run under its auspices in Delhi, and a school of Manipuri Dance is also maintained by it in Manipur.

With the aid of this **Akademi**, works on music and dance have been brought out by different regional institutions. In the South, the **Sarasvati Mahal** Library at Tanjore, headquarters of music and dance, which is rich in manuscripts on these twin arts, has brought out the *Saṅgītarpaṇa* of Dāmodara, the *Bharātarjara* of Nandikeśvara, the *Nāṭya-Sāstra-Saṅgraha* in two parts (Sanskriti-cum-Marathi), a Marathi text on Dance pieces and a Tamil text on Tāla, the *Tālasamudra*. The Music Academy, Madras is bringing out with the same aid the *Saṅgīta Sampradāya Pradarśinī* in Tamil script, the *Rāganidhi* by **B. Subba Rao**, a thesaurus of the melodies of the North and the South, and several editions of rare compositions. *The Journal of the Music Academy*, Madras, edited by **V. Raghavan**, now in its 34th Volume, is still the foremost Music Journal in the country, and besides learned papers, it has also issued texts like the *Hastamuktāvalī* (dance) by Śubhaṅkara edited by **M.Neog**. The most important academic activity of the **Music Academy**, Madras, is the two-week Annual Conference, in which it brings together musicians and musicologists from all parts of the country and even from abroad and deals with South Indian and North Indian music, Western music, comparative music and ethno-musicology. The proceedings of these Conferences are reproduced at length in the Academy's Journal. The Kalakshetra, Adyar, which receives large-scale aid from the **Central Akademi**, has also brought out some books on dance and music, Prof. **P. Sambamurti**, veteran music educationist, has, among several works, compiled a dictionary of music also. The **Varalakshmi Academy**, Mysore, has edited the compendium *Abhinava-bharata-sāra-saṅgraha* of Mummadi Cikkabhūpāla. For the Ramakrishna Students Home, Madras, the late **C. Ramanujacharya** and **V. Raghavan** produced a volume of about 600 of the compositions of Tyāgarāja, the great Saint Composer of the South; this volume gives all-India use the text of the Telugu songs in Devanāgarī script with English translation and a 200-page introductory thesis by **V. Raghavan**. The Madras State **Saṅgīta Nataka Sangam** has sponsored surveys of the arts of music and dance and have been responsible for several useful publications. Among the texts in the Madras Government Oriental Manuscripts Library Series is the 13<sup>th</sup> century dance text *Nṛttaratnāvalī* of Jāya, commander under the Kākāṭīya king Gaṇapati; this text, which is very important for the knowledge of traditions different from Bharata's and Deśī-dances, has been edited by **V. Raghavan**, who in his long introduction to it deals with several interesting questions like the Karaṇas in texts and in the temple-sculptures, the Kīrtidhara- Taṇḍu traditions and the concept of Deśī and the Deśī-forms. The same scholar has written, along with the famous dancer **T. Balasaraswati**, a text-book on *Bharata-Nāṭya*, rendering into the South Indian languages under the sponsorship of the Southern

Languages Book Trust. The Adyar Library completed its edition of the *Saṅgīta Ratnākara* with the new commentary of Śiṅgabhūbalā in addition to the old one of Kallinātha and put out also an English rendering of the dance chapter by **Kunjinni Raja** and **Radha Burnier**. The Annamalai University has published, besides several volumes of Tamil compositions, old Tamil texts on music and dance like the *Bharatasāṅgraha* of Aramvalattān. The *Sarvadevavilāsa*, a Campūkāvya, which **V. Raghavan** has edited for the Adyar Library, contains records of the history of Madras city. A noteworthy production from Kerala is the modern compilation in Malayalam called *Saṅgīta Candrikā* by Āttur **Krishna Pisharoti**.

The **Gaekwad's** Oriental Series, Baroda, issued a revised edition, of volume one of Bharata's *Nāṭya-Śāstra* with the *Abhinavabhāratī*, effecting some improvements in the text and Karaṇa illustrations. In the same series appeared two smaller texts on music and the *Saṅgītopaniṣātsaroddhāra*, of Sudhākalaśa which is noteworthy for certain elements of Jaina tradition in music and dance. The third part of its edition of *Mānasollāsa* contains the music and dance sections of Someśvara's thesaurus. The Rājasthāna Purātattvānveṣana Mandira, Jodhpur, issued a series of shot texts on music and dance, the most important of which is a portion of the dance section of Kumbhakarṇa's *Saṅgītarāja*. This large work for by the Anup Library, Bikaner, which issued one on music and publication dance by the well-known Mewad Ruler was taken up part it; now the Music Collage of the Banaras Hindu University is bringing out a complete edition of the work by **Prema Lata Sharma**. **Pt. Omkarnath Thakur**, the scholarly Hindusthani maestro, has offered his own explanations on the old problems of Śrutis and Grāmas in his *Praṇavabhāratī*.

In Calcutta, Swami **Prajnanananda** of the **Ramakrishna Vedanta Math** has been quite prolific in the music filed; his productions include two volumes in Bengali on Indian music and the iconography of *Rāgas (Rāg O Rūp)*, *Historical Development of Indian Music*, *A History of Indian Music*, and an edition of the Sanskrit text, *Saṅgīta-sārasīi-graha* of Ghanaśyamadāsa. Śubhankara, an authority on music and dance all over East and North-East of India, wrote, besides the *Hastamuktāvalī* already mentioned, the *Saṅgītadāmodara*, and the Calcutta Sanskrit College has edited this, although on the basis of only one manuscript when more are available. The Assam **Sangeet Natak Akademi** has produced a critical evaluation of the traditional Borgit music of Assam and its rhythms and published the Tāla text *Vādyapradīpa* of Yadupati (edited by **Neog** and **Changkakati**). The Orissa Sahitya Akademi and the Utkal University have brought to light two of the shoter music-dance texts current in Orissa, the *Nāṭyamanoramā* and the *Saṅgītamuktāvalī*. In his *Kathaka-Nṛtya* (Hatharas), **Lakshmi Narayan Garg** has tried to deal with the different schools of Kathak dance and its technique gathered from all of them. **A. Goswami's Story of Indian Music** and the late **T. V. Subba Rao's** papers from the *Journal of the Madras*

*Music Academy* have been published by the Asia publishing House. Among researches in the physics of music, **B. Chaitanya Deva's** laboratory investigations on the drone and acoustical aspects of the art must be mentioned.

In the filed of drama, there has been greater attention devoted to discussions and actual productions and experimentations. The magazine *Nāṭya*, organ of the Bharatiya *Nāṭya*, Sangha (affiliated to UNESCO), reflects the trends in the filed of drama. Of works, mention may be made of **Balwant Gargi's Theatre in India** (in Panjabi and English). In the general dramatic revival, there have been groups devoted to Sanskrit drama. While *Prācyavāṇī*, Calcutta, and the *Brāhmaṇasabhā*, Bombay, have been interested in actual production of Sanskrit plays, the Samskrita Ranga, Madras, founded by **V. Raghavan**, produces plays and also brings out publications which include a periodical called the *Samskrita Ranga Annual*. On Sanskrit drama, **Indu Sekhar** has an inquiry into the non-Aryan contributions to it; *Drama in Ancient India* is a short account for the general reader. The *Bibliography of Modern Stageworthy Plays*, brought out the Drama Department of the M. S. University, Baroda, and the **Bharatiya Natya Sangh**, is an annotated inventory covering all languages including Sanskrit, the last being contributed by **V. Raghavan**, and **C.S.Sundaram**.

In Śilpa-art and architecture-some progress has been made **D.N. Sukla** has brought out many volumes on *Vāstusāstra*, reproducing portions of Sanskrit texts with explanations and introductions in English and Hindi. **Priyabala Shah** has edited the art-chapters of the *Vīṣṇudharmottara-Purāṇa* for the **Gaekwad's** Oriental Series. The Sarasvati Mahal, Tanjore, has published in Grantha script, with Tamil translations, several Śilpa texts so that these could be of help to the traditional *sthapatis* for whom the Madras Government has established a training centre at Mahabalipuram; thus *Śilparatna*, *Sakalādhikāra*, *Brāhmvyā and Sārasvatīya Citrakarma*, *Śāstras*, *Viśvakarmavāstusāstra*, and *Kāśyapīya* have come out and some others are under preparation.

In other diverse practical subjects, *Harihara-Caturaṅga* on military science written by **Godāvara Mīśra** under King **Pratāparudra** of Orissa was edited by **S. K. Ramanatha Saatri** (Madras). Caṇdeśvara's *Ratnadīpikā* on gems has been edited by **V. W. Karambelkar** (Nagpur). *Kautalya*-studies have not come to an end; revised editions with the help of further manuscripts have been a desideratum, and **R.P. Kangle** has produced a new edition of the *Arthaśāstra* for the Bombay University. The **Kuppuswami Sastri Research Institute** has published the available portions of the two old commentaries on *Arthaśāstra*, the *Jayamaṅgalā* and the by Bhiksuprabhamati, both edited by G.Harihara Sastri, and a fragment of Yogghama's gloss has appeared in the Singhi Jain Series. The text of the *Śukra-nīti*, edited by **Oppert**, has been recently under fire, having been shown by **Raghavan** and **Lalanji Gopal** as a spurious productions of the early days of the British administration, **Sunitikumar Pathak** had



restored from Tibetan the *Nītisara* of Masūrākṣa (Visvabharati).

In *Kāmasāstra*, **S. C. Upadhyaya's** translation, with introduction and appendices, of Vātsyāyana's *Kāmasūtras* and the attractive production of the same by Tarporevala and Sons (Bombay) deserve mention the same translator is preparing a companion volume on *Ratirahasya*. **M. M. Panikkar** has contributed an eminently readable introductory essay on Vātsyāyana's work in the recent republication (Allen and Unwin) of the old translation of the *Kāmasūtras* by Burton and **Arbuthnot**.

**Anil Baran Ganguly** has produced a popular book on the Sixty-four arts in ancient India (*Catuhṣaṣṭi Kalās*, Delhi).

In Jyotiṣa, a regular study of the ancient texts is provided for only in the syllabi of traditional pāṭhaśālās. In Universities, studies in Jyotiṣa have been sporadic. Rarely, some mathematicians like **Datta** and **Singh** take some interest in ancient Indian mathematics, and a few Sanskritists with aptitude for this subjects produce some studies and editions of texts in this field. A few institutions have recently sprung up especially to do research work in Jyotiṣa.

In the reputed series of Sanskrit publications, *Jyotiṣa texts* belonging to all sections, Gaṇita (Bīja, etc. ; Saṁhitā, and Horā, have continued to appear. In the Trivandrum Sanskrit Series have been issued the *Horāsāstra* of Varāhamihira with Rudra's gloss, an anonymous *Horābhiprāyanirṇaya* on the same work, the *Āryabhaṭṭīya* with Nīlakaṇṭha's gloss, its Golapāda which completes their edition of the whole work the *Tantrasaṅgraha* on Ganita by the last mentioned commentator. The most interesting work published in this series is the *Laghubhāskarīya* with the commentary of Śaṅkaranārāyaṇa of Quilon.

Kerala, which is well known for its preservation of Jyotiṣa learning, has recently received attention for its contributions to astronomy. A number of short astronomical texts of Kerala have been edited, some times with exaggerated claims on behalf of some method or author as belonging to Kerala, by **K. V. Sarma**. The Sarasvati Mahal Library has brought out an edition of *Bījapallava* of Bhāskarācārya. From the Adyar Library appeared ten chapters of the *Horāsāstra* of Varāhamihira with long modern commentary by **A. N. Srinivasa Raghava Ayyangar** who has recently published the eleventh chapter also with his commentary. The *Mahābhāskarīya* with a commentary, published in the Anandasarma Series, has been issued in a revised edition in the Madras Government Oriental Library Series by **T. S. Kuppanna Sastri**, who has also recently edited, for the **Kuppaswami Sastri** Research Institute, the *Vākyakaraṇa* the basis of the Vākyalmanacs of the South, with Sundararāja's commentary. **M. G. Panse** (Poona) has edited the *Jyotiṣaratnamālā* of Śrīpati which deals with muhūrta. In the *Journal of the Bombay University*, the little known short text of Varahamihira, the *Ṭikaṇikā Yātrā*, was brought to light. The Yantrarājaracanā caused to be written by **Savai Jaisingh** has been published by the Rajasthan Oriental

Institute. **Pandit Kedara Datta Joshi** has studied and edited a section of the Grahagaṇita part of the *Siddhānta Śiromaṇi* of Bhāskarācārya (Banaras Hindu University). Mention must be made of **Vibhutibhushana Bhattacharya** of the Sarasvati Bhavan, Sanskrit University, Varanasi, who has made several contributions on the subject of Jyotiṣa (studies as well as edition of texts) in the *Sārasvatī Suṣamā*. **The Institute of Astronomical and Sanskrit, Research Delhi** has an ambitious programme of publishing important Jyotiṣa works; it has published the *Vateśvarasiddhānta* and has taken up the *Bṛhadayavana-jātaka*, and a revised edition of the *Pañcasiddhāntikā*. Other texts that have been edited from different centres include the astrological work *Bhuvanadīpikā* (ed. **Joshi, Jullundar**), the *Bījagaṇitāvataṁsa*, of Nārāyana Paṇḍita, and the *Siddhāntacūḍāmaṇi* of Raṅganātha. The Prakrit work *Amgavijjā*, broght out by the Prakrit Text Society, is a work on prognostication and constitutes a veritable thesaurus of information. On the mathematical side, the work of Smt. **T. A. Sarasvati** may be mentioned; besides papers on Mathematical Series, she has produced a doctoral thesis (Madras) on *Geometry in Ancient and Medieval India*. In the field of Jyotiṣa, in addition to a Hindi translation of S. B. DIXIT's *Bhāratīya, Jyotiṣa*, there has appeared Hindi the *Bhāratīya, Jyotiṣkā Itihās* by **Gorakh Prasad**. We may note also **R. V. Vaidya's** work (Indore); a student of mathematics and astronomy, he has offered an astronomical solution to the riddle of the mystifying *Asyavāmasya Sūkta* of the *Ṛgveda*. **Vaidya** is the author also of a thesis on astronomical light on Ṛgvedic culture. Lastly, mention may be made of the publication of the Report of the Calendar Reform Committee of the Government of India and the *Indian Ephemeris and Nautical Almanac* ( the 1958 issue of which carries an account of Indian astronomy from 1350 B. C. to 1150 A. D. ); of the plan of the National Institute of sciences in India, Calcutta, to compile a history of sciences in Indian, in connection with a Symposium was held by it on this theme (1961); and of the setting up in the Ministry of Scientific Research and Cultural Affairs of a Unit for the history of science in India, where they have started collecting materials on manuscripts and studies available on chemistry, etc., in ancient India.

In Āyurveda, texts continued to be published: *Astāṅgahṛdaya* with the commentary *Hṛdayabodhikā*, *Jvaranirṇaya* of Nārāyana, and *Raghunātha's* work on dietetics called *Bhojanakutūhala* from Trivandrum; *Nāḍīcakra* on pulse (in Sanskrit) and a compendium of recipes (in Tamil) prepared during **King Sarfoji's** reign from Tanjore; *Arogyacintāmaṇi* of Dāmodara and a text on Toxicology called *Tantrasārasaṅgraha* from Madras. The *Ānandakanda* from Tanjore is on mercury, and, from the same place, we have also the *Aśvasāstra* on horses. In Poona, the Indian Drugs Research Association has been pursuing a programme of bringing out Āyurvedic texts and glossaries of material medica etc.; it has already to its credit the publication of twelve and studies on Indian medicinal plants, Āyurvedic powders, etc. The *Śivakośa*, edited by **R. G. Harshe**

(Deccan College), is a lexicon of Āyurvedic material medica. *Svasthanavṛtta* by **Mhaskar** and **Watve** (Bombay) is a Sanskrit dissertation on Āyurveda. A similar independent study in Sanskrit is *Vṛddhatrayī* by Gurupada **Haldar** (Calcutta) in which the writer discusses the identity and chronology of the authors Caraka, Suśruta, and Vāgbhaṭa and the texts associated with them and adds a supplement on Āyurvedic authors and works with their dates. A particularly noteworthy event since Independence is that, in the Central Health Ministry, a Unit has been set up for indigenous medicine, Āyurvedic study and research are encouraged, and an effort is being made to take note of unpublished Āyurvedic manuscripts and publish them. In Hyderabad the Andhra Pradesh Government has helped the organization of a Department for the History of Medicine in India, and this Department is also issuing a journal.

**AUTHOR : RAGHAVAN, V.; Source : Oriental Studies in India.** (26<sup>th</sup> International Congress of Orientalists) N. D. 1964. (Ed. **Dandekar, R. N. & Raghavan. V.**)

### **FIRE – ALTAR ON THE SILVER AND COPPER COINS OF THE GUPTAS**

The reverse device on some of the silver coins of Skandagupta, which was identified as an altar or a burning altar' by Allan and accepted as such by almost all scholars, is on a close examination, found to be the representation of *Garuda* with the wings spread on two sides, This form of *Garuda* is noticed on several copper coins of the Gupta ruler Rāmagupta. The central dot or the arrow in the device stands for the *Garuda*'s head and the side-prongs for his wings. The altar on Gupta and Kuṣāṇa gold coins different from this device.

Various varieties of *Garuda*, some holding snakes, are found on Gupta coins. A rare conch figure (*Śaṅkha-nidhi*), having wings attached to both sides, is known on Śuṅga cross-bar from Kankāltilā, Mathura, which shows remarkable similarity with *Garuda* with pointed beak.

**AUTHOR : BAJPAL, K. D.; Source : BAIHA No I,** 1967

### **FIRST EPIC OF INDIA(Musical)**

As opposed to science, literature like the *Rāmāyaṇa*, though did not give any prescription for its utility, yet it becomes readable for the reader who has susceptibility of appreciation. As the utility of any machine finishes, we may get tired by it and even it can become a heavy burden on us, but pleasure of reading the *Rāmāyaṇa* can not be exhausted even if it is finished by any reader. Why? As the physical-being of our existence, evaluates everything with its usefulness while subtle-bodily, which according to *Vedānta* philosophy is the greatest achievement for our true potentialities, and for aesthetic urge, one does not require anything of the physical world in term of its usefulness or purpose. It contains game everything within in the form of *bhāva* (becoming) and the sportive game of transient *bhāvas* which help in improvising the permanent sentiment,

which is the resident of the subtle-body, performs its aesthetic achievements in that very subtle-plane. Just as imaginary world is relaxable where one can absorb oneself for hours together in transfiguring his imaginary to newer and still newer creation, similarly, *Vālmīkī* provides with the new notes to the expressive worlds of his poetry and this union of literature and music even now mystically is effective to the dancers of *Kathakālī* which give movements to the episodes of the *Rāmāyaṇa* Music lives together with the creative process of musician. During *Vālmīkī* time, we did not have technological achievement of having the elaborate recording-machines, Gramophones or tape-recorders or cassettes to communicate the musical activities of that period. Music used to be survived only with the survival of musician himself. A great musician *Vālmīkī*, whose music was the outcome of compassionate-feeling for the spouse of *Krauñca*, who was killed by the hunter, could not help but writing *Rāmāyaṇa* in the melodious music Had we have the equipments to preserve the music, or the photographic reels to have the visual help, we could have received more valuable informations for the other arts mentioned in the *Rāmāyaṇa*.<sup>1</sup> It is not that the Indian poet *Vālmīki* merely has given significance to the spiritual activities in the art through *Yoga* since *Purāṇa* it has been in the lime light. But he has accepted the partial outlook of *bhoga* also in creating a perfect aesthetic equilibrium in the art. But *Bhoga* should follow the laws of ethics as *Yoga*<sup>2</sup> Follows the authority of its treatises. If *bhoga* Separates *Yoga*, then it has to face the bad consequence of death. Though death is not the ultimate fate of a person. it is just a passing phase according to Indian Philosophy which finds eschatological destiny of a man in his complete release (*Mokṣa*). but excessive desire for *bhoga* or *Kāma*, can obscure a perfect mental equilibrium and a complete conquest of the senses.<sup>3</sup> Therefore, the ethical norms are prescribed for emphasising their important to enjoy the life of *bhoga* leaving the ignorance. To control *bhoga*, the ethical laws specially mentioned with reference to a woman in the *Rāmāyaṇa*, that the disappearance of the fight of woman In the social life should be approved. It is also, because, if a woman loses her viginity she could be punished. To torture a woman by a man was not permitted in the *Rāmāyaṇa*. It considers woman as *Avadhya*. So *Vālmīkī* follows the belief that prevention is better than cure, that is, woman would not be permitted to the social-appearance and thus no man can do ill-deed of killing or punishing or raping a woman. Lack of ethical behaviour is considered a breach of *dharma*. It is not for a woman only, but for a man also to eradicate the vices which are the roots of all sins. The destructive effect of such vices on the individual is described in *Uttarakāṇḍa* of the *Rāmāyaṇa* where it is shown how proximity leads to desire, desire to anger, anger to unbalanced temperament, unbalanced mind to a loss of intellect and finally to destruction Therefore, one must follow *bhoga* or *yoga* according to one's individual *dharma*. Though there is a value of sublimation in the characters of the *Rāmāyaṇa*, but *Vālmīkī* did not try to over-emphasise the divinity upon any of the characters.

He tries to make them the good samples of humanity not have the far-fetched extensity till next birth, but fate controls the efforts of this present moment. It is definite that fate is all powerful and human efforts have been wiped off by fate.

**AUTHOR : PADMA SUDHI ;Source : *Aesthetic Theories of India Vol I*, Poona, 1983.**

**Foot Note:-**

(1) Rām, Sundra Kāṇḍa, Description of Laṅkā by Hanumāna.

(2).Ibid, Kiskindhā VIII. 33; XVIII. 18-20; Uttara Kāṇḍa XXIV.30

(3). Ibid, Araṇya Kāṇḍa XLV. 29-33; Yuddha Kāṇḍa VIX. 9.

### **FIRAQ GARAKHPURI**

**Firaq Gorakhpuri**, born a century ago on August 28, 1896, was perhaps the greatest Urdu poet of post-Independence India. He remains the only one to have awarded the **Jnanpeeth prize** (at a memorable function in 1971 in which he indulged in delightful banter with Indira Gandhi), and to be given the Padma Bhushan. In the sheer magnitude and originality of talent, he belonged, as he himself proclaimed, to the ranks of the all-time greats: Meer, Momin, Ghalib and Iqbal.

**Raghupati Sahai 'Firaq'** was born in Gorakhpur, the eldest son of Munshi Gorakh Prasad 'Ibrat', a lawyer-poet. After a brilliant career at Allahabad University, he was nominated to the Provincial Civil Service, but he resigned in 1920 to join the nationalist movement. He served a term in jail and then was appointed as an under-secretary to the All-India Congress Committee from 1923 to 1927, when **Jawaharlal Nehru** was the secretary.

In 1930, **Firaq** returned to Allahabad University to teach English until his retirement in 1958. He was devoted to the English Romantic poets, especially **Wordsworth**, whom he evokes in his poetry.

As a teacher of English, Firaq showed a robust and irreverent independence such as would now perhaps be called post-colonial. He came to class dressed in a *sherwani* and *pajama*, and he freely cited Urdu and Hindi poetry to elucidate English texts, even as he also translated some of those texts into Urdu verse. And once, in the staff room, he turned to a notoriously anglicised colleague to advise him to go and visit England once, "for now even I am beginning to follow your accent."

As an Urdu poet, Firaq was like a breath of fresh air. With his unmistakable originality, however, he also combined a discriminating sense of tradition. He proudly owed literary allegiance to **Meer**, but he also added to **Meer** a modern dimension, by embedding elusive emotion deep within the layers of Proustian memory.

*Shaam bhi thi dhuān dhuān, husn bhi tha udaas udaas /*

*Yaad si aa ke reh gayin, dil ko kai kahaniyan* (On a misty wispy evening, your beauty looked so sad/My heart all but recalled some episodes from the past).

**Firaq** lent a similar psychological enrichment to the perennial Urdu theme of lovers meeting and then separating. The heroine in one of his poems rises from a night of love-making to find herself looking more virginal than ever before: *Tere jamal ki doshizagi nikhar aayi*. As for separation, it became in Firaq (and this pen-name itself means separation) a constantly prolonged, almost eternal human condition.

His lovers wait late into the night as their union with the beloved is infinitely deferred: *Thandi hawa thi, gham tha tera, dhal chali thi raat* (A cool breeze blew, and I missed you, as night declined to dawn). Even when someone gains the object of his desire, the blessing is too poignant to be unmixed: *Faza tabassum-subahe-bahar thi lekin/ Pahunch ke manzile-janan pe aankh bhar aayi* (On a spring morning, though the world wore a smile/ As I approached my goal, I could have cried).

There is thus a collapsing of the old Urdu stereotypes in **Firaq**, and a new, softly shimmering blur and blend of feeling as in the Impressionist painters or the Symbolist poets. But perhaps the single most original aspect of Firaq's contribution to Urdu poetry is the unprecedented expansion he brought about in the traditional range of Urdu themes and diction. Into the conventional pan-Islamic, Perso-Arabic Urdu matrix and idiom, he injected the wealth of Hindu motifs and Hindi vocabulary: *Ada mein khinchti hai tasvir Krishno-Radha Ki/Teri nigah ne fasane Nalo-Daman ke kahe* (Your air etches out the image of Krishna and Radha/Your glances tell tale of *Nala-Damayanti*).

In **Firaq's rubaiyat** in particular, we find a miniature portrait gallery of sensuously rendered women, engaging however in domestic acts such as no Urdu heroine had attempted before. Here is a maiden devoutly watering a tulsi plant, and here a married woman, a *suhagan*, sitting on the floor and drawing a ritual *alpana*. Here is one fresh from her bath hanging a wet sari on a clothes line as her outstretched arms make a rainbow....

*Ye maana zindagi hai char din ki, Firaq once wroye, bahut hote hain yaron char din bhi* ('Tis true life lasts but four days/ But what can't one pack into four days). By the time he died in 1982 at the full but hardly ripe age of 85, Firaq had become a living legend. His unrivalled poetic stature, his imperious, grandly sonorous style of reciting poetry, which made him a **mushaira** stealer, his unmatched wit and his marvelous gift as a raconteur, and his, bohemian and eccentric ways-all made him a figure larger than life.

Even today in Allahabad more anecdotes are told about **Firaq** than **Boswell** ever recorded about **Dr Johnson**, and there flows, too, a subterranean stream of gay verses attributed to him. Both in his achievement and in his bearing. **Firaq** was the last of the Great Moghuls among Urdu poets. As he himself said in a couplet addressed to his contemporaries: *Aane wali naslen tum par rashq karengi hamasro/ Jab ye khayal aayega unko tumne Firaq ko dekha tha* (Generations to come will envy you/When they find out you had seen Firaq!)

**AUTHOR: TRIVEDI, HARISH; Source: IE Sept 8. 1996,**

### **FIVE SHEATHS (KOŚAS) AND HIERARCHY IN AESTHETICAL EXPERIENCE**

**Māyā** of **Vedānta**, and **Prakṛti** of **Sāṃkhya** is the ignorance and cause of all miseries. This is the veil which covers the aesthetic delight. Since Vedic time, man endeavoured to unveil the mystical psychology of religious attainment and its long process of reaching the summit of the absolute which is the main objective of *Āraṇyakas* and *Upaniṣads*, where they find the prospectives and elaborate scope of aesthetic descriptions. The five-fold psychic-levels in the form of sheaths made of *anna*, *prāṇa*, *manas*, *vijñāna* and the *ānanda* in attainment of aesthetic experience in different categories, most successfully are exposed by them as a mystic theory of aesthetics and its development and transformation with reference to its four states of waking, dreaming, sleeping and then its identity with supreme soul (*turīya*-state). What ever is in the universe, corresponding to it, that exists in the individual also.

This whole cosmic creation is known as **brahmāṇḍa**, as well as **piṇḍāṇḍa**.<sup>1</sup> The whole cosmic display is the expansion of *Brahman* and this physical body is the stage of the individual soul where it perform its role. There are three stages of experiences from lower to higher spiritual state. when universal soul evolves itself individual soul which is conditioned in the physical body, one experiences through it the three stages of experience in the gross-body (waking –conscious), subtle-body (dream-state and the causal-body (deep-sleep), the fourth is *turīya* which is not necessary in this context of experiencing beauty, else, we can call it a transcendental beauty. In all these four states, *Jīvātmā* witnesses its presence in the body. Without its presence, this body is lifeless like *sakaṭa*.<sup>2</sup> Beauty is the quality of soul and not of body, but as soul reflects upon body we take it physically also. The first state of experience is waking-state.<sup>3</sup> The individual soul manifests itself in the waking state where consciousness of gross body predominates.<sup>4</sup> Man becomes self-conscious of all the external things as an extrovert. There are seven places in the body where consciousness activates. These are head, eyes, ears, speech, lungs, heart and feet. These limbs experience *bhoga* in this world. There are 19 outlets (*indriyās* etc.) through which individual-consciousness enjoys in the waking-state the physical beauty of the phenomenal world. The phenomenalism or realism is the output of this stage of aesthetic relish.

The second state of experience is dreaming-state.<sup>5</sup> Individual soul functions in the dreaming-state where consciousness of subtle-body predominates. Here, *Jīvātmā* enjoys the experiences of the subtle-body world in seven subtle places through 19 subtle outlets, Man becomes conscious of only internal things as an introvert. Here, man enjoys the subtle-world in the form of thoughts. Through his impressions, he builds the world of thoughts by himself which he experiences in the subtle-body. So he is called *Pravivikta*. In the third state of experience, individual soul functions in the sleeping-

state (unconscious), where consciousness of causal-body predominates. This state is known as *Prajñā* also. *Prajñā* means *Prakṣṭena ajñāḥ*, that is, complete ignorance. During this state, gross body becomes absolutely inert, so it looks like a dead. *Jīvātmā*, here breaks relation with the gross-body and subtle-body. All the impressions of subtle-body become pacified in this state. *Jīvātmā* experiences only consciousness, that is, individual soul here experiences only aesthetic bliss void of any pairs of opposites. Man becomes the enjoyer of the essence (*cetobhuk*). He experiences in the knowledge the transcendental aesthetic bliss (*ānandabhuk*). Man's voyage to this state of sleep is indescribable. Only when he returns again in the state of waking he says that only enjoyed. Because, *Jīvātmā* breaks its relation with gross-body and subtle-body, therefore, the physical and mental sorrows and happiness become insignificant here. Causal-body negates all impressions of two worlds and the two bodies, but bears relationship with *Brahman* which is certainly a positive-feeling. That is the highest of *Turīya* which can not be defined. There remains only what call the individual soul and *Brahma* as highest value.<sup>6</sup> *Tattvaṃ asi*-it represents an extreme withdrawal from the differentiated sphere of individualised appearances. The gross and subtle forms of the world are relegated in the height of the gradations of reality, to a radically lower rank than of the formless void. Light, the text goes on, that is, the Sun and even it has this syllable *AUM* as itself.<sup>7</sup> *AUM* –this imperishable sound is the whole of this visible and beyond the visible universe. A the waking-state, *U*, the dreaming-state, and *M*, deep-sleep, and the silence *Turīya* the fourth. All the four, together comprise the totality of this manifestation of *Ātman-Brahman*, as one syllable. Just as the sound *AUM* manifests itself, grows, becomes transformed in its vocal quality, and finally subsides into the silence that follows, likewise, are the four states of being. They are the transformation of the one existence, which taken together, constitutes the totality of its modes, whether regarded from the micro-cosmic or from the macro-cosmic point of view.<sup>8</sup> The theory of transformation in Indian aesthetics gives rise to mysticism in the art-forms.

We have to take these four states into consideration, as their experiences tell story of aesthetic tastes. and we can't relish aesthetic joy in the body without consciousness. This spiritual explanation of psychic-conditions of soul, explains the different of experiencing aesthetic delight. Indirectly, macro-cosmic world is represented by us, we, who experience aesthetic pleasure in its finer and still finer way. Why there are so many concepts of beauty in this world though soul who enjoys it, is only one? It is corresponding to five sheaths of Indian philosophy. I would discuss here, the psychological process of five Kośas in experiencing the beauty in different gradations.

Forms are manifested by the eyes. It is the source of all the forms and colours. The eyes reveal the form in a universal manner (*sāma*). According to **Aesthetic Dictionary** it could be treated as *Sādhāraṇadharmā*.

They bring harmony and unity in all forms.<sup>9</sup> whatever deeds are performed, they are inspired by individual soul. It is the source of all types of *karmas*, and it reveals harmony and universality in all the *karmas*. It brings uniformity and homogeneity in all the deeds.<sup>10</sup> *Ātman*, though, is one, but resides in five sheaths and thus is attributed with different names, forms, and deeds. These sheaths are sheath of gross-body, sheath of vitality, of subtle-body, of mind of knowledge and last the sheath of bliss.

**Saṁvedanā- Śakti And Physical Beauty:-** A gross-body is described briefly in *Garbhopaniṣad*.<sup>11</sup> It is made of *anna*.<sup>12</sup> It functions in waking consciousness. The phenomenal individual moves and lives in the phenomenal world. The three powers of actions perform the activities in the gross body through its 19 months. *Saṁvedana- Śakti*, corresponding to five faculties of senses (*jñānendriya*) (where the psychology of affections works) deal together with five faculties of actions (*Karmendriyas*). The second power is knowledge (cognition) where together with inner-organ (*aṅtaḥkaraṇa*), the five senses work to get the knowledge of ephemeral world. The third power of volition works together with all 19 mouths of gross body; that is, five faculties of senses, five faculties of action, the five vital airs (*prāṇā*) and the four constituents of inner-organ, that is, *manas*, *buddhi*, *ahamkāra* and *citta*. These are the agents of connotation. The action predominates in this sheath and all the physical beauties of *nāma-rūpa* are the objects of experiencing the aesthetic relish here in it.

**Mental Beauty:-** *Kośa* of vital forces, which is known through its five manifestations which are not gross but subtle and should not be confused with breathing of the pulmonary system. These are, *prāṇa*, *apāna*, *samāna*, *udāna*, and *vyāna*. These five *prāṇas* through, maintain the system of body, but are competent to do only by virtue of the kingly presence of *Puruṣa*. Actually all the actions which take place in the *annamaya kośa*, depend upon the *prāṇamaya- kośa*, as through the heat of vital forces body activates.<sup>13</sup> this *kośa* of vital force, *manas*, the intellect, experiences the outer world and in presents it to *ahamkāra* (the ego-function), from there they both go to *buddhi* the faculty of judgment). *Manas*, *ahamkāra* and *buddhi* together constitute the inner-self (*antaḥkaraṇa*) where they proceed the activities of the vital airs. The psychic process of retention and association (sub-conscious and un-conscious minds) and their impressions take place in the same *kośa* and one attains mental-beauty an apprenticeship of an artist who draws first in his mind what he wants to create in the piece of art. The controlling of vital airs, gives concentrated *yogic* energy to achieve perfect beauty which is revealed in the state of dream. It is expressed by *Vaikhari* speech. The *manomaya kośa* is chained in the *prāṇa-maya kośa*. The world *manas* is derived from the root *man*, means to think or to understand. It consists of thinking emotional and Volitional faculties. Therefore, desire determination, uncertainty, belief, non-belief patience, disturbance, shame, compassion, intelligence and fear, all belong to the mind.<sup>13</sup> Though the *manomaya kośa* fulfils the

purpose of the *annamaya* and the *prāṇamaya kośa*<sup>14</sup> the *vijñānamaya kośa* predominates them.<sup>15</sup> The *Manomaya kośa* is composed of the senses and their subtle impressions which function in the subtle-body and corresponds to the plane of dream-consciousness. In other words, here, the deeds of gross-body lie in the latent form as seeds. It is the similar state where lies the experiences of aesthetic delight in the highest degree in the form of impressions. It is also known as dream-consciousness, where, though body remains effortless, it enjoys the *karmas* of varieties. It is the kingdom of the mind, where one experiences mental beauty through the manifestation of *madhyamā* in poetry or music. We can take the theory of migration of soul or rebirth into account as mind retains the *samskāras* (pre-consciousness) of many births. The subtle form of *karmas* in the form of *vāsanās* or *sthāyībhāvas*, residing in our mind that is what we call – *karma bija-samskārah*. The varieties of *karmas* and the latent sentiments in our subconscious mind in the form of *samskāras* make the present life ridiculous. As the *samskāras* are different but due to their generic nature are grouped into particular class, so the mental beauty in different period reflected itself differently. There are the *samskāras* which are cultured and others are uncultured or rustic. Under the category of rustic *samskāras*, comes folk-arts where the sentiment becomes too personal but has a generic appeal or we can say, it is an individual idea of beauty for mass.

In the second category comes the cultured *samskāras* where through universal idea of beauty, the classical arts or fine arts are composed with generalization. But it should be remembered that *manomaya kośa* functions on the mental- plane of present time and its immediate past. But the impressions of remote past or the previous-births are gathered in *Vijñānamaya kośa*.

**Spiritual Beauty-aesthetic spiritualism or divinism:-** *Manomaya-kośa* is induced by the *vijñānamaya kośa*, which is known as *Deva-kośa* or *Ayodhyāpurī* also.<sup>16</sup> The two powers of thinking-faculty (*jñānaśakti*) and feeling-faculty (*samveda-śakti*) are inseparable and are present everywhere. It is difficult to disjoin them. That's why any part of the body is burnt, together with the knowledge of burning, one experiences the feeling of pity or sorrow also as an immediate knowledge. The thinking- faculty and the feeling-faculty which are in juxtaposition like milk and water and are everywhere, are a sphere of the *vijñānamaya-kośa*.<sup>17</sup> It is protected with the great effort. Firstly *manas* in the form of knowledge-element is watchful towards it. Then the stratum of *prāṇa* which expands itself in the whole body in the form of *apāna*, *samāna* and *udāna* etc, and lastly there is an upper layer of food, *annamaya* in the form of physical elements of bone, marrow, and skin which is guarding it.<sup>18</sup> This *Devakośa* is said to be studded with triple ropes of *anna prāṇa* and *mana* and has nine gates.<sup>19</sup> It is known as *Dhṛti* and *Smṛti* also<sup>20</sup> as it secures all the experiences taking place in the *manomaya-kośa* for their future use. As it is related to the past, the future and the present so, it is coherent, elevated and perfect (*Saṁśliṣṭa*, *Utkṛṣṭa* and *pūrṇa*). This is the *kośa* where

perfect beauty is revealed. Accordingly, it is named as *Vijñāna*, *Sarjñāna*, *Prajñāna* and *Ajñāna*. As it is the sublime power of thinking-faculty, it is known as *medhā*, *dr̥ṣṭi*, *mati* and *manīṣā* etc.<sup>21</sup> As it is the sublime power of feeling-faculty, it is known as *jūti* and *kāma*.<sup>22</sup> And lastly, it is sublime power of volition which induces all the activities, thus is known *Kratu*, *asu* and *vaśa* also.<sup>23</sup> This is the *kośa* of the equilibrium state of all the three powers of thinking, feeling and doing.<sup>24</sup> It is omnipresent and includes the subtle-body. So the subtle-body exists in three *kośas* of *prāṇa*, *manas* and *vijñāna*. It is related to dream-state of consciousness. Whatever art-form has universal appeal as far as truth, goodness and beauty concern, the rapport exists in this *kośa*. Hidden meaning of the infinite which are communicated in the mystic language of *dhvani* and *camatkāra* to the reactionary finite world through meditative activity (*carvaṇā*) of taste and the spiritual height of the art-forms are the consequences of this *kośa*.

In the *Aitareya Upaniṣad*, the source of the power of perception of senses is *Indra*.<sup>25</sup> In this *Upaniṣad* in one metaphorical narration, it is said that *ātmā* made one *puruṣa*, it placed eyes, ears and other senses therein. When it found that everything was futility without its own presence, *ātmā*, entered into it. It entered through the head. It began to dwell in gross, subtle and causal bodies with its three psychological conditions of waking, dreaming and sleep. This *Indra* does not exist in *turīya*, the fourth state of consciousness, which can be revealed only through *Paśyantī* speech. But three states of consciousness can be described by *madhyamā* and *vaikhari*. The subtle-body where individual soul experiences three of the *kośas* with dreaming state, is known as *Brahman*, *Indra* and *Prajāpati* also.<sup>26</sup> That's why *rasa* is co-levelled with *brahmāsvāda-sacivaḥ*.

**Metaphysical beauty:-** The fourth state of *turīya* supports all the three states. This is the state, where one experiences a pure consciousness of non-duality. It is difficult to describe the experience of this state of consciousness.<sup>27</sup> But it has been given the metaphor of the free bird which moves everywhere with sublime bliss. It is the state where mystical experiences of religious foundation which are inexplicable with the reasons, occurred.

The three powers which are described as functioning in the four *kośas*, they are known as *kriyā*, *icchā* and *jñāna*. The *kriyā-śakti* works in the gross-body and the *prāṇamaya kośa*, which is responsible to expose the physical beauty, while feeling-faculty or the *sarṁveda-śakti* works in the *manomaya kośa* and exposes the mental-beauty of the subject. Through it we experience the permanent moods in the form of different *rasas*. Through it, we experience the transient sentiments (*Sañcārībhāva*) stupor (*stambha*), horripilation (*romāñca*) etc. and voluntary emotions (*sāttvika*) which are eight in number,<sup>28</sup> and thus repeatedly following these, convert them into the permanent emotions. These are experienced through poetry, music, painting and sculpture..

These *sthāyībhāvas* are various as they related to various gross objects, such as, *rati*, *śoka*, *vira*, *bhaya* and *krodha* etc.

All the three *śaktis* in their different forms work multifariously in *manomaya-kośa*, they are given the name *Sāmanī*. Here, these powers function differently, while these *śaktis*, *kriyā*, *jñāna* and *icchā*, work unitedly in the *Vijñānamaya-kośa*; in their interspace, they begin to be called as *Unmanī*. The *Unmanī-śakti* is known as the *parā-śakti* also. The field where *icchā*, *kriyā* and *jñāna* function, they are known as *tripura*. *Parāśakti* though resides in these three, yet it is above them, so it is known as *Mahā-tripurasundarī*.<sup>29</sup> It stays in *turīya* state, where it absorbs transcendental and mystical aesthetical experiences. No *śakti* exists without its *śāktimān*. *Parāśakti Mahātripurasundarī* has *Yakṣa* or *Puruṣa* as her *śāktimān*, who resides in *Hiraṇyakośa*. This unmanifest and one-without second *Puruṣa* is manifested through his own power (*parāśakti*).<sup>30</sup> Man, when expresses himself, he expresses through speech. Therefore, *Brahman* or *puruṣa*, who manifests with his power, that is also *Parā vāk*. In *Bahavṛcapaniṣad*, *vāk* or *parāśakti* is described as *Devīmāhātripurasundarī*, who creates, maintains and dissolves all the worlds. That is she is the creator of *Brahmā*, *Viṣṇu* and *Rudra*.<sup>31</sup> According to *Saundarya-laharī*, *Brahmā* created the worlds after collecting the dust of her lotus-like feet; *Viṣṇu* carried her with his hundreds of heads, and *Hara* used her ash-dust in anointing his body.<sup>32</sup>

Whatever, *Brahman* (universal soul) has created through its three agencies of *Brahmā*, *viṣṇu* and *Rudra*, that is perfect and thus known as *sukṛta*. As he himself is the aesthetic bliss then, how His creation would not be?<sup>33</sup>

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**Foot Note:-**

<sup>1</sup> *Māṇḍ*, Up., 2

<sup>2</sup> *Mait. Up*; 5.3

<sup>3</sup> *Māṇḍ*, Up., 3. jagaritasthāno bahi-prajñāḥ saptāṅga ekona vinśati mukhaḥ sthūlab-hugvaiśvānaraḥ prathamahpādaḥ/

<sup>4</sup> *Śvet. Up* 4, 4.

<sup>5</sup> *āṇḍ*, Up, 4, svapnasthāno' ntaḥ prajñāḥ saptāṅga ekonavin'satimukhaḥ pravivktabhuk taijaso dviṭyaḥ pādaḥ/

<sup>6</sup> *Ibid*, 6,7 eṣa sarveś'vara esasarvajña eṣo' ntarāmyeṣa yoni'sarvasya prabhavā pyayau hi bhūtānām / nāntaḥ prajñāin na bahiḥ prajñam nobhayataḥ prajñam na prajñānaghanam na prajñam nāprajñam adṛṣtamavyavahāryamagrāhyamalakṣaṇ-amachintyamavyapadeśyamekāmapratyyayasāram / prapañcopaśamam śāntam śivamadvaitam caturtham manyante sa ātmā sa vijñeyaḥ/

<sup>7</sup> *Māṇḍ Up*. I

<sup>8</sup> *Br. Up*. I. 6.1

<sup>9</sup> *Br Up*.; 1.6.2.

<sup>10</sup> *bid*, 1.6.3.; atha karmaṇāmātmetyetadeśāmukthamato hi sarvāṇi karmānyutti śhantyetadeśām sāmaitaddhi

sarvaih karmabhih samametadeṣām brahmaitaddhi sarvāṇi karmāṇi bibharti/

<sup>11</sup> *Garbho. Up.*; 1.1 pañcātmakam pañcasu vartamānam ṣaḍāśraya ṣaḍ guṇayoga-yuktam tat saptadhātum trimalam dviyoni caturvidham āhāramayaṃ śarīram /

<sup>12</sup> *Tait. Up.*; 2.1. annāt puruṣah sa vā eṣa puruṣo annarasamayaḥ/

<sup>13</sup> *Jaim.Up.*; 4.22.11.

<sup>14</sup> *ŚB.*; 14.4.3.9

<sup>15</sup> *Kena.Up.5*; *Praśna. Up.* 4; *Br. Up.* 4.3.28; *ch.Up.*30.6.3.5.

<sup>16</sup> *AV.*; X 2.31.aṣṭa-cakrā nava dvārā devānām pūrayodhyā

<sup>17</sup> *AV.*, X 2.26

<sup>18</sup> *Ibid.*; X 2.27.

<sup>19</sup> *Ibid.*; X 8.43. puṇḍarīkaṃ navadvāraṃ tribhiraṅguṇairāvṛtam/

<sup>20</sup> *Ait. Up.*1.3.2.

<sup>21</sup> *Ibid.*, 1.3.2

<sup>22</sup> *Infra*, footnote 135.

<sup>23</sup> *Supra*, footnote 129

<sup>24</sup> *Ibid.*

<sup>25</sup> *Ait. Up.*; 1.2.2.

<sup>26</sup> *A.B.*, 1.3.2. Ko'yamātmēti vayamupāsmahe katarah samātmā? yena vā paśyati, yena vā śṛṇoti yena vā gandhānājighrati, yena vā vācyam vyākaroti, yena vā svādu cāsvādu ca vijānāri, yadetad hṛdayam manaścāitat sañjñānamajñānam, vijñānam, prajñānam, medhā, dṛṣṭirdhṛtirmatirmanīṣā, jūti, smṛtiḥ, saṃkalpaḥ ṛturusuḥ kāmo vaśa iti sarvāṇyevaitāni prajñānasya nāmadheyāni bhavanti eṣa brahmaiṣa indra eṣa prajāpatih

<sup>27</sup> *Māṇḍū. Up.* 8,9.

<sup>28</sup> *BNS.* VI.23.

<sup>29</sup> *Bahvr̥copaniṣad*; 3saiṣā parāśaktih.. saiva puratrayam śarīratrayam vyāpya bahirantaravabhāsayanti deśakālavastvantarasaṅ gān mahātripurasundarī vai pratyakcittih.

<sup>30</sup> *Śvet Up.*; VI. 8.

<sup>31</sup> *Bahvr̥copaniṣad*.; 2.tasyā rūpa brahma ajījanat, viṣṇurajījanat rudro ajījanat.

<sup>32</sup> *Saundaryalaharī*.; 2.

<sup>33</sup> *Tait Up.*; II.7.tasmāttatsukṛtamueyata iti yadvaitatsukṛtam raso vai sah. rasam hyevāyam labdhvā' nandībhavati. ko hyevānyātkah prāṇyāt yadeṣa ākāśa ānando na syāt eṣa hyevānadayāti.

#### FLEET J. F.

**John Faithful Fleet** was born in England in 1847. He was educated at London University. He joined the ICS and was allotted to the Bombay Presidency. He learnt the Kanerese language and also studied Indian Astronomy. After the publication of some of his articles in the **Journal Of The Bombay Branch Of Royal Asiatic Society** and **Indian Antiquary**, his reputation as scholar of Indian History was established. He was made the Epigraphist to the government of India in 1883, in 1886, he was back as Collector and District Magistrate, and shortly afterward he was made a Divisional Commissioner. In 1897 he retired and settled down in England. From 1907 to 1917, he was the secretary of The **Royal Asiatic Society** in England. He died on 21<sup>st</sup>

of February, 1917. His works included *Pali, Sanskrit, and Old Kanarese Inscriptions*(1876), *Inscription of the early Gupta Kings and their successors* (Vol III of the *Corpus Inscriptionum Indicarum* – 1888.

**AUTHOR: ROY A .K. & GIDWANI, N. N. ;**

**Source: Dictionary of Indology** Vol IV. N.D.1983 (First Edition )

#### FOUCHER ALFRED.

He was born in France in 1865. He learnt Sanskrit and Indology at *Ecole des Hautes Etudes* where **SLVAIN LEVÝ** was his teacher. He became a professor at the same Institution and later at the college *de France*. He came to India several times. He died on 30<sup>th</sup> October, 1952. His works include *La Buddhavatara du Gandhara* 1892; *L' art Greco Buddhique du Gandhara* 1905-51; *Elements de Logique et de system atique Indienne* 1949 etc.

#### FRANK RUDOLF OTTO.

He was born on 24<sup>th</sup> June 1862 in Wickerode, Germany. He obtained his PH.D. from Gottingem on his work Hemachandra's *Prakṛta Grammer*. In 1890, he was appointed a professor of Sanskrit in Koenigsberg. His main contributions are, his works on Sanskrit and Pali-Prakṛta-Grammers. He died in Koenigsberg on 5<sup>th</sup> February, 1928. Some of his works are: *Pali and Sanskrit (1902)*; *Geschichte Kritik der einheimischen pala Grammatik* 1902; *Dīghanikāya* 1913etc.*Ibid.*

#### FLUTE AND ITS EVOLUTION

Ancient Indian Classical music which is the oldest art in the world has its origin *Sāmveda*. Musical expression by singing 'samās' (*vaḍik rucha*) is the basis of Indian music. Having migrated to India from very cold regions the *Aryans* has great respect for fire-their most essential commodity. They started the worship of fire-the *yañya* where- *sam-vedic- reās* or hymns sung at the beginning by the *ṛtvijas*-a trio of singers- along with a flute(venu) player and veena player. This implies that *Aryan* music was developed by the three 'V's *vāṇī-venū-veeṇa* vocal recitation, wind instrument and the stringed instrument.

Yet, the wind instrument-venu had been developed through ages. The idea of flute might have struck the primitive man as he passed through a jungle of bamboos. He must have first listened to its hum and cowered in fear thinking it was the sound of some awesome spirit. However, some wizard might have had the courage to go up, clutch the humming reed and find that it was only the breeze blowing through the small hole made by a wind borer which emitted a humming sound. Late on he experimented on his own, boring some more holes in order to create different sounds. The aboriginal flute, the primitive instrument was played by blowing through one's right nostril closing left nostril by the left hand or by the flute end. This instrument had only four holes, one for blowing, and three finger holes for producing four notes sa, re, ga, ma. This was the precursor of the Venu. Innovative men then discovered that by increasing the pressure of blowing one could

produce additional notes pa, dha, ni and the upper sa from the same set of holes. This further led him to experiment and achieve success in designing conventional flutes with seven holes (one hole for blowing by mouth and six finger holes) producing 'two full chromatic octaves'. For any melodic composition (either Rāga of folk tune) at least two octaves are necessary.

Half of lower octave- Kharjā (bass) *pa, dha, ni*.

Full mid octave- *sa to ni* (treble)

Half of top octave- top *sa* top *pa* (high treble)

Flute is the only instrument which is naturally self-sufficient, unlike other instruments which require more than materials, having a single bamboo reed closed from one end by natural bamboo knot and open from the other end, with seven holes. This appears to be the first ever instrument gifted by nature to *ma* producing the *Omkar*, sound resembling the Anahat dhvani (*nāda-brahma*) of the universe. Except for the primitive flute, the instrument remained unaltered unchanged in its basic structure since *Samavedas* through *Mahābhārata* times till twentieth century. The instrument hollowed for ages as simple folk orchestra instrument, came into lime light with its associations with Lord Krishna who pioneered and converted it into a sweet magic toned solo instrument about 5000 years ago. In later age however the instrument remained to some extent ignored. It was the character of late **Pandit Pannalal Ghosh**, who totally changed the tiny, shrill sounding cylinder into a giant, deep toned human(male) voiced Classical instrument capable of interpreting almost everything in classical music. In point of depth, range and volume it could vie with plucked instruments like the veena, Sitār and Sarod. Its ability to lend itself to both *gāyaki* and the *beenkāri* styles makes it a truly special instrument. It was **Pannababu** who raised it to the stature of a major instrument since 1930. The golden age of flute was once again pioneered by the great maestro after five thousand years. What he did can be called as the greatest gift to Indian classical music by a *Yuga-Purusha*. But behind this unique achievement lay years of relentless experimentation and unending research of a whole lifetime. In 1936 at the age of 25, Pannalal accompanied the veteran vocalist **Pandit Omkarnath Thakur** in the **All Bengal Music Conference**. The young flutist showed such consummate artistry on his instrument that the performing **Panditiji** paused for a moment to exclaim 'cheero, young chap! How inspiring to hear the dumb flute speak and sing at your magic touch!' Equally was the impact of **Pannababu**'s versatility on **Ustad Dabir Khan**, one of the eminent *beenkārs* of our time, when he heard him render the plaintive *Todi* in conventional string techniques of *ālāp, jod* and *jhala* on the flute, for one full hour. This recital was rightly acclaimed as a trend setter in musical expression. There are some of his live national recordings available at his residence, which even today appear to be a challenge to top artists. To mention but a few there is *meeṇḍ* in *rāga Darbārī Kānnadā* from *kharjā* (bass) *pa* to middle octave *pa* and the backward (*awarohī*) *meeṇḍ*, in *rāga Bāgeshrī* with the use of *ektar ma-ga-re-sa* (fourth

octave) in *Kedāra*, the use of *gamak* in full three octaves starting from *kharjā ga*(bass *ga*), in *pūriyā Dhanāshri* and *Deśa* unique *atidrut*(high speed) *zala* with numerous *layakāri* patterns. I have rarely heard such music in my life. The great maestro's flute technique was quite comprehensive, one extra ordinary master piece consisting of slow tempo(*ati villambit*) soothing *ālāpa* in vocal style in three to three and a half octave with *meeṇḍ*, followed by *gamak* with variety of *tāns*, and *layakāri* ending with high tempo *jhālā*. Nevertheless he set the trend in playing light classical music such as *thumārī, dādrā, kajrī, dhun* as well using special techniques such as *khatka, murki* etc. in the *tappā* style. The writer of this article wants to stress the flute playing technique developed so far on the minds of young flutists because they are the main contributors of tomorrow, responsible for future improvements and developments in the flute and not because of my respect for my Guru **Pandit Pannababu**. It must be born in mind by flutists that unless the present technique is mastered fully, further developments in flute are impossible.

**Pannababu**'s original contribution to this field include:

(A). Increasing the length of the *bānsurī* to 32 inches(with a corresponding increase in its bore) which facilitated the playing of *heavy rāgas* like *Darbārī, Todi* or *Miyān kī Malhār* thus bringing the flute to the level of concert instrument in point of depth, range and volume. With the elongated length, the tonal quality of the flute is as good and appealing that it is soothing to hear even fourth octave notes which otherwise, would have been impossible in the traditional flute. The range of the flute therefore, was changed from two octaves to more than three octaves.

(B). Moreover adding an extra playing hole at the lower end helped not only to extend the range of the bansuri but also made possible the rendering of certain subtle niceties *mukris* and *khatkās* when necessary.

It must be mentioned here that a variety of materials from aluminium and brass plastic and bamboo came his way one after the other, in equally varied shapes and size before he decided on the last and added the seventh hole to evolve the flute he had so long visualized.

(C). Inventing a special bass flute having only four playing holes was another of contributions besides extending one's range and capability in the rendering of any melody. The resultant increase in the size of the flute, coupled with the performer's anatomic limitations, made it necessary to delimit the number of playing holes to four, producing or the five lower notes *pa, ma, ga, re,* and *sa*. In other words, an entire half octave. Further Developments in the Flute After the Demise of **Pandit Pannalal Ghosh**:

(D). **Pt. Pannababu** did not rest with these achievements. He wanted to experiment and overcome physical limitation and create a bass flute with six playing holes producing full *kharjā* (bass) octave. But his premature death in 1960 at the age of 48 left the unfulfilled and it has now been completed by the writer of this article



(E). The writer has also successfully completed the project of designing and producing a flute with 11 holes (one for blowing and ten for playing) which has many advantages such as:

1. Full lower octave clubbed with middle octave.
2. *meeṇḍ* form bass p to mid p and even for lower notes is made possible.
3. In above d base note flute the fingering system changes which is not the case with the newly developed flute.
4. Tonal quality if the flute does not arise. (See fig.4- because of space limitation more details cannot be explained. This may require a special article and also live demonstrations).

To sum up, the *gāyākī* style of Hindustani classical music should be contained in a solo flute performance, followed by special instrumental techniques. Popularized by that genius of flute, late **Pannababu**, it is felt that the system and the technique should be reserved and handed down to younger aspirants of the flute in this country and all over world. There are two systems of fingering the flute in Indian classical music. One is the *Shahanāi* style where some of the holes are covered by the lower and middle parts of the fingers. The other was developed by Pt. **Pannalal Ghosh** so as to take the advantage of the greater sensitivity of the finger tips. Fine sensitivity of *shruti* can be more easily expressed using the **Pannalal Ghosh** system of fingering the flute. In this system, half closure of holes begins from the top side of holes facilitating slides (meends) and micro tones (shrutis) adjustment, murak, firat etc effectively.

With my personal experience of over forty years, it can be concluded that the use of finger tips in playing the flute can lead to smooth achievement of the highest goal in flute playing, the goal set by the *yuga purush* and maestro **Pandit Pannalal Ghosh**.

**Pandit Keshav Ginde**- Bombay-A-mechanical engineer serving as an executive at Kinetic Motors Ltd. He is a well recognized flute performer.

**AUTHOR: GINDE, PT. KESHAV; , Source: World of Gandharvas ABGMVM, Miraz. 1994**

#### **FLUTISTS OF MODERN INDIA NEEL Ā AND KUÑJAMAṆI SIKKIL**

The flute immediately conjures up images of Lord **Krishna**. And in today's context. **Pandit Hariprasad Chaurasia** on a concert platform. Whichever way you look at it, it has always been regarded a male preserve. The flautist duo of **Kuñjamani** and **Neelā sikkil**-better known as the **Sikkil** sisters- thus make a mockery of this popular notion. As the name suggests, they belong to **Sikkil**, a small, nondescript town near Nagapattinam, Tamil Nadu. Music has been in the family for long. as **Kuñjamani**, the elder sister, states: "we lived in a joint family. Our paternal uncle, **Azhiur Narayanaswami Ayyer**, was a top- notch flautist of his time." Adds **Neelā**: "Our grandfather **Azhiyur Swami Ayyer** was a master at the *Mridaṅgam*. So was my father, **Azhiyur Nateśa Ayyer**.

Different forms of Classical music have interested our family at different times".

Still when these two women barged into the Classical scene with gusto four decades back, it needed more than just talent. Flute playing was still a male bastion. Even in mythology it's **Krishna** and not **Rādhā** who plays the flute. The **Sikkil** sisters became the first women duo to master the "art of weaving a rich repertoire Karnatak music on the flute."

**Kuñjamani**, agrees that it has not been easy for the duo. says she, "In India to be a women is good as long as you remain within the confines of the four walls. The trouble starts when you get out of the home and pursue your chosen profession. And public performance. Un-thinkable. But may be we're fortunate in having a family which breathed music. And also our husband. **K.S.Venkatraman**, who's been encouraging us all along." It is little known that the sisters share one husband. "It was when their father died, that Neela also decided to marry **Venkatraman**", says a close family friend.

Even today the sisters religiously follow their daily routine of *riyaz* for two hours in the morning.

The evening are kept free for concerts and the rest of the time is devoted to mundane household responsibilities which the sisters deftly combine with their artistic pursuits- **Kuñjamani**, is the mother of two children, while **Neelā** has one daughter, who incidentally is also an accomplished flautist. Even though the flute enjoys popularity in classical performance as an accompanying instrument, one sees a declining trend of solo performances, whereas the violin and tabla find more takers. Why is this so?

"Look the flute is a wind instrument. Playing it is not that easy. So very few people take to it," says **Neelā**. Who's 10years younger to **Kuñjamani**, and who trained under her. But as far as they are concerned. they say. "Beginning in '62, we have long crossed the 100 in terms of concerts. Do you know, our mother **Mala Chandrasekaran** is also a competent flautist. So much so that when we three perform together the music becomes sheer magic." **Kunjamani** began when she was all of nine years old. Her maiden public performance was at **Radhakalyanam** at Nagoor. At the age of 12, she was crowned with the title **Venu Gāna Praveenā**. That was the year 1942.

Age has not affected them for sure. "Western music and even our own Hindi film songs may have their influence on the audience, but it's the classical music which has a soothing impact. It keeps you cool and tension free, you know", says **Kunjamani**. This was demonstrated recently at the SPIC-MACAY convention in Dehra Dun, when the duo played the lyric **Tarak Brahmaswarupini Tamaram Dalnetri**- a *pallavi* set to *adi tal* in *Rāga Averi*.

The sisters hold maestros **T. R. Mahalingam** and **Palladam Sanjeeva Rao** in very high esteem. Yet, their style carries their personal stamp. No wonder, they're an instant hit wherever they perform. Recipients of the **Kalāmaṇi** award of the **Tamil Nadu Sangeet Natak Academy** of Madras('78,'82 and '86), the **Sangeet**

**Natak Academy** award in '89 and most recently **Sangeet Chudamani** by **Krishna Gana Sabha**, Madras, the sisters remain as humble as only true geniuses can be. It's to be noted that **Neela** was conferred with the title '**Apoorva Balakrishna Avatar**' way back in '59 by none other than the late justice, **A.S.P. Ayyar**.

About their future plans, the sisters say in unison, "we only want to carry on with playing the flute as long as we can".

**AUTHOR: MISHRA, NIRMAL KUMAR; Source: IE. 17<sup>th</sup> July 1994, Poona,**

#### **FLORA- FOUNTAIN OF MUMBAI (BOMBAY)**

For a city, which in the words of its first Governor **Sir Gerald Aungier** (1672), "was by God's assistance intended to be built", Mumbai has considerably few monuments. That's because for nearly the first 200 years after its occupation by the British, Mumbai continued to be attacked by either pirates or pestilence. It was only in 1862 when **Sir Bartle Frere** assumed office as Governor that he had the fort walls pulled down and well-known architects commissioned to design public buildings.

One of the earliest constructions was **Flora Fountain**. It was erected in 1869 in honour of **Frere**. The **Picadilly Circus** of Mumbai, it was so called because the figure atop the fountain is that of **Flora**, the Roman goddess of flowers.

Almost synonymous with the city is the Gateway of India which is of much later origin. Built of honey-coloured basalt in 1927, it commemorates the visit of **King George V** and **Queen Mary** in December 1911 for their coronation at the Delhi Durbar. Ironically, it was through its arches that the last British troops marched out in 1947 to sail home.

Overshadowed today by the Stock Exchange building behind it, Mumbai's most famous clock tower too has its links with the share market. This 280ft high clock tower that rises five storeys above the Bombay University Library was funded by a stockbroker, **Roychand Premchand**, and named after his mother **Rajabai Roychand**, whose fortunes (and that of the stock market) collapsed when the American Civil War ended, recovered within a decade, to donate Rs.4 lakh to the British government for setting up the library and the tower. The clock chimed hymns on Sundays and "Rule Britannia" and "God Save the queen" at each hour.

**Source:** IE, Saturday May 25 1996. Poona Edition, (See Fountain Architecture of Bombay also)

#### **FOLK ART AIPANA**

It is completely a woman's domain. In most traditional homes across the country, motifs and patterns of all shapes and sizes are meticulously drawn on the floors, particularly as welcome designs on the doorways. The skill has traditionally been handed down from mother to daughter over the centuries as a part of the growing up process.

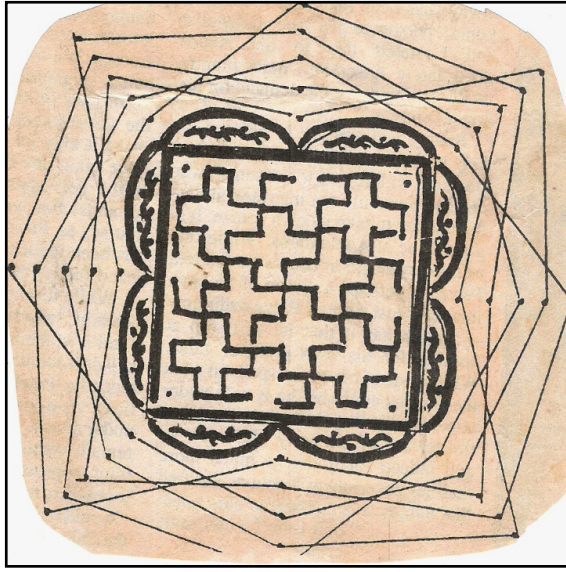
Be it *alpanā* in Bengal, *maripan* in the Indo-Gangetic plain, *maṇḍala* in Rajasthan, *raṅgolī* in the western part

of the country, *cheetāh* in Orissa, *kolam* in Tamil Nadu or *aipan* in the Kumaon region, these floor decorations have been employed for purposes ranging from *bhumi poojan* and *Lakshmi pūjan* to keeping away evil spirits in different parts of the country. References to the craft are found in the *Rāmāyana*, on the occasion of Seeta's marriage, and in the motifs of Mohenjo-daro. It is an ageless and timeless craft which still draws people with its creativity, vibrancy and compositions.

In Kumaon in the northern part of Uttar Pradesh, in particular, there is a long history of the craft of floor decorations. *Aipan* is not only associated with various decorations but also serves as a form of worship. Traditionally, the two colours in use have been the red clay of *gerū* and white rice paste which is ground very finely after being soaked overnight. On the floor which has a heavy coating of *gerū*, different patterns, many of which are geometric, are applied to suit various occasions and festivals. Once a year, on every Diwālī, fresh patterns are done to welcome *Lakshmi* the goddess of wealth. Her spirit is invoked to bring in serenity and peace.

*Aipan* is a scientific, philosophical and imaginative art. Like mathematics, it is based on dots, lines and circles. In philosophy, a dot is regarded as a symbol of *Om*. In literature, *aipan* expresses thoughts lines, circles and dots. It is based on tantric designs and diagrams. It also expresses the different forms of worship. To begin any *pūja*, a triangular or a hexagonal art form is drawn for placing the utensils for worship. The welcome symbols on the doorways where the middle is higher, long runs of lines, *vasundhara*, are done. They are meant to be flowing to the end. Also these lines are in indivisible numbers like 7, 11, 13, 15 or 17. Many traditional designs are made primarily with a sense of beauty. Trees, leaves, creepers and flowers portray the environment and keep greenery as part of the scenic drawing. The peripheral designs are displayed in alternate ways so that a part of nature is always represented. Usually, while decorating the place of worship, the designs are made with two fingers. Employing just one finger is deemed to be inauspicious.

There are different designs for different rituals. The entrance to the room, the door sill is decorated with designs taken from nature itself. These follow a kind of a continuous pattern, one coming in after another. These designs suggest welcoming guests with bowed head greeting with palms joined. The main door has *Lord Gaṇeś*, the god of gods, with *Riddhi* and *Siddhi*, his two wives, symbolic of knowledge and attainment, and 16 *matras* or mothers. This pattern is called *muaal* and is the regular pattern made on festivals and happy functions in all homes. For everyday *pūjā*, the *Saraswatī* form of *aipan* is made which has an *Om* in the centre. For *Shiv pūjan*, which is extremely popular in the region a *Shiv peeth*, is made with tridents in the corners. This is made with eight or twelve dots. The trident is also symbolic of *Mahākālī*. For *Vishnu pūjā*, the *Vishnu peeth* is made. The *Vishnu peeth* consists of *bhadras* which are joined together.



Numerous forms of *aipan* exist for a number of ceremonies taking place through the year. After Dīwālī, comes the *Harbodhni Ekādashī* when Lord Vishnu wakes up for four months. There is a custom of going around the house with a straw tray which has decorative *aipans* on it, depicting Vishnu and Lakshmī on one side and *bhuiyan* depicting poverty on the other side. *Nāmkaṛaṇ*, or the naming ceremony of the child, *annaprasan* the first time the child eats cereal, *janam vaar* or birthdays, *upanayan* or the sacred thread ceremony, marriages all have related *aipan* forms.

The origins of *aipan* are lost deep in antiquity. While no one really knows how the tradition started, it lives on as traditional homes in Kumaon still welcome you with the familiar red and white patterns on the floor right at the entrance.

With the changing times, *aipan* too has undergone transformation, though the traditional *puja* and ritual patterns are still guarded. And now there is a decreasing number of people who practice this languishing art form. In spite of contemporary influence, the basic forms continue to have their importance, like dots. It is essential to have either a dot or a slanting stroke at the end of the *aipan* without which it is supposed to be incomplete.

And like many traditional art forms, these elaborate floor patterns are also in danger of getting completely lost. With the changing social structure, what with women going out to work and the break-up of joint family system, women have less and less time to devote to such traditional activities which were once part and parcel of their daily chores. And then, of course, the *kaccha* floors of yore made over with a fresh coat of cowdung are now a thing of the past. Today's cement floors have also contributed to the decline of this art form.

**AUTHOR: PANDE, ALKA ; Source: IE Sunday Magazine Aug 27, 1995, Poona.**

#### FOLK- ART OF BIHAR (Tribes)

In the chota-Nagpur region of Bihar there is a tribe known *Khadiyā*. This tribe considers itself as the son of mother goddess. People of this tribe think as they are born on the Earth, only she is bringing them up. They have great reverence for mother-Earth.

They adore her through their Poetry and dance and their impulsive dance they sing and show their gratitude toward Mother-Earth. They pray for good rain so that

they may be prospered with good crop. This dance is their social event where all the people participate. This dance is known as *Lūjharī*. Unlike this, the *Aurāñva* tribe also has it two kinds of dance which are associated with the crop. These dances are known as *Māthā* and *Jitiyā*. When due to the extreme heat Earth becomes barren and has lot of cracks, they scatter the seeds inside it and wait for rain to come. No sooner they see the clouds in the sky, all the children, young-ones and old-people find the hope to be fructified and out of delight they entwined with their hands the shoulders of each other and begin to dance showing their thankful attitude to mother Earth. This dance becomes known as *Māthā-dance* And *Jitiyā* dance is celebrated after rain occurs and when dust covered the sky is washed away and blue sky seems to be visible. During rain, on one side there are green fields during in the breeze while on the other corner, girls and boys join together dance in the village showing their mirth with the accompaniment of *Dhola*

**TRANSLATOR & COMPILER: PADMA SUDHI**  
From *Chāyānata*, Lucknow.

#### FOLK- ART OF GOṄḌ

The Sun was about to set in the western hills marking the end of another year's festivities—the fair of the Gonds. Caravans carrying people home had already left, raising clouds of dust against the orange sky and once again the *temple of Nāgobā and its priest, Mesram Nagu*, had all the time in the world to relate the story of the *Goṅḍ* and myth that tells of their creation to me.

“When Lord Shiva decided to people the earth he did so by setting upon its tribes which were further divided into clans. The *Goṅḍ*, the myth goes, were ruled over by Ravana, the demon king. At some stage they evoked the ire of Lord Shiva, who cursed them. Years later, the Serpent God and the guardian of the earth, was born into a *Goṅḍ* family as *Nāgobā*. He performed many miracles and then one day he disappeared into a snake-pit here at Keslai (Keslapur). From that day the *Goṅḍ* have believed that Nagoba would redeem them from the curse of Shiva.”

The *Goṅḍ*s constitute the largest of the tribal groups in Andhra Pradesh. Adilabad district is flanked by the mighty rivers, Krishna, Godavari and their tributaries hill ranges, undulating terrain, beautiful waterfalls and densely wooded valleys, has been the habitat of the *Goṅḍ Nāgobā* from time immemorial.

Historically, the *Goṅḍ*s are one of the most important tribes in India, as they were once a ‘ruling’ race. The majestic forts of Mahur and Manikgarh have enough evidence to prove that they ruled over large parts of central India during the middle ages. In course of time the Gonds assimilated some of the most primitive tribes, living in the jungles of Adilabad, into their tradition.

The history of the *Goṅḍ* is subject to many variations and the various social norms regulating their tribal life are firmly rooted in mythology. Therefore the myth that tells of the origin of the *Goṅḍ*s race and the establishment of phratries is an integral part of their belief. The narrators, or the guardians of the sacred lore are not the *Goṅḍ*s themselves, but the hereditary bards,

the *pradhans* and *thotis* who recite these legends at major annual fairs and festivals.

The Goṇḍṣ are divided into a number of clans, resulting in a plethora of deities and various rituals and festival are held throughout the year starting from *Holi* to *Dusshera* and *Deepavali* in honour of these gods. The festival of *Nāgobā* is one such occasion and I was witness to the colourful ceremony which occurs on the last of the great three day religious fair held annually at Keslapur in commemoration of *Nāgobā*.

First, the brass image of *Nāgobā* is given a ceremonial bath with water brought from the Godavari river. Newly married girls who have to be initiated into the rituals of the community, with their faces fully covered, are brought by the women of the clan and are made to bow and kneel before *Nāgobā*. The brides then make offerings of coconuts, milk, sugar, a mirror, an old comb and a *kajal* box to the deity. Today this cult is slowly assimilating Hindu elements, as all animal sacrifices at the temple have long been abandoned. Even their marriage ceremonies are identical with those of the Hindus.

Another caravan with drums and carts was ready to leave the precincts, their bulls gaily bedecked in colourful cloth. Even as the last cart of *Goṇḍṣ* had left, near the temple post only a few feet away from where we sat, crows and squirrels were picking up bits of split coconut and rice that had been offered to Nagoba by devotees a short while ago.

Every year, during the *Nāgobā* festival, the traditional *darbar* used to be a major attraction for the *Goṇḍṣ*, Hindus and *Gusadis*. Supporting huge peacock feather head-gears, bushy false beards and whiskers, brandishing big clubs, clad in stiff goat-skin cloaks and wearing garlands of snail and cowrie shells around their necks and waists they performed the *dandari* dance to the rhythm of the *gumela*. The *gumela* is a peculiar type of drum made of potter's clay. To my great disappointment this year the *darbar* was done with out this dance. I was told that these traditional,

**COMPILER: PADMA SUDHI** Extracted from *Swagat* Indian Airlines House N.D..

#### FOLK-ART MUSEUM OF ZDAIPUR

*Bhāratīya Loka Kalā Maṇḍala* an organisation of Folk-Art organises the Museum, Here, Pupeteers regularly put up shows from 9 a.m. to 6p.m.

#### FOLK-ARTISTE—SANTOKHBĀ DHUDAT MAHĀBHĀRATAŚ PATA-CITRA

**Santokhbā Dudhat**, the octogenarian folk artist from Gujarat, began her career as a painter at the age of 65, accidentally. It was in 1977, on seeing her son's painting exhibition, she heard an inner voice—"you are also a born artist, you can create wonders...". Thus **Santokhbā** took up a brush and paints, and painted images of *Ganesh* and *Rādhā Krishna* on cloth. Then she took up the theme of *Ramayana* on 54 metres of cloth. **Santokhbā**'s next theme was *Mahābharata* on an immense 1,200 metres of cloth.

To enthuse national pondering over this rare accomplishment, an exhibition was jointly organised in Delhi by the **Indira Gandhi National Centre for the Arts** and **Bal Bhavan Society**. The exhibition was highly appreciated by art connoisseurs and press as well.

**Santokhbā Dudhat**'s visual interpretations of the epic is original in concept and style which open up new vistas for discussion. Today this 1200 metres of scroll is part of IGNCA's collection, and is an embodiment of our national folk cultural heritage.

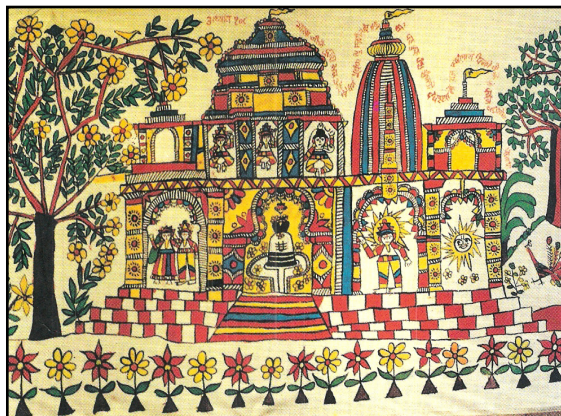
**Source:** *Vihāngana*, *IGNCA Newsletter* Vol I No. 2 Jan-March 1994. N.D.

#### FOLK TO CLASSICAL EVOLUTION OF PAITHĀNĪ PAINTING

From the border of Maharashtra and Karataka comes a style of paintings known as Paithan. They are built around themes from the Epics and from mythological lore. Done in a striking and forceful style, they have attracted the attention of art lovers and scholars.

Although the name **Paithan painting** would lead one to think of that famous town, the Pratishtana of olden days, as the site of their origin, this school of painting has almost nothing to do with it. The cradle of **Paithan** painting is a subject of controversy, shrouded in mystery.

There is, however, an important piece of evidence which gives us some indirect information on the existence of these paintings, on the area where they flourished, and on how they were displayed.



Surprisingly this reference was found in a book dealing with the military operations of the British in Karnataka. The author, **E Moor**, was in Dharwar in 1791, involved in the siege of the town, and among the various events he took care to record in his *A Narrative of the Operations of Captain Little's Detachment and of the Mahratta Army*, he described fairly carefully a *chitrakathā* performance:

*The singing girls are generally attended by an old man who carries a drum and a parcel of pictures, chiefly, descriptive of the battles and conquests of their defied heroes. These he exhibits in rotation and chants an account of them, in which he is now and then relieved by a stave from the damsels by way of chorus... The subjects of their songs are not at all limited; they comprehend a great variety of incidents from which the*

obscene cannot be excluded; the action of their armies and heroes are for the most part the theme, and we could not but remark that our detachment did not go unsung....

The village artists, responsible for the **Paithan painting** belong to the *chitrakathi* caste. **R V Russell** in his *Tribes and castes of Central Provinces of India* described the *chitrakathis* as: The name is derived from *chitra*, a picture, and *katha*, a story and the professional occupation of the caste is to travel about exhibiting pictures of heroes and gods, telling stories about them.... The men sometimes paint their own picture, and in Bombay they have a case rule that every *Chitrakathi* must have in his house a complete set of sacred pictures; this usually includes forty representations of *Rama's* life, thirty-five of that of the sons of *Arjun*, forty of the *Pāṇḍavas*, forty of *Sītā* and *Rāvan*, and forty of *Harishchandra*. The men also have a set of puppets representing the above and other deities, and enact scenes with them like a *Punch and Judy* show, sometimes aided by *ventriloquism*.

The caste follow the Hindu law of inheritance and belong to the Hindu religion. They worship all the *Brāhmanic* and village gods, their family deities being *Bhavānī* of *Tuljāpur*, *Khaṇḍobā* of *Jejuri* and *Pali*, *Jotibā* of *Ratnagiri* and *Lakshmi* of *Kolhapur*. They observe all the Hindu holidays and make pilgrimages to *Ālandī*, *Jejuri*, *Paṇḍharpur*, *Tuljāpur* and *Koṇḍāpur*....

What the puppets of the *chitrakathis* may have looked like is difficult of ascertain, but it is possible that their pictures are **Paithan paintings**. Today we know only one group of *chitrakathis* engaged in their traditional occupation prescribed by their caste. These are the *Thakars*, living in *Gudewāḍī*, *Pingulī* village, in the erstwhile princely state of *Sāwantwāḍī* in *Maharashtra*.

These painting were made in sets and each set illustrated a specific story. Painted on rectangular sheets of paper measuring 30 x 40 centimetres, two painting representing consecutive episodes of a story were pasted back to back. However, if the paper was particularly thin, brittle or fragile, a third blank sheet was inserted which served as a support.

Gradually the painting became known and came into the hands of collectors and art lovers. Occasionally they were split apart, their edges badly damaged because of constar; handling. The *chitrakathis* tried to repair the damage using bits and pieces of paper ranging from fragments of damaged paintings, to newspapers, from *bīdī* and cigarette wrappers to stamps. This helped to date the period when they were repaired.

The paper used for the **Paithans** was probably imported from Great Britain and other European countries. The watermarks which can be detected on some of these sheets give us an idea about the possible dates of the sets of paintings. The times pan ranges from the 1830s to the turn of the century.

The artist took great care to develop a suitable layout, an appropriate disposition of the elements that constituted the scene. This, combined with the recitation, the general mood of the crowd intently

listening to the words of the bard, heightened the power of the performance.

Other compositional devices stress particular situations. So, for instance, a scene built on a diagonal line hints at a situation of fear, of danger, of flight. By setting his elements on a diagonal line, the painter conveyed the idea of people or animals running away, or of a routed army.

A triangular layout occurs in painting that show a situation of conflict. Another typical layout is in paintings that depict two heroes on the verge of a fight, starting at each other before shooting out. Both are enclosed in an ideal circle separated carefully from one another. A tree or some other vertical element stresses this 'being divided', a state which ceases automatically when the artist introduces the usual rain of arrows, which connects the characters breaking their state of quiescent isolation.

Another interesting feature relates to the spatial organisation in the painting. Each figure has a well defined space allotted to him. Something like a niche, helping the viewer to concentrate on a character without being confused by the other elements of the painting. In each leaf, several units are logically constructed and are separated from each other by various elements. In the outdoor scenes, plants or shrubs surround the characters; in a building a pillar, in some case a geometric pattern.

The artists focused their attention on the human figure. An imposing stance, wide shoulders, long arms, a powerful chest and a narrow waist, the hero of the *chaitrakathi* follows the same ideal of the hero of classical texts on iconography. The hero of these stories illustrated by the *chitrakathis* appear somewhat stout but the more one looks at them we discover the same *lakshanas*, the same signs, which make a human being the hero, the *chakravartin*, the Buddha or a Jina.

With a few subtle touches here and there, the artist conveys the mood of the situation. In the drawing of saris, in the representation of the jewellery, the elaborate hairdos, the turbans and other such details, the creative urge of the **Paithan** artist knew no limit.

This corpus of paintings reveal a strong artistic tradition. Every family possibly had its own style and in course of time the style evolved and developed considering the ability of the individual artist.

**AUTHOR: DALLAPICOLLA, ANNA Source: TOI Oct.18 .1991 Bombay.**

## FLOK-CULTS OF INDIA USED IN THE ART-FORMS

About thirty religious folk-cults were popularly celebrated as festivals known as *Yakkha-maha*, *Nāga-maha*, *Inda-maha*, *Chanda-maha*, *Sūraja-maha*, *Brahma-maha*, *Taḍāga-maha*, *khaṇḍa-maha*, *Dhanur-*



*maha, Rudda-maha, Vessavana-maha, Thūba-maha, Mukunda-maha, Rukkha-maha, Pabbata-maha, Viṣṇu-maha, Nadi-maha etc.* Quoted from *Ancient Indian Folk-cults* Vasudeva Saran Agravala, Varanasi, 1964; **AUTHOR: VIDE: PADMA SUDHI; Source: Gupta-Art, a study from Aesthetic and canonical norms.** N.D. 1993.

#### FOLK- CULT IN THE FOLK-ART

In the **Pāpamocana sūkta** of the *Atharvaveda* (XI. 5.1.23), many religious cults or folk cults of region are depicted. Invocation to numerous deities were made for the deliverance from distress. The folk-deities were trees (*vanaspti*), herbs (*auśadhi*), plants (*VJrudha*). *Gandharvas, Apsarās, Ahorātra* (day and night), Sun, Moon, *Parjanya, Diśa, Uṣā*, domestic and wild animal, birds, *Nakṣatra, Yakṣa, Parvata, Samudra, Nādī, Piṭṛ, Rākṣas, Sarpa, Puṅya-jana*(Kinnars), *Rtu, Lokapālas, Viśvadeva* and ghosts etc. Folk-deities are mentioned in the *Bhagvatgītā* also and their cults are mentioned in *Vratas* (IX.23.). Adherents of the cults of the deities were known as *Vrātika, Bhakta* or one who observes their *Yātrā*.

In the *Bhagavadgītā*, these deities came under the general name of *Vibhūti* or special manifestation of Divine power. The list of *Vibhūtis* in the tenth chapter of the *Bhagavadgītā* is in virtual agreement with the order list of Buddhist and Jaina literature. The list of *Vibhūtis* is as follows:--

*Viṣṇu, Ravi, Marici, Candra, Rudra, Vaiśravaṇa, Agni, Meru, Skanda, Sāgara, Himalaya, Aśvattha, Gandharva, Uccaiḥśrava, Airāvata, Kāmadhenu, Kāma, Vāsuki, Nāga, Varuṇa, Piṭṛ, Yama, Simha, Garuda, Vāyu, Makara and Ganges* etc<sup>6</sup>.

Laxity was given by the *Viṣṇudharamottara Purāṇa*, after giving the idea of folk-gods of self-choice (*Rocēśa*), whatever one chooses that becomes his deity—*Brahman svīyasya ca rucāu devatāyāśca pūjanam*, (VDP, III.222.28) ‘O! Brahman, it is one’s desire according to which one selects the deity for one’s worship’. VDP has enumerated some of the names of the gods like *Brahmā roca, Anna-roca* (gives fruits and agricultural field) *Kāla-roca* (winning time by worshipping the *kāladevatā*), *Goroca* (all the cows come under the control of worshipper), *Ananta-roca* (attains fruits of infinity), *Sārasvata-roca* (master of speech), *Śaila-roca* (earns health and happiness) and *Bhūi-roca* (becomes master of land) etc. Numerous gods and tutelary gods and their attendants were suggested for the worshipper Any one of these deities was selected and offered worship for a year in the form of vow (*vrata*) expected to be fulfilled all his desires—Iṣṭam devamathabhyarcyā Yatheṣṭham phalamaśnute (VDP, III.222-1-107). The *Matsya-Purāṇa* gives the names of two hundred goddesses for the worship. The *Vāmana-Purāṇa* (XII) repeated the names of the deities already mentioned in the Bg chapter X. Prākṛta-text *Āṅgavijja* belonging to the 3<sup>rd</sup> century A.D. also flourished with the two lists of ancient folk-deities. *Kāśyapa-Saṁhitā* of the *Gupta-period* also mentioned the folk-deities of its time. The each profession during the Guptas,

worshipped its own goddess or god for which general name was *Kāruiaṭāhārini*.

**AUTHOR: PADMA SUDHI, Source: Gupta-Art, a study from Aesthetic and canonical norms.** N.D. 1993.

#### Folk-Dances of Arunachal Pradesh

The dances, performed by the tribes of Arunachal Pradesh, have been broadly divided into four groups. *The first group is the ritual dances* which forms part of a ritual. This group may again be divided into five sub-groups. The first sub-group includes those dances which form part of the various rituals performed to secure prosperity, good health and happiness of the dancer, his family village or the whole community. The *second sub-group* comprises of those dances performed in ceremonies related to agriculture and domestication of animals to secure a good harvest and increase of domestic animals respectively. *The third sub-group* is associated with the funeral ceremony when the soul is guided by the priest to its abode in the land of the dead and to prevent it from haunting its old residence. It is generally believed that if the soul return to its old home, the bereaved family suffers diseases and deaths. The *fourth sub-group* consists of the fertility dances. These are magical in the sense that the imitation of the movements of coition is believed to promote fertility. *War dances make the fifth sub-group* which are on the decline with the stoppage of internecine feuds and raids. In the olden days, when an expeditionary party was successful in killing an enemy or more, the victors used to perform a ceremony on return, so that the spirit of the slain could do not harm to the slayer. Only among the *Idu Mishmis*, the victim’s family also used to perform rites praying for success in taking vengeance. Dance formed a part of this ceremony. Some of the tribes still perform this ceremony with the dance, when a tiger is killed. Its purpose is to prevent the spirit of the tiger from harming the slayer. The war-dance used to be prevalent among almost all the *non-Buddhist tribes*.

*The second group is the festive-dance* which forms the recreational part of a particular festival. *The third group is the recreational dances* which do not form part of any particular festival or ritual. These are performed on occasions which inspire its participants to express their mirth through these dances. *The fourth group is the pantomimes* and dance dramas which narrate a mythical story or illustrated a moral. So, these are educative in purpose. The Buddhist tribes have a large repertory of these.

**The Taṅgsā Dances:** Long long ago, the *Taṅgsā* did not have any dance. A man was returning from his field when he heard a tremendous noise inside the jungle he was passing through. He became inquisitive and stealthily approached the spot. There he saw a big assemblage of monkeys performing a dance in an open place.

He was enchanted by the dance and marked it in all its details. On his return to the village, he told the villagers of the marvel he had seen in the jungle. The villagers also organised a dance party and performed a dance imitating the movements of the monkeys and that was how they learned dancing.

The *Taṅgsās* do not have any special costumes for dance, but wear their usual dress. Men wear a check lungī and a shirt or banian; women, a skirt and a blouse. Some of them have a scarf also. A few may have a turban.

Several sub-tribes (*Jegli-Lūngrī, Moshāṅ, Longphī, Kimchin, Laṅg-shing, Tolim, Moraṅg, Rongraṅg, Tikhak, Yangkuk* and *Sangbal*) of the *Taṅgsās* used to perform the *Khataṅ* ceremony in which the worship was accompanied by human sacrifice. In that ceremony, they used to perform dance and the drum was played in a accompaniment. With the advent of administration in this area, this ceremony is no longer practised and along with it has gone the drum as a musical instrument. They believe that the playing of the drum was part of the ceremony. That being so, if they play the drum without performing the ceremony itself the deities may be vexed and may afflict them with trouble in the form of disease and death. Four sub-tribes (*Longchang, Ponthāi, saban* and *Moglum*), which never performed the *Khataṅ* ceremony, however, use the drum in the dances of the **Mol festival**. The only other musical instrument, played by all the sub-tribes, is the *goṅg*.

**Kukjoṅg Festival and Dance:** This festival is celebrated by eight sub tribes (*Lūngri, Moshāṅ, Loṅphī, Kimchin, Tolim, Moraṅg, and Sangbal*) in the month of December- January. They start clearing the jungle for cultivation after the festival, which lasts six days. On the first day, all the able-bodied men of the village, go out on a community hunt. They return on the third day and the bag is equally shared excepting the head-man, who is allotted a larger share. The women prepare large quantities of beer. At night, a grand feast of meat and beer is followed by dance. The feast continues on the fourth and fifth days followed by dancing at night. They abstain from work on the sixth day. The clearing of jungle is taken up from the seventh day.

**The Wāncho Dances:** The *Wānchos* do not have any myth about the origin of the dance. They perform the dances only during the appropriate occasions. They do not have any dance which can be performed now and then simply for merriment. There is no formal training, but in each dance, children of even six or seven years old join. They learn the movements by imitating those of the elders. No musical instrument is played to the accompaniment of the dances.

**Ozele Festival and Dance:** This festival is celebrated in February-March after the sowing of millet. It lasts for four days as was observed in Longkhau village. The dance is performed from about 9p.m. to 11p.m. inside the chief's house. Among the male-folk., boys, youths and adults take part while among women, only girls and these young married women who have not yet got issue and have not joined the husband's family, take part in the dance. The dancers, dressed in their fineries, stand in a circle, surrounding a bonfire. The girls stand on one side of the circle holding each other's hands. The male dancers hold a sword in the right hand and most of them place the left hand over the shoulder of the dancer to the left. The male dancers start singing when all take a short

step with the right foot to the right, flex the knees with an accompanying forward swing of the sword and gently bring the left foot up to the heel of the right one. They repeat this sequence of movements. When the singing of the male-dancers, ends, which is generally on the eighth or ninth step, all stamp their right foot once on the ground. The female dancers take up the singing in reply. They stamp the right foot twice on the ground during their turn of singing, once generally in the fourth step and the next at the end of the singing which generally falls on the ninth step. Again the male dancers take up the singing and thus the dance continues...

**The Idu Mishmi Dances:** The *Idu Mishmis* have a ritual- dance and a fertility dance. The ritual dance is performed by the priest or priestess in the ceremonies of *Ai-ah, Ai-ih, Mesalah* and *Rren*. The fertility dance is performed on the last day of the *Rren* ceremony.

**Digarū Mishmi Dances:** The *Digarū Mishmis* have no myth about the origin of the dance. They have two types of dances called *Buiya* and *Nuiya*. The *Buiya* dance has two types of movements and it is performed for entertainment while the *Nuiya* is a ritual- dance performed by a priest.

**Buiya Dance:** This dance is performed on any festive occasion like the *Duiya, Tazamphu* and *Tanuya* festivals which are performed for the prosperity and good health of the performer and his household. The *Duiya* is the biggest and costliest of these three festivals. It is performed for propitiating the god called *Ring*. The *Tazamphu* which is smaller than the *Duiya* festival is performed in honour of the **god Jobmalu**, who is lower in rank than *Ring* in the *Digarū* pantheon. The *Tanuya* which is the smallest of these three festivals is performed for propitiating the **god Jumдумmeih**. All these three festivals are performed by individual

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**Source:** *Dances of India of V.K.P. Vol 10 No2 Aug. 1981 Madras.*

#### FOLK DANCE OF ANDHRA

*Kolāṭa* is an ancient folk-Dance of Andhra. In it men dance in a circle, with sticks in their hands. In Sanskrit this type of dance is known as *Lakuṭa* dance or *Rāsaka*. From the Sculpture in the temple in south, it may be inferred that even women participated in this dance. Two circles- outer and Inner are formed eight men in each. It begins with a prayer to *Gaṇeśa*. The theme of the dance is religious

**AUTHOR: RAO, KARNARJA SESAGIRI; Source:** *"Sammelan Patrika", Allahabad, (Spa. Vol L, No. 1 saka 1885..*

#### FOLK DANCES OF BENGAL:

Interest in the folk dances of Bengal was provided by the work of the Late **Mr. G.S. Dutt**, ICS, founder *Bratachārī Movement*. He revived this art in Bengal after introducing it in the stream of Bengal cultural movement which became well-known throughout the world.

*Brata* means solemn vow or an ideal and *chari* means one who strives to carry out an ideal. According to this

movement, it is mistaken to pursue art for its own sake, or to pursue economic and Industrial interest to the exclusion of the cultural arts of joy, which represent a deeper self-expression of the spirit. This movement has been introduced into schools among both boys and girls, and is based on the observance of five *Bratas*--knowledge, diligence, truth, unity and pleasure. In connection with the last of these was the art of dancing revived and two of the set functions of *Bratachārī* are *kṛtya* and *Nṛtya* (action and dance).

**2. Myemnsingh Mask Dances Of Bengal:** Mymensingh is a place where these dances are accomplished with the help of masks. They are ritualistic in nature which are performed in the open air on the occasion of the annual religious festival of *chaitra Saṅkrānti*. There are four or five dances of great popularity but most frequently performed is that which represents god Mahadeva and goddess *kālī*. The costumes of these dances are made by the local village artisans and village carpenters make the masks and the local potter paint them. Male roles are often played by boys.

In the dance of *Mahādeva*, artiste puts on a common red loin cloth. The upper portion of the body being kept naked, except for the liberal smearing of ashes. A double string of *Rudrākṣa* seeds is worn about the neck, and on the head is worn a wig of black hair with two long matted locks, hanging one on each side of the head to below the knees. This is the ascetic form of Lord *Śiva*.

The dancer takes the mask in his hand and advances a few steps towards the audience, then he prostrates himself until his head rests on the ground as an act of devotional preparation to his assumption of the role of a divine being. When he covers his head with mask, two attendants tie the strings behind, and place in his right hand a *Trishūl* (trident) and in his left a Conch-shell. The mask is made of mango-wood, and its surface is plastered with clay, which when dry, is thickly covered with paint white for the entire surface and black for the delineation of the features. The third eye of *Śiva* is painted on the mask. Only the *Dhāk*, a big drum is an accompaniment. The dance begins with slow movements and gradually assumes a greater speed and fervour as the dancer becomes more and more carried away by the fanaticism of religious enthusiasm.

**The Dance Of Kālī:** The decorative goddess wears a mask painted blue with white round the eyes. Red paint is used to denote streams of blood trickling down to the chin. A *khanra* (Bengālī carved sword) is placed in the right hand of the dancer. *Mahādeva* as *Sannyāsī* comes to the arena and lies prostrate on the ground. *Kālī* entering, makes a few rounds of the arena, then places one foot lightly on *Mahādeva*'s chest in that position performs a few simple and rapid dance gestures. Then leaving *Mahādeva*, she performs her own vigorous whirling dance during which *Mahādeva*, makes his exit. Her dance continues with a great brandishing of her avenging sword, and as the dance proceeds, the rhythm becomes more and more frenzied, and the movements of dancer assume a wilder abandon until the performance

acquires much of the madness of the *Tāṇḍava* dance (*Śiva* of grief at the death of his consort).

**Bura Buri Dance Of Mymensingh Masks:** Known as *Būrā-Būrī* (old man and old woman) duet wherein two artistes, wearing the masks to represent extreme old age, move in rhythmic unison to the accompaniment of the rhythms of the drum. This dance depicts the joyous harmony of a long conjugal existence and the indwelling spirit of the work and joy even among the aged. The dance consists of a masterful blending of humour and profundity, as it relates the joy and vicissitude of a long life.

**Maymensingh Mask Dances Of Rādhā Kṛṣṇa:** They depict the episodes from the ever-appearing romances of the divine Kṛṣṇa and his consort Rādhā. The *Hara-Pārvatī* dances also depicting a divine romance of *Śiva* and *Śakti*; the *Gangā* dance, a choreographic description of the river *Gangā* in all its moods and seasons.

The famous *Jātrā* is an operatic than a dance performance which is staged either in courtyards of Zamindar's houses or in the open greens of villages. The word 'Jātrā' means Journey, but in the course of time, the dance dramas themselves have become known as *Jātrās*.

Stories of the plays are always from *Kṛṣṇa-Līlā* in Bengal. Boys act as females in the stories, the *Gopikās* and *Rādhā*. *Jātrā* not only prevails throughout Bengal, but in many other parts of India too. Everywhere some form of *Jātrā* exists, known under various names such as *Rāma-Līlā* in Uttar Pradesh. In Bengal also *Rāmāyaṇa-Jātrā* was famous till 1600 A.D. but with the advent of *Śrī Caitanya*, an ardent apostle of Kṛṣṇa-Līlā became most acceptable source of subject of dance-drama. The originator of *Jātrā* in Bengal is *caitanya deva* who used to sing and dance in ecstasy inspired by the sacred lyrics dedicated to Lord Kṛṣṇa. Thus, after *caitanya Mahāprabhu*, there sprang up the clusters of lyricists who used to treat *Kṛṣṇa-Līlā* in dramatic verses.

Among them worth-mentioning are *Locana-dāsa* (1523-1589), Jagannātha **vallabh and jadunadana dāsa** (1607), while the dramas written by taking the tradition of *caitanya* were: *Vidagdha-Mādhava* by *Rūpa-Gosvāmī* translated into English, Bengālī as *Rādhā-kṛṣṇa-Līlā-Kadamba* and prema-dāsa's *caitanya-candrodaya-Kaumudī*(1712). Some of the popular themes in these dramas were *kāliya-Damana* and *Nimayī-Sannyāsa* or pacification of *Rādhā*. These dramas are accompanied by an orchestra made up of a *Dhola*(drum) and a chorus of singers, dressed in their peculiar long white robe known as *Chogā*.

**Kīrtana- Dance:** It is perhaps the most widely practiced of all the folk dances in Bengal. It is the great antiquity and is associated with the worship of *Viṣṇu* but it was revived by *Caitanya deva*. The most striking feature of *kīrtana* is its democratic note for the people of the whole village, rich and poor, young and old, Zamindar and tenant join it without any distinction of caste and rank. The dance is performed with the accompaniment of *Khol* (A rural drum). It consists of the devotees moving around in a circle raising and lowering their hands in



time with the beating of the drum. It is a dance of great spiritual fervour in which the religious emotion of the dancer are worked up to fanatical pitch, so that the dance usually ends in a sort of ecstasy of feeling. Sometimes, the dance-party goes in a procession through the village. This is called *Nagara-Kīrtana*.

**Dance Of Faridpur:** It is known as Incense, dance, connected with the *Charaka-Ghambīra* festival which is celebrated at the end of Bengali year. Probably it has its origin in occult-rites.

Each dancer hold in one hand an earthen Incense burner, containing glowing Charcoal, into which he throws a handful of Incense powder each time the movement of the dance brings him past the extended hand of one who stands outside the ring of dancers, holding a plentiful supply of Incense powder (*sāmagrī*). As the incense is hurled by the dancer one after another into the *casusers* (*Havana-Kuṇḍa*), the fire and smoke leap up with sudden vigour, and on a dark night this dance is almost a spectacular performance, as the figures of the dancers spring suddenly into vivid life at each spasmodic burst of light. Only drums accompany it.

**The Avatāra Dance:** It depicts the ten *Avatāras* of *viṣṇu* which is comprised of great variety of mimetic gestures and symbolic actions by which the different incarnations are described. It is performed with the accompaniment of drums and interspersed with the incantation of *mantras* uttered by the principal dancer or *Bala* as he is called.

**Madol- Pūjā:** The *Ḍhak Ḍhol* and *Madol*, though played by men of the depressed classes, is held in high spiritual esteem as embodying the spirit of divine rhythm. During the *Madol-Pūjā*, the drum held by the drummer is venerated by offering of flowers from a *kula* to the accompaniment of the *Madol-Pūjā Dance*.

**Bhajo Dance:** It is performed by the unmarried girls during the month of *Bhādra*, in connection with autumn devotions to the god *Indra*. There are a few dances which exist solely as expression of the natural enjoyment of rhythmic movements. Of such a kind is *Bāul* song and dance performances which prevail through the entire length and breadth of Bengal among the Hindu Community. The dances are performed either as solo or in group to the accompaniment of many simple one or three stringed Instruments and drums. The most striking feature of the dance is the reckless atmosphere of joyous abandonment which pervades it and which is in complete accord with the sentiments of the gay little songs, to which the dances are an accompaniment. *Bāul*-Dancing and singing does not assign any time but can be performed at any time and exist purely for self-gratification of the dancers themselves, although there are wandering bands of dancers who make a living out of giving their repertoire in the court yards of private houses or on village greens. There are other Bengal Folk dances and music known as *kānsī* dance, *Dhālī* dance of Jessore and *khulnā* (Martial dance). (*Khulna* See that?)

The *kāṭhī* dance (with sticks). *Baṅkurā* dance of *Bankurā* Distts' tribal peoples.

*Moharrum* dances of *Marciā* and *Jari* (Mourning) etc.

**AUTHOR: BANERJEE, PROJESH**

**Source:** *The Folk Dances of India*, Allahabad, 1944.

#### **FOLK DANCES OF BIHAR AND ORISSA.**

A dance religious in character is to be found in very frequently around *sambhalpur* where the villages, all ardent devotees of the *kṛṣṇa-cult*, gather at night for the solemn performance of the *Rāma-Līlā* dances; celebrating again the romantic idylls associated with the life of the cowherd *god kṛṣṇa*.

Every village of the Orissa Feudatory states has a rich and varied repertoire of pastoral dances, which show no indication of ever having been associated with any religious ceremony or festival, as do most of the folk dances of the country as a whole; they have sprung into being out of the sheer necessity of a rhythm-loving people to express itself in this medium. These dances are very simple and full of natural grace and charm, and often embody quaint ideas springing from the social customs of the peasant communities. Each village has its dancing ground, usually the space between the large shed used as communal dormitory for the young boys of the village and the similar dormitory for the girls, whenever, the boys convene at this place beating their drums, the girls run out to meet them and they all spend the evening in the whole-hearted enjoyment of the dance, without undue interference on the part of fault-finding elders.

*Bhuiyā* Community of Orissa developed their simple village pastime into a light-hearted ritual of courtship. All those dancing parties held among the boys and girls of a village are considered much as one might regard rehearsals and the serious business begins when a well-practised party of young men sets off to a neighbouring village, laden with little gifts of sweetmeats, combs for the hair and other little trinkets calculated to win esteem of the maidens to be visited. On arrival at village, the young men proclaim their presence on the dancing green by loudly beating on their drums and Tamborins, until a large enough band of girls appears to constitute a dancing party.

The boys and girls dance after providing foot-stuffs together join in the night and next day one betrothal is announced to a village elder. These *Bhuiya* dances are resemble the dancer of the tribe *Juānga*, but they lack easy grace possessed by *Bhuiyās*.

Apart from courtship dances they have good repertoire of animal dances, representing stories from the lives of the bear, pigeon, pig, tortoise and other wild animals with which the *Juāngs* are familiar. 'Marriage by capture' which survives in the folk dances of many countries, particularly those of central Europe and the *Pyrenes*. This *Oraon* version known as *Paika-dance* takes place whenever a wedding procession approaches the precincts of a village. Men array themselves as warriors and armed with wooden swords and shields, indulge in furious mock combat which is accompanied by dancing akin to the old tribal war-dances, at the end of which, the bride is, as if forcibly, borne away to the house of bridegroom.

*Karam-dances* are pastoral dances of everyday agricultural operations of the people. They are extremely graceful in postures with slow melody composed of just a few notes of close interval. In these dances, young men at times kneel while the girls approach and bending on a bow forms, sway one arm to and fro as if cutting the paddy crop. There is evidence that the ritual embodies an invocation to the spirits of nature in order that an abundant harvest may be ensured. The young man who leads the dance, carries a *charmer* or fan made from the wild date palm leaf, which he waves over the ground as if coaxing the Earth to yield in plenty. Apart from these communal dances of Oraons, there are any number of simple dances performed by groups of young girls in lane and courtyard for no other reason than the sheer joy of dancing, then there are also the magic religious dances performed at marriages and known as *Benjanluā*. It is not untrue to say that there is scarcely any moment, either religious or social at which dancing would be in opportune among these people.

**Hairo Celebration:** Bihar province is famous for its innumerable tribal castes which can become the researchical study for an Anthropologists.

These tribal races are mostly agriculturists. All their celebrations are intended toward harvesting the crops, where they perform their charming art-forms of Music and dances. They are very simple and frank people and their art-forms also reflect this nature of their simplicity. They can not be tempted by anything of the world in front of their truthful hearts and are honest with themselves. Self-honesty is one of the qualities which inspire them to perform their arts with utmost emotional sincerity.

They rule themselves and don't accept the rulers of outside world or Indian – democratic government. They never bow down in front of any force or social ideology of modern world. They are independent in a true sense. Because of their fighting spirit they are known as uneducable to any society. In spite of their heroic spirit, they love beauty and creation of beauty. They live with absolute cleanliness. They understand the scheme of different colours and their balance in the art form so accurately that even the modern painters who came out in the light due to political mileage, can not surpass them in the art of painting. Their cottages are variegated with this art of painting which finds similarity with the colours of nature. This tribal race is inhabited in the south-west of Bihar. Away from the hustle and bustle of the big cities, there is a small town amidst the Chota Nagpur which is surrounded by red trees and their abundant jungles. Inside this jungle their deity named *Dasauli* lives there. They have blind belief in this deity that because of this deity's graceful attitude they are successful in their crop-growing and making a township there. Beside their sensitive aesthetic sense for colour-symmetry in the painting, they are expert in stitching very beautiful and colourful dresses with eplique work for their dances. They make beautiful ornaments of different coloured pearls to decorate their dancing girls and boys. There is a feeling of purity and morality in their dances, though both the sexes participate in it.

**AUTHOR: BANERJEE PROJESH; Source: *The Folk Dance of India* Allahabad, 1944.**

#### FOLK DANCE OF NORTH BIHAR.

In the hilly district of North Bihar bordering Nepal, there are '*Tharns*' who were probably driven out of Nepal and settled in the foot hills region of Bihar. They are short stature and Mongoloid people. Their dances are accompanied by songs which are accompanied by songs which are sung by one man who does not dance, the language of song is Nepalese. *Dholak* Or large drum also sometime accompanied.

The *Hos* of the Singbhom District, another mountainous tribe have a series of courtship dances of a very sentimental quality.

There is also *Maghi* dance. Unlike amorous dance of *Hos*. This consists of a joyous *Harum-Scarum Scamper* of boys and girls through the village. More than three thousand people assembled. It is like an *Umbrella-dance* of Manipuri with multi-coloured-Umbrellas.

**AUTHOR: SARKAR, NIRANJANA. Source: *Dances of India* of VKP X no.2 Aug 1981, Madras.**

#### FOLK-DANCES CHOW OF ORISSA

*Tançava* is the solo dance which is the expression of the divine grief of Śiva and the death of his consort *satī*.

*Mayūra-dance:* It depicts the joy of peacock at the arrival of the long awaited rain, displaying his beauty and Vanity as he rejoices in the life-giving freshness of the newly bathed air after the choking months of stilling heat that precede the rains. Then the *Dhībara* dance of fisherman. The *kuraṅga* a delightful exposition of the fright of the small deer during the monsoon storms in the forest, the *Śabara* dance or hunter-dance, a great favourite specially when, as often happens the dancer is almost carried away by his own enthusiasm as he joyously sights his victim, only to be disappointed when his arrows miss their mark, and then to be assailed by every possible peril of the jungle but at last he is successful, then his ecstasy knows no bounds.

**FOLK-DANCES BELONGING TO THE WOMEN-FOLK:** *Ārati* dance which depicts a priestess offering votive lamps before an actor. Another great skill in miming is the *Durgā-dance* which shows the slaying of the demon *Mahiṣāsura* by the goddess *Durgā*. In this dance, dancer shows the great skill in handling the various weapons of the legend—discus, thunder-bolt, bow and arrows, Sword and shield, battle-axe, Lasso and spear.

Duet dances include the *Astra-dvanda* sword-dance; *Chandrabhāga*, depicting the story of the love of the sun-god for the maiden Chandra-bhāga whom he pursued with relentless ardour until, in despair, she plunged into the ocean and *Vāsuki-Garuḍa* the victory of *Garuḍa*, the eagle-Vhicle of Lord *Viṣṇu*.

Finally, among the chow-duet is *Rādhā-Kṛṣṇa* dance, celebrating the eternal love motif in the characters of divine lovers

**Chow dance of Orissa:**This is the series of dances performed each year in the month of *chaitra* (April)

during the spring festival in the state of Seraikela in Orissa.

The dance festival is preceded by a three day *Pūjā* in the temple of *Śiva*; and this commences on a day deemed by the state *Paṇḍit* as one auspicious day for the ruler. This was the dance performed to get blessings for the ruler when monarchy was there in India.

The *Pūjā* was performed by 13 *bhaktas* representing all the different castes from Brahmin down to the very lowest. These *bhaktas* are chosen to form the procession in which the state-flag is borne from the city temple to another also under the protection of *Śiva* situated on the river bank out the city.

A pitcher, blessed by the officiating Brahmin priests is also carried in the procession in order that water from the sacred banks of the river may be brought back to the main temple. Following the procession, another pitcher of water is brought from the temple on the river bank by one who, dressed as a woman dances all the way. The pitcher he brings has been unearthed after having lain buried for a whole year in the soil of the river bank within the temple precincts. The local belief is that if the water in this pitcher does not fill it to the brim still or is not clear, the coming year is to be a difficult one. The water in this sacred vessel, known as the *Jātrā-ghaṭa*, is used afterwards in the rites connected with the worship of *Śiva*, and the new pitcher of water, having been consecrated in the town temple, is then taken back to the river temple by the same procession of *Bhaktas*, led by the flag of Seraikela, and is buried in place of the one that has just been dug up.

The word *Chow* means simply mask and the traditional exponents of this dance adhere with the sternest rigidity to every details relating to its traditional performance in the state of Mayurbhañj and Nīlagiri also masks are used for dance which are the characteristics of *Chow* dances.

The new year of this place open throw the gates of ruler's palace where dancers are admitted. The members of royal house hold are not only the patron, but also take part in the performance of the chow dances, of which the themes represent every mood and aspect of cosmic creation, as described in the heroic legends of the Hindu-Pantheon of Gods.

The training for these dances start at the tender age of five. The women or girls are not welcomed in this dance. The masks worn by the dancers are made to represent the mythological characters of the legends; only the body and limbs must tell the whole story in a language of highly stylised gesturers and symbolic poses. The masks are made of wood or *papier-Mache*, the latter being preferred by the artistes on account of their being much lighter to wear than the wooden ones.

The music is provided by a chorus of singers accompanied by a *Ḍhol* (drum) and expressions are manifested according to the mood, evoked from the strange dim past of the Epics.

(Please see 'Chhau Dance' also)

**AUTHOR: BANERJEE, PROJESH; Source: The Folk Dance of India, Allahabad, 1944**

## FOLK DANCES OF DECCAN.

The Deccan is the home of a number of styles of dancing: mythology and history offer ample evidence, in legend and in fact, to show that dancing was by no means an unknown art to the people inhabiting these regions as far back as earliest times. In fact, this art was introduced here from the North when the Aryan occupation was in its initial stages in Northern India. It was practiced among the rulers to banish those royal people who fell from the royal favour, to the unexplored wild south. Thus, heroes of the Epics *Rāmas* and *Pāṇḍavas* took refuge there, when they lost their wealth and kingdom.

There is a story prevalent among the people of Manglore that the Classical *Bharat-Nāṭya* (Literary dances of India) was first taught there by one of these Royal brother. The story relates that the five defeated *Pāṇḍavas*, ashamed of themselves, went disguised as humble folk to the court of king Virāṭ whose ancient kingdom of *Matsya-desha* was situated in Central India to the South of Delhi. Here, they sought work and Arjuna the third one, and most splendid of the five, in the disguise of female dancing teacher was commissioned to teach Virāṭ's daughter in this art.

Another legend tells how later in life after the restoration of his kingdom, the accomplished hero travelled as a pilgrim as far South as the Mahendra hill, and came to the city of Manipur. Manipur or Manikapattam of the *Mahābhārata* was a seaport at the mouth lake Chilka, and once the capital of Kāliṅga.

Chitrabhānu, its king, had a daughter named Chitrāṅgadā, an accomplished girl, talented as an artist. Arjuna was a lover of Music and dance, painting; was attracted by chitrangada's artistic temperament, and so taught her the art of dancing; and from this court, it was spread throughout the length and breadth of the Deccan.

Another story is widely known to Deccan people of Ulupī, the daughter of *Puṇḍarīka*, who ruled over the kingdom of *Nāgaloka* in *Pātāla* (South), who was upheld by the hood of a huge serpent or *Nāga*. Thus, the floor of *Pātāla* – the lower region was the head of the *Nāga* inhabited by venomous snakes and fire etc. It seems that this myth has in the instance of this story, been taken as an analogy, whereby the three regions of creation are symbolised by the Himalayas for the higher regions, Hindustan for the middle region, the Deccan with its little known forests and jungles for the lower region or *Pātāla*, and so Arjuna is supposed to have taught the art of music and dancing to Ulupī who thus charmed into submission the *Nāga* loka or fearsome inhabitants of her father's dread kingdom.

After the dark period of myth and legends, one finds during the Buddhist period of history the scattered references to the existence and development of the art of dancing. For instance, there exists a brief reference to Ambāpāla, a famous dancer of the court of *Viśāla* and then to her successor Salavati (**HARDY, R. S.** 'A manual of Buddhism, London, 1853. p. 244) and also there is an inscription of the *Chalukya* dynasty of Bādāmī, early in the 8<sup>th</sup> Century, which records gift

made by a dancer to a temple (*The folk Dances of India* by **Banerjee Projesh**, Allahabad, 1944).

Then later on, after the decline of Buddhism, and contemporary with the revival of Hinduism, history tells us that the dynasty of **Hoysāla Ballāla**, who held supreme sway in Mysore from about 1000 to 1300 A. D. erected several temples or groups of temples to the newly popular religion. Among these, the famous temple at Belūr owed its origin to the building enthusiasm of Viṣṇuvardhana, the last and greatest of this line, whose activities were brought to an end before his greatest temple reached completion, when the kingdom suffered the Mohammedan invasion of 1310 A.

In this temple, a *Mahāmaṇḍapa* or a big platform of black marble where she could dance before the gods was erected by **Viṣṇuvardhana** for his queen *Nṛtya-Saraavati*. Queen *Nṛtya-Sarasvatī* was famed as the foremost dancer of her time, and crowds were thrilled by her exquisitely executed movements and poses, as she performed on the great smooth circular slab of black marble before the presiding Vaiṣṇavite deity of this sacred theatre, *Chenna Keśava*.

The Deccan is famous for its many temples with similar *Mahāmaṇḍapas* or dancing platforms, on which later the *Devadāsīs* danced before the gods in order to please and propitiate them. In Kolaba, instead of a platform, there is a dancing girls palace known as *Kalāvanthī Chaveḍa*, where formerly ceremonial dances were performed.

Without knowing the art, customs and life of the *Devadāsīs*, folkdance in the South remains unexplained. These *Devadāsīs* played a great role in whole of the country and not only the South. Most of the refined and classic forms of dance known today were preserved in their pure form by the temple *Devadāsīs*.

The significance in a study of folk-dancing is the development of tribal-dance into folk-dance and of the folk-dance into the highly stylised Classic form, and then the degeneration of that again into the ruder forms, with innumerable and indefinable intermediate grades, is an endless cycle; so that while in some few temple the art of the *Devadāsīs* was pure *Bharata Nāṭyam* in many others, it was practised in less refined forms which were often taken from locally prevailing folk-dances. There was continual interchange of movement, and gesture, because *Devadāsīs* were depository of dance of India which could have lost otherwise in the tradition.

The dancing caste – *Devadāsīs*, servants of god seems to date from the 9<sup>th</sup> and 10<sup>th</sup> Cent. A. D. during which time most of the temples were built in the south India. The duty of the dancing girls was to fan the idol with palm leaf, fans or Tibetan Ox-tails, to carry the sacred light called *Kumbartī*, and to sing and dance before the deity when it was carried in procession.

*South Indians Inscriptions* (Ed. **Hutzsch, E.**, Madras, 1890-1903, part II, III, 259) show that in A. D. 1001, the great temple of the Chola king, Rajaraja of Tanjore, had attached to it 400 '*Talic Cheri Pendugal*' (Women of the Temple), who lived in the free quarters in the four streets surrounding the temple. Other temples had similar arrangement. At the beginning of last two

century there were 100 girls attached to the temples at Canjivaram (BUCHANAN, F, *Journey from Madras*, London, 1807; 1.12f)

Temple servants and temple dancers belong to more or less the same class as far as their ritual practices concern. But only difference was that the temple servants were males while temple dancers are invariably females.

Among folk dances seen today in the South, *Kathakalī* is the one that has reached the highest degree of development, where country's greatest exponents of Classical dancing have shown a keen interest in it, and they themselves have become masters of it. It is a religious dance. This form of art together with *Maṇipurī* dances of Assam are undoubtedly far and away much above the level of all other forms of folk-dance in the country. The *Kathakalī* dance with its variations is almost in every part of the South is performed but truly belongs to Malabar coast. It has become the developed folk-dance and in its natural setting this Choreographic drama is performed by itinerant troupes of dancers and their performance is patronised by the rulers and rich landlords.

Themes are taken from the two Epics. *Kathakalī* means story-dance, the story is told by eloquent miming.

A troupe consists of about 12 actors, all men, the roles of women being played by boys. *Chenda*, a big cylindrical drum percussion instrument and other drummers form the Orchestra. The small drum is known as *Muddalam* and *Elathalam*, a pair of cymbals supplied with melody by the strings and wind instruments. It is performed whole night.

Generally the dancers are masked (*Mudī*) or painted on their faces which is akin to the tradition of the *BNŚ*. Basic costume of all players is full-sleeved tunic over which traditional costumes are worn which is peculiar to each character, or warrior and heroes, there are various pieces of armour breast-plates, shields, swords, quiver of arrows and other paraphernalia of war; and for king and gods, elaborate and gorgeous ornaments are put on. Each character wears the conventional trappings of his role. Every player wears Talisman to ward off the malicious spirit.

*Āhārya* acting is more important form in *Kathakalī* which has four main classifications of the player's emotions.

1. Full *Sattva* 2. *Sattva-Rajas* 3. *Rajas* 4. *Tamas*.

1. Full *Sattva* is shown by painting red and yellow powders and white dots are superimposed to encircle the eyes and eye-brows. The lips are also stained with red. Various *Tilaka* (distinctive caste-marks on the forehead denote *Ṛṣis* Brahmins and holy women. The sentiment of *Nirveda* and detachment is shown through this make-up.

2. *Sattva-rajās*: The face is coloured with green with raised white lines made by means of ground rice. Such a line running from the chin and along the Jaws toward the cheek denotes the noble and lofty-minded hero gods such as *Rāma*, *Kṛṣṇa* and Pāṇḍavas-brothers etc. This colour is given to show the human relation with god through *Avatāras*.

3. *Rajas*: The fore-head is painted with an upright blade-shaped *Tilaka* known as *Kattī* (Knife). The nose is painted red and upper lips are adorned with prominent moustaches of ground rice. In the fore-head, close to the bridge of nose are worn two prominent dots, also of ground rice. This make up is used for ruthlessness and cruelty, that is of Rāvaṇa, Kīcaka and Hiraṇyakaśipu.

4. *Tamas*: There are three types costumes and make-up used in this category. according to the dominant colour of the status of the character, is indicated.

This class include, attendants, and characters of minor importance. The head-dress or crown in the *kathakalī* is very important. It is of two kinds:

1. A tall conical cap type with a circular disc attached at the back.
2. without disc.

**AUTHOR: ED. HUTZSCH, E Source:** *South Indian Inscriptions* Madras 1890-1903. Part II, III.259 and **BUCHANAN, F; Source:** *Journey from Madras*, London 1807.

### FOLK DANCES AND THEIR ECOLOGICAL VALUES.

In India because of diversity of climate and topography. Characteristic peculiarity are evinced in Individual Indian dances. For example, in *Manipur dance*, many abrupt sittings and vigorous swaying of upper portion of the body are the main characteristics. It is because of vigorously agitated trees and violence of frequent storms. One finds the dance of plains comparatively much milder in expression than those of Hilly places or of regions abounding in jungles or subject to cold. In the tribal people of jungles a dominant feature is the enactment of the role of the tiger, Wolves and elephants. The presence of beasts being a perpetual influence in the mind of people whose entire life are past in and ever watchful endeavour to protect themselves and their animals from onslaught of their less peaceful fellow denizens of the jungle.

Influence of Folk-dance is seen in the vestigial movements from it that persist in certain social and religious ceremonies. These became more simple by ritual gestures accompanied by solemn walking, instead of rhythmic striking of the hands and feet as in the distant past, when these ceremonies were formulated. For example, in the *Barana* ceremony of the bridegroom, when he is received by the bride's parents, he is first met by the mother of the bride who bears aloft on a large brass plate with symbolic gifts of fruits and flowers, which she offers to him during her solemn seven-fold encirclement of the place where he stands. After this, a procession of seven married women makes seven circuits of the groom, carrying other symbols of prosperity, happiness, divine blessings.

Masks –dances of Alskā, Tibet, Kamschatkā and Africa, the religious dances of Bālī, China and Japan and social dances of Mexico have developed during the ages, resembling each other closely in many ways, and yet, of course, quite unaffected by each other; as there is no definite ethnological link between these countries.

**Udaya Shankar** rightly pointed out that every Indian is a dancer. 85% of the Indian Population consists of

peasantry, and correspondingly high proportion of the country's choreographic art is kept alive in the village and the country-side. Village girls have natural graceful gaits who carry a pitcher of water in their heads with the stately ease of a queen. Art receives its greatest inspirations from religion, whether that art be painting, architecture, literature, music or dances. Religion is the back-bone of folk-arts of India. One finds that dance themes mostly depict scenes or an episode from the story of Mythology and Scripture.

Indian Folk-dances are roughly divided into two broad classes:

1. The women Dances and 2. Men-dances. Generally both the sexes do not take part in dancing together, except in a very few communities such as Santhals and other Aboriginal tribes. With this point of view, dances may be divided into three main classes:

1. Social—these being semi-religious and connected with seasonal festivals 2. Purely religious. 3. Martial, it is however, never possible to place a particular dance exclusively in any one of these main classes, as most dances though predominantly religious or social, bear many traces of other themes.

Most of the dances of former two categories are originally seasonal or ceremonials. Dances belonging to the third category, that is martial or heroic in character, are not so wide spread except among the tribes men of the remote hills and the forests, which are almost forgotten memory of those choreographic stimuli for war which aroused the blood lust of their early forefathers.

**AUTHOR: SARKAR, NIRANJANA; Source:** *The Dances of India*, New Delhi. 1956.

### FOLK DANCE AND MUSIC OF GARHWAL

The folk-music and dance is ancient tradition of Garhwal. It is full of diversity. **Dr shivananda Nautial** has classified these folk-arts as follows:

1 **Religious folk-dance:** They are performed with the themes of deities, damsels, ghosts and ghouls where they are praised and pacified. They have devotional music and dance also.

2 **Jāgara Dance:** They are performed whole night. They are performed with the accompaniment of the rhythm of *Dholaka*. It is believed if there is a crop-failure in particular year it is because of non-worshipping of gods, and humiliation of gods. It is the anger of gods when there occurs drought and epidemic of diseases. At that time, people go to the *Bakyā* who is possessed of divine-spirit. He tells them that which god should be worshipped for whole night, To celebrate the *Bakyā*'s belief, people dance and sing in devotion of that particular god. The words of their songs are so powerful that even atheists become devotees with the presence of divine. It continues whole night with the diverse folk-dances like *Pāṇḍava*-dance, ghost and Ghoul-dance and battles of ghost-dance.

3 **Jhumelo-dance:** It is sung by the married women who show the memories of their childhood aesthetically in their dance which are related to their parental-houses.

They are similar to the dances of *Jhūmar* belonging to Rajasthan and Bhojapū.

**4 Caunphurā dance:** It is performed when whole Himalayan part of Garhwal is bloomed with various flowers. It is performed in the plains of the mountains. It is celebrated for those deities who are worshipped with these flowers. It is mainly done with the accompaniment of clapping and anklets of the feet. A few of the lyrics are related to a family also.

**5 Mayūra-Nṛtya:** This folk-dance is performed during the monsoon, in the beginning with slow movements then it catches the high speed or rhythm.

**6 Basantī-Nṛtya:** This folk dance is performed during spring season when girls collect flowers and make their wreaths, wear them and dance. Even gods are worshipped offering flowers and wreaths in this dance.

**7 Ghasiari -dance:** In the mountaneous area wives of sons of all the families gather in a place and go to cut the grass in groups. In their sickles they fix bells and when they cut grass as a fodder for their five-stocks, they trinkles and give resonant Sound amidst mountains. From sharpening their sickles, then cutting of the grass and collect them into and conclusively Putting the bundles on their heads to carry them to their respective houses, these brides of hilly area, show their emotions with restless eyes and actions and movements of their hands and feet. In their songs some time it is shown that if any bride has gone to unprotected place to cut the grass with belled-sickles, which gives aesthetic sound, she is captured by a villain (*Pataraul*) and family is branded. Beside these, there are dances on *Holi*, *Khūdeṭa*-dance (dance of compassion), *Āñcarī-Nṛtya*, (in which feet are used profusely) *Bonchañ -Nṛtya*, *Bon-Saretā-Nṛtya* (where sister- in- law is teased by brother-in law, showing his love to her) *Choñpatī-Nṛtya* (song of dialogue), *Talvāra-Nṛtya* of heroism *Saraum-Nṛtya*, (Dance performed by the professional dancers in marriage and other Sacramental occasions) *Ghughalī-Nṛtya*, *Dhudhatī-Nṛtya*, (In which gypsies move from one place to another, dancing after selling their wares). *Yātrā-Nṛtya* and *Jhoṛa-Nṛtya* where young-ones dances while travelling toward a fair – other many a folk-dances are prevalent in the garhwal area.

There are professional dancers in this area, belonging to *Ḍhoma*, *Camār*, (cobblers) *Lohār* (blacksmiths) and other lower castes. They contribute much to the aesthetic activity of garhwal region. These professional dancers perform *Thālī-dance*, *Naṭa-Naṭ-Nṛtya*, *Dīpaka-Nṛtya*, *Sāñpū-Nṛtya* and *Huṛakyā-Nṛtya*

**The folk-Instruments of garhwal:** There are ample Rhythmic Instruments in Garhwal area which are know as *Ḍhola-Damāun*, *Ḍholakī*, *Huḍakī*, *Thālī*, *Mochaṅga*, *Nagāḍā*, *Cimaṭā*, *Jhañkorā*, *Turrī*, *Bārsurī*, *Alagoā*, *Sārañgī*, *Masakabāzā*, *Ekatārā*, *Raṅasinghā*, Harmonium and *Tabalā*. They are played differently and Sometime becomes difficult to play upon,

**Folk-Theatre and Folk-lores:** Mostly folk-lores are taken from the two Epics of India, and *Rāma-Lītā* is enacted with music. Besides this, there are heroic songs in *Garhwālī* dialect where king *Mānasāha*, *Bāgā Rāvat*,

*Kālī*, *Harpāl*, *Mujīpāl* and *Kīrtipāl* are enacted with their folk-lores in the folk-theatre. Following the *Tamāsā* of Mahārāshtra and *Jātrā* of Bengal, youth of Garhwal are inventing new Techniques to exhibit their folk-tradition, through Music, dance and drama.

**AUTHOR: DESHPANDE, VASUDEVA; Source: Chāyanāṭa No12, Lucknow (Hindi) Tr. PADMA SUDHI.**

#### **FOLK DANCE OF GARHWAL—PAṆḌAVA**

In the Uttara Pradesh of Garhwal there is a dance known as *Pāṇḍava* dance which is known for its aesthetic configuration. It is also a sort of agricultural dance which is celebrated during the harvest of crop. The theme of this dance is related to the *Mahābhārata*. and specially connected to the story of *Pāṇḍavas*. It is here say that Drupadī along with her five husbands stayed in the Khāṅgla Valley when they all are exiled for 13 years. they spent one year of secrecy in that valley. According to the story of the *Mbh*. In this dance there is only one women with many men-folk. To express the delight of their heart they use the limb movement aesthetically. They move their hands upside downward, above the head and sometimes they pick up a handkerchief and shake it while they whirl in their own axis. Even the Musicians who play instruments like *Ḍholak*, *Nagāḍā* and *Turahī* they together with the instruments, dance along with them. The men-folk wear a *topī* ans headgear and coat up to bust-line and tight pyazama. But women-folk wear lower garments of skirt or *Laharīgā* full of frills and full sleeved blouses and small turban like headgear know as *Sāfā*, a very big nose-ring and earrings. They look very charming on their multi-coloured costumes.

**AUTHOR: DESHPANDE, VASUDEVA; Source: Chayanata No 12, Lucknow (Hindi) Tr. PADMA SUDHI.**

*Ibid*

*Ibid*= it means some writer same source.

#### **FOLK DANCES OF GUJARAT.**

Folk dances of different parts of the world have common link. Usually they portrait the functions of daily life, rites and rituals, beliefs of performers in spirit and the like. They are performed throughout the year on social events like marriages, child-birth, around agriculture functions and during fairs and festivals.

The folk dances of Gujarat ideally reflect the smooth merging of diverse social and cultural thoughts.

Ethnically there are tribes of *Bhīls*, *Kolīs*, *Vagharīes*, *Merantīs Ahīrs*, *Rabārīs*. Here, rich tradition of miniature painting, Jainism flourished for centuries. Vaisnavism permeated the classes and the masses. The tribal and peasant tradition co-exist. mutually influencing each other and yet remaining aloof. Constant blending of alien cultures is responsible for the variety of folk-dances found in Gujarat. These can be divided into three broad heads:

**1.** Dances of Social patterns performed at marriages, child-birth and other social important events. **2.** Dances connected with agricultural functions like Sowing of cotton and maize, cutting of ripe crops etc. **3.** Dances of

religious ceremonial patterns connected with festival like *Holī*, *Divālī* and *Navarātrī* etc.

The most popular and known folk dances of Gujarat are *Garbā*, *Garbī*, *Rāsa*, *Rasadā*, *Tippanī*, *Padhar Nṛya*, *Dāngī-Nṛya* etc. Most of these dances are performed in a circle as the basic choreographic design. *Rāsa* is the dance which belongs to Kutch and Saurashtra and is performed all over Gujarat. In *Ṛg Veda*, circle dance is mentioned and *Hallisaka* is group dance mentioned in the *Harivamśa Purāṇa*, forming a chain after joining the hand of each other. The time (*Tāla*) is kept by clapping, accompanied by singing. Later *Rāsaka* and *Hallisaka* are described as two *Uparūpakas* by *Vātsyāyana*, *Śaraṅgdeva*, *Śaradā-tanaya*, *Bhoja* and others. These are described as the dances of cowherds. There can be as many dancers as thirty two or sixty four couples. There are three variety of *Rāsaka*:

1. *Daṇḍa-Rāsaka* (with sticks), 2. *Maṇḍala* or *tāla-Rāsaka* (where clapping is used) 3. *Latā-Rāsaka*. *Rāsa* dance where dancers cling to each other and dance like a creeper to a tree. *Rāsa* is associated with agriculture events. It is performed on *Basant-Pañcamī*, *Navarātrī* and *Śarada –Pūrṇimā*. Designs of lotus, serpent, *Natarāja* are drawn while dancing in a circle.

The *Dāṇḍā rāsa* is the counter-part of *Garbā* or *Tālī-rāsa*. The *Garbā* is the most popular folk dance. Its origin seems to be from the tribals wandering about and hunting. It is performed only by women to get blessing from goddess *Ambā*. It is performed for nine nights at a stretch, during the festival of *Navarātrī* in The month of October at every street corner of Gujarat.

Some time, women carry on their heads *Maṇḍavadi*, a small canopy made of bamboo chips covered with a red silken piece of cloth. They dance with it and later put it in the centre. *Maṇḍavādī* symbolises the temple of goddess. The dance performed by *Dāṅgīs* is called *Dāngī-Nṛya*. Men and women join hands, forming a chain or *Śrīkhalā* making serpentine movements without leading. The movement is very fast, swift and create various choreographic patterns in a fraction of a second. Each variety of step is called *Chāla* and there are about twenty seven variety of these *chālas*.

**Tippanī Nṛtya:** *Tippanī* is a stick with a broad base. The working women sing in unison while leveling the floor of newly constructed house and road with *Tippanīs* and move in graceful but strong movements in Rhythm creating a spectacular dance with their colourful costumes. In Gujarat, 100 of *Melās* (Fairs) conducted every year at different places and times to celebrate a good crop or to worship a god or goddess etc. Here also *Rāsa* and *Garbā* in different varieties are same. Rich folk-theatre *Bhāva* is popular with rural audiences. Professional male actors known as *Bhāvayyas*, are seen by elders and children and immensely enjoyed.

**AUTHOR: PADMA SUDHI; Source:** *Harivamśa-Purāṇa* and *Dances of India* by **BANERJEE, PROFESH**, Allahabad 1944.

## FOLK-CRAFT AND FOLK-DESIGN OF GUJARAT

Indian Folklore possesses a vitality that is at once dynamic and persistent: its resources are potent and perennial: its roots lay deeper in the soil of India. Folk designs on pottery or mural together with clay toys have inspired some of the soulful modern trends in painting and sculpture. Folk music and dances favoured alongside classical or modern, lend colourful touches to festivities as well as movies.

Folk embroidery, when tapped as a design-source for textiles and paintings, has quickened some of the more graceful creations of art, no matter commercial, of our day. Its beginnings are wrapped in timelessness: its end is now in sight.

The embroidery of Kacch and Saurashtra, hitherto only partially known, its potentialities only sparingly revealed, now show what it stood for and sought into. It ranges from pure folk-fledged urban: from elemental to highly sophisticated. Its rich *repertoire* may now be utilized for the creation of new forms of art, whether in its own domain or outside in other fields. Its aesthetic appeal apart, it will respond to archaeologists and sociologists for their uses as well.

The studies on Indian handicrafts, the critical ones are meant, have just begun. Two decades have not yet elapsed since the first dispassionate search in the world of Indian embroidery found initiation.

There is, perhaps, no isolation in the world of expression in relation to time and place. Modern arts, painting and sculpture, evince strong blood-relations with modern architecture. And literature, music, and dance of the present day possess the same common denominator, modernity. The classical world which changed the faces but never the core, from the earlier epochs to the beginnings of modern times, has always tended to be classical in spirit and form in all its manifestations. And then there is the world of folk, no less bountiful, where many crafts seek to gravitate, including some schools of Embroidery. The folklore is no exception in its effulgence of a common expression, cognition, through all its media.

Modernity, with its contempt for the traditional, has drifted to the opposite end of the scale. But what is important, it does not disdain the folk world. It has in fact exploited the rich mine of the folklore to the advantage of its own creativity. The folk expressions which border on primitive and for that matter bolder and more vigorous, even at some moments uncanny, meet a ready approbation of the modern mind.

The figural work in the embroidery of the Eastern Punjab, Monghyr (Bihār) and in the patch-work of the **Rabārīs** in Kacch falls in this category. The language it utters is inaudible, but not inarticulate: abstract, but not disturbing; it emanates from and is a reflection of the deep-seated psychic forces. Closely akin in spirit is the language of symbolism used by **Moes** of Alwar and **Kāthīs** of Saurashtra in their embroidery.

A second category is represented by the **Kānthās** of Bengāl and the pictorial class of embroidery of the **Kāthīs** which collect the joyousness of the rural imagery with the verve of line, possible in the plastic world of terracottas only.

The third group is staged by the sophisticated embroideries of the upper class where the needle-worker does not lag behind a court-painter or a jeweller. The imperial embroidery of the Mughals and the contemporary examples of princely Rājasthān are precursors to the Chambā, or broadly speaking, Pahārī work, Kāshmir embroidery, and the embroidery of the *Mocis* of Kacch. Intellectualized concept and flared up play of niceties in execution, these preciousities of the mannerist schools were created by the craftsmen who seemed to deign it profane to go out of their age old fort of classicality. The embroidery of Sind, *phulkāri* of West Punjāb, and the needle-work of the *Jāṭṣ* of Kacch expurgated though of the pictorial elements, still sit on a pedestal of classicality.

**Women's Home-Art :-** But it is the women at home, the peasant and the tribal women in particular, whose unshackled imagination and thoughts unspoilt by urbanized ideals, conjure up a world throbs with life and a spontaneous liveliness unknown in the slick prodigality of the professionals. And that is why perhaps, when the patronage was removed, many of the glamorous but artificially fostered urban traditions heard their death-knell. The vagaries hastened their end.

But the needle of the peasant women, despite the onslaughts of urbanization, has still not rested in Kacch and Saurāṣṭra. It goes back to the sources, fecund, earth-bound, and inexhaustible. By afternoon hours, after the harvests when the summer wind blowing from the river sweeps over the mud-rammed courtyard and when the lull is broken only by the hammering of a woodpecker, the peasant woman is still seen busy embroidering the *trousseau* of her young daughter.

Each year, during days that permit some leisure, the mother ceaselessly goes on with her needle. And after a decade a heap of delicately embroidered garments is ready for the dowry of her beloved daughter who shall now proceed as a blushing bride to her father-in-law's house. And thenceforth, with the flowered costume, she shall move from the field to the festivals like a bush under a spell of a perennial spring.

The tradition of embroidery in India extends back deep in the past. But the references to embroidery in ancient literature are scanty and then not always undoubted. Then archaeological evidences supporting the antiquity of the craft of embroidery are equally rare. The cloak showing the trefoil motif on the steatite busts of the priest of Mohenjodaro may or may not represent the earliest evidence of an embroidery cloth in India. The incised patterns on the *dhotī* of the sculptured images of Bhārhut and Sānci (2<sup>nd</sup> and 1<sup>st</sup> cent. B.C) and those of the subsequent Kussāṇa Period have been supposed to represent the embroidered ones.

The more reliable, if not altogether tangible, evidences are furnished by the murals in Ajaṅṭā caves, particularly the later ones datable to 6th or 7th century. It is very that the incised patterns depicted on the garments of *nāyikās* and *Śālabhañjikās* from Laṅṣamaṇa temple (954) Khajurāho, and Gyāraspur (987), as well as the portrait-figures in the Haṣṭisālā of Tejapāla temple (1232) at

Dilwārā on Mt. Ābu may have been intended to represent the embroidered ones after actual instances.

But the concrete examples in existence of embroidered cloth in India date not earlier than the Mughal Period; and for that matter hardly antedating 16th century, to be precise. In Gujarāt proper, in such cities as Cambay and Pātan, embroidery was a flourishing trade in the 16th and 17th century when embroidered cloths were exported to London. In Kacch and Saurāṣṭra territory, to our knowledge, specimens anterior to early 19<sup>th</sup> century have not come to light so far.

**Kacch Embroidery:-** From the preceding century, Kacch embroidery has become famous in the world over. But Kacch embroidery like that of its neighbour Saurāṣṭra, covers within its ambit, a number of "Schools", each one distinct from the other. Some of these are rather less known or pass under wrong attributions. The more important traditions are those represented by *Mocīs*, and the *Jāṭṣ* together with *Maṭuwās* and *Lohāṇās* of Banni tract. Those of *Kaṅbis*, *Āhirs*, *Rabāris* and *Mahājans* may also be noted.

**Moci School :-**The needle-work of this celebrated school in Kacch is known as *Moci bharat*, otherwise called *āari bharat* form the *āar* or Indian crochet used in working the chain-stich. It is fact this particular variety of embroidery that passes under the general label of *Kacchi bharat*. *Mocis* or the members of the traditional Shoe-maker community are the principal craftsmen, once actively engaged in this particular craft. The tradition has it that they learnt their craft from the Muslim craft-men who in turn had inherited Mughal idioms in their workmanship.

There is some truth in this tradition as the analysis of their works does not fail to reveal. The earlier specimens of this school, however, rarely reflect the *finesse seen* at the end of the 19<sup>th</sup> century. From the beginning, their craft was localized to Bhuj, the metropolis of the defunct Kacch State, though a few workers are also known from Māṅḍvi.

This sophisticated school was for the most part patronized by the rulers of Kacch. The craftsmen were more or less permanently engaged by them. Their work was in constant demand, and in prodigal output too, during royal marriages, the occasions of the kind being quite frequent in former times in Kacch. **The richly embroidered silks were needed as gifts to a British Agent, Governor, or Viceroy during his visit to the state.**

*Mocis* make an almost exclusive use of chian-stich (*sānkali-no tāṅko*). As a background the best kinds of silken clothes including varieties of satin commonly known as *gaji* and *atals* throughout Gujarat, were preferentially used, although at times Kashmir, or European woollen pieces were also employed. European or the Chinese silk is also to be found; but the more frequent use was made of *gaji* from Surat and *atals* from Māṅḍvi and Jāmangar. The silken fibres for the needle work were imported from Western countries and sometimes from China: these were commonly known as *Basarāi heer* and *Chināi reṣam* respectively.



The work is executed with the aid of an aar sharpended to a degree of fineness of stitch required. The best work is produced by such very sharp *āars* and by using the finest silken fibers. The stitch is worked out from below the cloth in the lap and going away from the operator. Although the technique is simple in principle, it requires considerable skill and a long practice before a craftsman can boast to produce a work of outstanding merit. It also involves pretty long period for the completion of an elaborate piece of work. An individual chain in a fine work is always minute, uniform in appearance and never abandoning the correctness of lines.

In this type of work, mostly we find a petticoat piece (*ghāgharā-pāt*) and frilled skirt, *coli*, *sāri*-border, cap (*kuchali*, *natiyā*), and sometimes wall-hanging, coverlet (*cāklā*) and a *torāṇ*.

The usual motifs comprise *butṭṭṣ* available in a large number of varieties that were derived originally from Persian or Mughal stock. On some of the *butṭṭṣ* perch a handsome little pair of parakeets, or *bulbuls*. Thanks to Western impact, roses and flower baskets are also included, especially in later specimens. The *butṭṭṣ* are often alternated with peacocks of exceedingly beautiful forms. In some cases peacocks are replaced by the figure of a damsel (*putali*). In rare cases, *butṭṭṣ* are altogether dispensed with. Instead, caparisoned elephants and horses with saddlery cater to the eye.

The perfection of the work, rather meticulous, is partly due to the peculiar method of preparing the skeleton of the composition, first on the ground cloth by means of block-printing. Normally, one or two kinds of *butṭṭṣ* and a peacock, or other suitable motifs as their substitutes, are discretely grouped and spaced in a formal but attractive fashion. The borders are often of the most florid character, where stylized flowers commonly known as *Karamphūlus*, and at times *nādirśāi butṭṭā* are intermixed with the vegetal creepers, running, throughout in a rhythmic continuity. The patterns for these intricate borders were likewise printed first with wooden blocks, essentially longer ones, to bring about uniform without too frequent a repetition.

The block, at the most, supplied the barest outlines, within these uniform and fixed limits, the artist gave full play to his abilities by conjuring delightful colour-combinations and by filling in subtle and detailed shade variations often graded to amazing minuteness. Verily, it then ceases to be embroidery and steps into the realm of painting. The finest specimens betray classic beauty matched only by the one of delicate Chinese, Japanese, or Rājasthāni work of the same category, the remaining schools would take a second place, Kāshmir included.

Vaiṣṇavism prevailed and still prevails in Kacch; and, embroidery was brought to the service of Śhrī Kṛṣṇa. The embroidered *picchhawāis* in the Havelīs are among the supreme achievements of Moci embroiderers. Ideologically they are derived from the painted cotton *picchhawāis* of the Nāthadwārā school of Mewār. Some the Rājasthāni motifs such as a cow and banana-bush

were copied in Kacch instances. Kṛṣṇa too figures with Rājasthāni mannerisms.

There had been some highly skilled embroiderers working at the Bhuj court in the beginning of this century. The most famous among them was **Moci Māvji Cinā** whose work received the deepest admiration by a *connoisseur* of a high distinction, **Sir George Watt**.

The present state of this wonderful craft is unfortunately deplorable. A single family inheriting the older tradition in its pristine purity now survives, where about fifty were on the royal working list in the last century. The market for this craft had declined even before World War II. The older pieces are now drifting steadily to museums and private collections. No one dreams of commissioning a fresh piece, an affair that will go prohibitively costly. Unless immediate and effective steps are taken, this grand tradition will be irretrievably lost.

**Mahājan School:**-The next school is represented by the embroidery of Oswāl Baniās of Kacch. They are chiefly the residents of the Wāgaḍ tract and Bhuj, Māndvi and adjoining towns. Their early works closely resemble those of the Mahājans of Saurāṣṭra in use of such motifs as diamonds, cross-boards, etc., and exhibit the same inclination to *Kāthipo* (geometric work). With slight modifications the motifs are also similar. On the whole, however, this tradition lacks the thoroughness of its counterpart in Saurāṣṭra

**Kaṇbi School:**-By and large, the Kanbis of Kacch are the immigrants from Saurāṣṭra inside of last two centuries. Many of them are still having matrimonial relations with their kinsmen in the latter area. As such, close parallelism is noticeable between their work and that of their brethren in Saurāṣṭra. For example, they too love yellow, white or saffron background for their embroidery. Motifs such as parakeet, and the sun-flower are as ubiquitous here as in the works of Kaṇbis of Saurāṣṭra.

The treatment of the motifs, however, is expressive of *nuances* that are peculiar to Kacch. Several motifs such as octagonal flowers and roundels in festoons, not found in Saurāṣṭra context, are present in these examples, But the main difference lies in the technique. The work here consists almost exclusively of chain-stitch as opposed to the darṇ or surface Satin-stitch so popular in Saurāṣṭra. Compared, however, with the *Moci school* of Kacch the chain-stitch of the *Kaṇbis* as well as that of Rabāris or *Ahīras*, suffers from grossness and at times uneven treatment.

**Āhira and the Rabārī Schools:**-The Āhīras, of Koṭāi and Loḍāi area, and Rabārīs of Ratna Anjār are famous for their gorgeous and very impressive embroidery that is emblematic of their pastoral life. The background is usually dark maroon or blackish khaddar with a subtle shade that suits naturally to the correct display of the embroidered motifs. Peacocks, almost expressionist in character and for that matter differing markedly from the sophisticated forms of the Moci school, pleasantly coy on their coverlets and blouses.

But aside from such contrapuntal idioms, the characteristic Kacch stamps is for ever present. Within a circle, octagonal arrangement of minor such as *butṭīs* or *karamphūls* so dear to the heart of a Kacchi craftsman invariably comes to view.

Another obvious feature of their work is the liberal use of mirrors (*ābhalās*) of various shapes—roundish, square, triangular, and almond-shaped—that characterize almost every type of embroidered work they produce. The use of colourful threads, rarely of silk, combined with mirror-setting and a fine composition of motifs render this peasant embroidery quite charming among the traditional embroideries of Kacch. The blouse and the child's jacket, *pyjāmā*, and a cap are more frequently embroidered by the Āhiras.

The Rabārīs do not neglect embroidery. Their embroidered pieces are on the whole analogous to those of the Āhiras. In stitches they now-a-days prefer cross, and double cross also.

**Embroidery in the Banni tract:**—In Banni territory, two schools allied in certain are known. These are represented by the works of Lohāṇās of Khāvaḍā and the Jāts in Maṭuwās of the Banni villages. Both these schools show strong influences of Sind in matter both of motifs and stitches. This is explained not only by the close proximity of Sind; Jāts are in effect immigrants from Baluchistan and Lohāṇās from Sind within a century or two. Yet it is true that certain amount of individualism has been developed in their work owing to and after their separation from their fountain head. There can be no mistake in distinguishing a Sindhi or a Baluchi piece from the genuine Banni work.

The *Lohāṇās* of *Khāvaḍā* specialize in skirt-work and coverlets. On a maroon coloured *khaddar*, silk fibres, generally thickly piled, in deep orange, golden, yellow, deep red, and dark blue are used for embroidering. The string- courses and borders of the petticoats are worked in chain, and double button-hole (*gaj-no tānko*) stitch. On the coverlets, prominent octagonal medallions with *butṭīs* inset with mirrors, are quite common. The work is neat and chaste.

The embroidery of the Jāts of Banni is very refined. The principal article is the *āba* or *kajarī*, a sort of women's frock with embroidered part only on the front (*kathā*). The ground is a silken or a fine handspun cotton cloth embroidered with high quality silks of such pleasing colours as red, white, golden yellow, even black, and blue. The motifs comprise the geometric and the *butṭī* forms, the birds, animals or humans are invariably excluded. The interlacing, the button-hole, the chain, and the inverted chain stitches are of common application. Mirrors of small dimension are inset with great care.

The *kajarī* has an embroidered neck-belt articulated with a medical shield-like pattern, the remaining portion may have a fine spread of a net work of simple geometric forms or even left out plain. With its jewellery like workmanship, Jāt embroidery is the second best from among the older traditions of embroidery in Kacch. Reproduced with gratitude from the sumptuously illustrated volume "*The Embroidery*

and *Bead-work of Kacch and Surāṣṭra*" by J. M. Nāṇāvaṭi, M. Pss. Vorā and M. A. Dhāky: Department of Archaeology, Gujarat state, Ahmedabad (August 1966)

**AUTHOR:** MJUMDAR DR. M.R. **Source:** *Gujarati's Heritage* Bombay 1968.

**References:** *Arts and crafts of India and Ceylon by AKC Commentary of Albuquerque, Re. Indian women skilled in needle-work conch-shell Bangles from Gohilvād Timbo, Amreti*

## FOLK DANCES OF GUJARAT

Folk dances of different parts of the world have common links. Usually they portray the functions of daily life, rites and rituals, beliefs of performers in spirit and the like. They are performed throughout the year on social events like marriages, child birth, around the agricultural functions and during fairs and festivals.

There is total absence of self-consciousness and sophisticated stylisation in folk forms. They are ever renewing, at the same time keeping with the tradition. They are dynamic. There is re-creation and repetition going hand in hand.

The Indian subcontinent has various races, linguistic groups, different geographical and climatic conditions and many religions which give rise to folk dance forms. Here prehistoric forms have survived along with the growth of new forms, in spite of many historical, social and economical changes. There are various cultures existing side by side. The tribal people are the creators of what is termed as the tribal dances of India where the peasant society is responsible for ritualistic, agricultural and seasonal folk dances.

All these provide a rich ethnic variety of people. Ethnically there are tribes of Bhils, Kolis, Vagharis, there are agriculturists like *Thebas*, *Kanabis*, *Meranīs*, *Ahir*, *Rabārīs*, there are sea—farers like *Tandels* and *Kharwā*. There is also a developed peasant community and urban society. The history of Gujarat is very interesting which is evident through the proto-historical sites, mediaeval temples and rich tradition of miniature, paintings. Jainism flourished here for centuries. Vaiṣṇavism permeated the classes and the masses. The tribal and peasant traditions co-exist, mutually influencing each other and yet remaining aloof.

The constant blending of alien cultures is responsible for the variety of folk dances found in Gujarat. These could be divided broadly into the following groups.

- (i) Dances of social pattern, performed at marriages, child births and other important social events.
- (ii) Dances connected with agricultural functions like sowing of cotton and maize, cutting of ripe crop etc.
- (iii) Dances of religious ceremonial patterns connected with festivals like Holi (festival of colour), Diwali (festival of lights), Navarātra (festival of worship to Goddess Ambā).

The most popular and known folk dances of Gujarat are *Garbā*, *Garbī*, *Rasa*, *Rasada*, *Tippani*, *Padhar-Nritya*, *Dāngī-Nritya* etc. Most of these dances have a circle or Maṇḍala as the basic Choreographic pattern. As the circle signifies the completeness, the dances in the

circular from show the richness of culture and fullness of life in Gujarat. It would be very difficult to describe and review this fountain head here and also I would concentrate on a few very popular dances of Gujarat.

*Rasa* which is supposed to belong to Kutch and Suarashtra is performed all over Gujarat. The *Rasa* traditions are as old as the Purāṇic period. In various parts of the country *Rasa* are danced in different manner.

In *Rig-Veda* we have mention of couples dancing in circles. But from the point of view of folk tradition, the description of '*Hallisaka* a group dance, in the *Harivaṁśa Purāṇa* is very significant. Here is a group dance in a circular formation with the hands joined together forming a chain. The time (Tala) is kept by clapping and is accompanied by singing. A young man (Kṛṣṇa) stands in the middle of two damsels. The feet movements, toes, heels and legs first start their journey to explore rhythmic expression in measured steps, long, short, quick and slow accompanied in single, double and triple timings.

Later on, these *Rasaka* and *Hallisaka* were described as two of the *Uparūpakas* in many Sanskrit treatises on Dramaturgy by authors like *Kohala*, *Vātsyāyan*, *Sāraṅgadeva*, *Shāradātanaya*, *Bhoja* and others. *Uparūpakas* are the minor dramatic forms, having predominance of music and dance. These treatises denote *Rāsa* or *Rasaka*, *Hallisa* or *Hallisaka* as the dances of the cowherds.

While in *Hallisaka* there is one hero and several heroines; there are as many men as women in *Rasaka*. Thus the main feature of *Rāsa* is dancing in a circle by men and women, to the accompaniment of musical instruments and keeping time either by clapping or beating of two sticks. The number of dancers go from 8, 16, or 32 up to 64 couples, who also sing the song. There are three varieties of *Rasaka* described.

- (1) Daṇḍa-Rasaka-Rāsa dance where Daṇḍa or sticks are used.
- (2) Maṇḍala or Tāla-Rasaka-Rāsa dance where clapping is used.
- (3) Lata Rasaka- Rāsa dance where dancers cling to each other and dance like a creeper to a tree.

This is the genesis of our mediaeval "Dāṇḍia Rāsa". Thus *Rāsa* or congregational music belonging to the pastoral stage society, dates in Gujarat from much an early date. In a wall painting in a **Bagh cave** we see a *Rāsa Maṇḍala* depicting women with sticks and cymbals to the accompaniment of musicians.

The *Rāsa* of Shri Krishna in Gokula and Vrindavan on the full moon night of Aswin was naturally a favourite theme, with many of our Gujarati poets like **Narsinh Mehta** etc. He and many others wrote special *Rāsa* songs describing various stages of Kṛṣṇa's life. They also wrote songs describing the agricultural cycles and seasons. Today the traditions brought by Sri Kṛṣṇ's to Saurashtra have gained much ground and have blossomed as one of the most popular, lilting folk dance forms, incorporating many local elements.

The religious history of Gujarat suggests that people followed Shakti worship. Later on, with the coming of

Krishna, Vaisnavism came to Gujarat. And as a result of these two major faiths, a new artistic form evolved 'Garbā and Rāsa.' As Kṛṣṇa was a shepherd, the *Rāsa* is essentially associated with agricultural cycle. It is performed on Vasanta Pañchamī Navrātra and *Sharad Pūrṇimā*, important festivals connected with sowing and reaping of grain. They are performed mostly by men and often complex designs of lotus, serpent, *Naṭarāja* are created while dancing in a circle.

The Dāṇḍia Rāsa is the counter part of Garbā or *Tāli* a wooden stick or iron pipe, about a foot long. At the end tiny bells are tied to make the jingling sound when they strike each other. The dance has complicated rhythmic patterns beginning in a slow tempo and ending with a fast tempo. Each dancer in the circle not only performs a solo dance with his own sticks, but also has multiple relationship with his partner on either side and opposite. The circle keeps breaking, forming various patterns. The local terms are *Ghokḍī Sāthiyā* etc. The sticks are beaten on the floor and also jumping in the air.

*Rāsa* dances are performed all over Gujarat by various communities. Basically they are same but each community has its distinct pattern.

'*Garbā*' is the most popular women's folk dance. Its origin seems to be from the tribals wandering about hunting. Gradually, it became an agricultural ritual and today it is a social dance at all levels of society.

The *Garbo* or *Garbhā* is the life inside a woman's womb. An earthen pot with holes around the circumference and light burning inside symbolises so. Such a pot placed on the head of a lady is comparable to the starry dome of heavens, handled by Mahā-shakti. The dance in motion as well as songs came to be termed as 'Garba'. Garba dancing is performed by women only to get blessing from the Goddess Amba. It is performed for nine nights at a stretch during the festival of Navarātrī in the month of October at every street corner of Gujarat. This being a dance of worship where all are expected to join, the technique is very simple. No intricate foot work or body movements are involved. The dance in a circle is performed by simple clapping of hands in rhythms of three (Tin-Tālī) or four (Hinch). The songs are sung by the dancing group only. The songs of famous poets of Gujarat like *Dayāram*, *Premānanda* and others are special *Garbā* songs usually known to everyone.

The actual performance beings at night after the women finish their house-hold work. All gather at the street corners. A photograph of the Goddess or a lamp is kept in the centre and around it the circle is formed. The dancing beings with slow tempo and reaches a fast tempo. The rhythm is kept by a *Dholī* or drummer who sits in the centre.

Sometimes women carry on their heads *Maṇḍāvādī* a small canopy made of bamboo chips covered with a red silken piece of cloth. They dance with it and later put it in centre. *Maṇḍāvādī* symbolises the temple of the Goddess. Women wear saree in the Gujarati style. Each community wears different clothes. In Saurashtra, women wear embroidered petticoats (Ghāgharā), a *backless choli* (Kapdū) and a head cover (oḍhani) with

lots of silver and head ornaments. Males wear *Kediyūm* (shirt) *Vajani* (trouser) and *Rumāl* a printed head piece with silver ornaments on the waist neck and hands. The musical instruments used for Garbā are mainly the drum or *dhol* and *Nal*. But Rāsa has *Pavo* (a double flute) *Vansāli* (flute) *Zañzā* (Discs) etc. The drummer ties his drums around the neck and inside the circle beating it.

Garbā songs are mostly in praise of mother Goddess Ambā describing her form, powers and invoking her blessings. Also there are Garbās describing seasons, and social themes of domestic and married life. As the Rāsa dances have kṛṣṇa in their origin, most of the Rāsa songs evolve around the life of kṛṣṇa at various stages from child kṛṣṇa to the flirting.

There is a tribal belt running in the Southeast of Gujarat adjoining Madhya Pradesh and Maharashtra. The furthest corner joining Maharashtra of this known as *Dang*. It is a rich hilly forest of Tick and Bamboo. The *Gangis* are unique tribals, a blend of Gujarati and Maharashtrian culture mixed harmoniously with original Dravidians. The dance performed by the *Dangis* is called *Dangi Nritya* Men and Women join hands, forming a chain or shrinkhala making serpentine movements with one leading. The movement is very fast, swift and create various choreographic patterns in a fraction of a second. Each variety of step is called *Chāla* and there are about 27 varieties of these chalas. One of the most amazing sights of this dance is the creation of a human pyramid.

Another popular folk dance of Gujarat is *Tippani Nritya*. *Tippanī* is a stick, with abroad base, used to level the floor of a newly constructed house, road. The working women sing in unison while levelling the floor with *Tippanīs* and move in graceful but strong movements in rhythm creating a spectacular dance with their colourful costumes.

These dances are performed by various communities at the time of a local or *Melā*, on religious festivals and social celebrations. The melā incorporates traditional institutionalised practices as well as local variations. The mela is a vast 'stage' where the 'audience' becomes the 'performer' or vice versa depending on the mood and pleasure of the participants.

In Gujarat, there are hundreds of melas conducted every year, at different places and times to celebrate a good crop or to worship a God or Goddess etc. All communities-*Bhārwadī*, *Koli*, *Ahir*, *Vaghelās Rasāri*, *Charan* etc. to name a few participate. The *Rāsa* and *Garbās* are seen at their best in such *melās*.

Gujarat also has a rich folk theatre '*Bhāva*' popular mostly with rural audiences, dating back about 800 years. The whole night performances by professional male actors or *Bhāvāyas* are looked forward and enjoyed immensely by elders as well as children. It comprises of singing, dancing as well as acting. The performers achieve instant rapport with the audience, and making indirect or direct jokes on social problems, act as mass education media.

One wonders at the homogeneous blending of various cultures, faiths social and economic conditions which

have generalized such a vast variety of folk dances in Gujarat.

**AUTHOR: SHAH, PARUL** Source: *Dances of India VKP* Vol X No 2 Aug 1981, Madras.

## FOLK DANCES OF HARYANA

If the folk-music and dances of a region are any expression of the general character of a people, the folk-dances of Haryana fully epitomise the energy and exuberance, vigour and vivacity, as also the religious fervour and aesthetic propensities of a people who have well proved their mettle in the battle-fields and diligence on the farms.

Folk-lorists believe that there is a surprising compatibility between the physical traits of a region and its folk-music and dances; the dances of Himachal have the soft quality of a fern tree tossing enchantingly with the touch of the mountain breeze, the dances of Bengal have the wavy movements of a meandering river tripping wantonly over shiny pebbles, the dancers of Rajasthan swerve and gyrate like gusts of sandstorms, whirling over the sand-dunes. And so too folk-dances of Haryana have the forceful quality of the wind, the elegant movement of the standing crops, the wide sweep of its open fields and the ruggedness of its fruitful soil. It is art in its unchiselled glory born out of the spontaneous feelings of the people who have accepted challenges with a smile.

There is a wide range of festivals and family celebrations when the village homes echo with the jingle of dancers' bells. There are dances for men for women, and for both. Though the unbridled joy is common to all, there are different dances to suit different occasions.

**The Dhamāl Dance:**-The past hangs heavy on Haryana. Legend has it that this dance has its origin in the times of the **Mahābhārata**. It is performed jointly by men and women in the open in moon-light during phagun days (March). The men play on their *dhapli dhap* (a big flat circular drum with one flap only) while women sing the full-throated refrain:

*"Dhap Madhur Bajaya, Chhora*

*Leelgar Ka, Dhap Madhur....*

*Apa Jamuna Ka Jat Ho jaye Re*

*Magan"*. (The ripe tamarind has ripened in Phagun

and even the old hag has run amuck in the intoxicating month of Phagun. Here tamarind is symbolical of young women's youthful yearning for their husbands).

Sometimes dialogue forms in songs are also used during the dance performances... A most popular song during these dances is; "*Phagun Aya Rang Bhara Re Lala*",

Phagun, drenched in colour has come.

**The "Holi" Dance:**-The *Holi* dance on the day of *Holi* evening on "*dhulendī*" (the day of colours) is only a variation of the Phagun dance which is spread over the many days of the month. In the *Holi* dances, coloured water and powder provide the extra-visual appeal to the dance. In the thick mist of coloured powder and sprays of rainbow sprouts, dancers gyrate gracefully like lovely phantoms in a dream. For hours together the dancers regale the crowd. Men in a mood of frivolity wear

women's costumes and exhibit their talent in female steps.

(The dyer's young son plays so sweetly on his "dhap" that even the waters of Jamuna get enchanted by it). This dance-form is popular in the Gurgaon and Mohindergarh districts of Haryana. The "dhap" itself is used for various aesthetic formations and choreographic effects. When the dance reaches its crescendo a dancer climbs upon "dhap" held by his co-dancer and gives individual performance atop it.

**The Khoria Dance of women:**-When the *barāt* (marriage party) leaves the village with the bride-groom, the house become the exclusive domain of women-folk who in the evening do the '*khoria*' dance. In it the dance is not performed collectively but by individual women who come out of the group; give a dynamic performance of quick and lovingly mischievous movements to the waist, shoulders, hips and arms and pound the earth with youthful excitement. As one dancer recedes back to the line the next comes forward thumping merrily. The total effect of the *Khoria* is one of a variety programme strung on a common theme. This dance is also performed on the occasion of other family celebrations.

**The Faag Dances:**-The faag dances, as its name suggests are performed during the month of Phagun (March). **Haryanavis** celebrate the cropseason with gusto and éclat. Both men and women, separately and collectively, utilise their free time in dancing away their cares. They enjoy the sight of their crops coming to maturity. The free mood of the season is well expressed in a folk-song sung during the folk-dances:

("Kacchi Imlī Gadrai Phagan Mein Būḍhī ai Lugaī Mastayee Phagun Mein".)

**The Googā Dance:**-Googā, known as Googa Peer, besides being a saint is also a popular folk-hero. Named after the Muslim saint, this male dance has religious over-tones too. Googā is worshipped both by Hindus and Muslims alike and his devotees as a respect to the peer, do this dance. The dancers attire themselves in bright yellow clothes and sing the exploits and virtues of Googā Peer to the accompaniment of a *dairu*-a special small drum held by one hand and beaten by a stick by the other. One of the dancers holds a long staff atop which are tied tufts of peacock feathers, colourful fans, and garlands. The dance begins with slow graceful movements and ends in frenzied ecstatic actions.

**The Loor and Jhoomar Dance:**-Both of these are women's dances in which in the former, women divide themselves in two groups and in the latter they form a crescent and each dancer by turn comes out of the line for a performance and then goes back. *Loor* which means a girl, is performed by teen-aged girls and themes like child-birth and marriage are sung in dialogue forms. The *Jhoomar* is a Haryanavi counterpart of the Punjabi girls' *Giddha*.

**The Ghoomar Dance:**-Ghoomar is essentially a dance of Rajasthani origin and is popular in those areas of Haryana which border Rajasthan.

Besides these major folk-dances of Haryana, there are regional variations. For instance, areas adjacent to "brij", like Faridabad, still, perform the Rāsa Leelā in a

very artistic way. Colourful characters of folk-life the snake charmers, also find place in the folk-dances of the State. Women often perform the *sapela* dance in which one acts the role of the village belle while the other acts as the snake charmer and they sing:

Women: "*Sapela Been Baja de Chalungī Tere Saath.*

Man: *Mahlon ki rehney wali tenay kutiā laagay Udaas*". (On! Snake charmer, play on your flute and I shall follow you. You are a dweller of palaces, you will not feel at home in my hut).

Thus Haryana dances are not only expressions of a particular emotion at a particular time but a spilling over of the general exuberance of the Haryanavi whether it is a family function, a festival, a religious ceremony or a hopeful time for a fruitful harvest.

It is a time when men and women become alive with the lilting rhythms of romantic folk-tunes bestowed on them by a rich cultural heritage.

**AUTHOR: SHARMA, SUDHIR. K. Source: 'Social-Welfare' Feb.1981, New Delhi.**

#### **FOLK DANCES OF KERALA.**

There are several dances of Kerala which were included in the folk-dances previously but now came into category of *classical dances*, such as *Kathakalī*, *Mohiniāttam* etc but they are prevalent in the crude form yet in the rural areas of Kerala.

*Kooṭhū*, *Kuṭṭattam*, *Patākam*, *Thullāl*, *Velakalī*, *Kathakalī*, *Kuḍḍakuṭṭu*, *Kīlattam Acchopoṅga*, *Kummī*, and *Rāmanaṭṭam* etc. are known as the popular dances among the people of Kerala.

*Kuddakuṭṭu*: or the Pot dance is a popular commemoration of Kṛṣṇa's victory over *Bāṇāsura*. It is pastoral idyll danced in almost every corner of the south.

The *Jala-Krīḍā*, *Pāri jātam* and *Samudra-Manthana* are shown by the folks of poor villagers. *Mohiniāttam* is based on the churning of ocean by *Devās* and *Asurās*.

There is dance known as *Kīlattam Acchopoṅga*, a devotional dance round a holy spot surmounted either by an idol or Votive lamp. Like other folk dances, dancers move in a circle by chanting of some hymns or lyrics, and stressing the beats with the clapping of their hands. This dance whether it is harvest dance or devotional dance, the timings are measured with joyous sentiments.

*Kummī* dance following the same general lines of execution, the gestures signifying the reaping and harvesting of bountiful crops. These are the dances of *Lambādī* women which consist of much posturing in time to a rather monotonous chant.

The women of Malkangiri and Nandapuram are very well-versed in the art of folk-dancing in a circle.

In Mālābar dance performance was known as *Mohiniāttam* and as its name implies, dealt with Vaiṣṇavite legends concerning the heavenly temptress, *Mohinī*.

In the Godavari district, shows of puppets and marionettes are greatly appreciated by the people of the country side. The puppets are concealed behind the sheet and their shadows are made to dance on the screen thus formed, the Shows being projected on to the sheet by a crude Kerosene oil lamp at the back.

*Rāma-naṭṭam*: When Malayalam became the vernacular of Kerala then Ezhuthachan's famous works, the *Ādhyātma Rāmāyaṇa* and the *Mahābhārata* were the household possessions all over Kerala. **Thunchathu Ramanujam Ezhuthachan** is the father of the Modern Malayalam and author of *Ādhyātma-Rāmāyaṇa*, *Mahābhārata* and *Harināmakeerthan* lived in 16th Cent A.D.

The difference between *Kṛṣṇaṭṭam* and *Rāmaṇaṭṭam* is that, that the former was in Sanskrit and was enacted only by *Chākyārs*, *Rāmaṇaṭṭam* was in *Manipravāla* style (Mixture of Malayalam and Sanskrit) and performed by the Rājā himself and his Nāyar soldiers. That was the beginning of *Kathakālī*, the Classical theatre of the people of Kerala.

*Origin Of Kathakālī*: Between 1630 A.D. and 1640 the Rājā of Vettathunadu, a great lover of art came into the scene to develop this art-form. Vettathu Rājā was a great scholar and connoisseur of the drama ably assisted by his versatile army chief Śaṅkar Nāyar. It was at their hands that *Rāmaṇaṭṭam* got refined into *Kathakālī*. They introduced many reforms, the most important of which was to provide a musician, to sing the entire dialogue so that the actors could be fully free to interpret it with gestures and movements. Rājā also improved the system of costumes and Make-up.

**Kooḍiyattam**: It is a unique temple art of Kerala, is probably the only surviving form of the traditional presentation of Sanskrit drama. The performance is confined to the temple theatres known as *Koothambalam* and temple artistes are known as *Chakkiāts* and *Nāmbiārs*. The *Chākkiārs* are the actors and the *Nangiārs* of *Nāmbiār* Community act as female roles to the accompaniment of the *Mizhavus* (pot like drums covered with animal hide) and *Edakkā* (A small wind instrument similar to a *Shehnai*) and *Kuzhithalam* (A small pair of cymbals).

*Abhinayas*: The *Kooḍiyattam* as it is presented today was choreographed some ten centuries ago by king **Kulaśekhara Varman** with the assistance of his friend **Tholan**. The form of presentation is highly stylised in *Āhārya abhinaya* (Make up), costume and scenic spectacle). *Āṅgika Abhinaya* (Gestures) and *Vācika Abhinaya* (Oral revealing). In this drama they present Purāṇic characters in a super human form. In an Epic setting with prototyped canons laid down in the *BNS*: (*Bharatnāṭya Śāstra*) but in modified manner. The make-up is symbolic of the nature of the character presented on the stage. *Kooḍiyattam* plays are not presented in full. Presentation is so elaborate and there are such lengthy excursions into various fields that it makes presentation time consuming. Hence, nowadays, these plays are Presented only in parts, each part being known by a different names.

In *Kooḍiyattam*, interpretation of Sanskrit Ślokās is elaborately accomplished. The long interpretation can bore the public and they can become indifferent, but for their entertainment, there are the humorous oral expositions spiced with some vulgarity by the *Vidūṣaka*. In a nut shell, *Kooḍiyattam* is unique in its presentation

of classical Sanskrit drama through the vitality of the folk medium.

*Koodiattam and Koothu Chākyārs* is a caste of performing art, Connoisseurs and talented actors in Kerala. Along with *Chākyārs* women of *Nāmbiār* community take part in drama.

*Koodiyattam* is a dramatic feat generally commenced after dinner and went into the early hours of the morning and it went on several nights continuously. **Chākyār Koothu**: or the Mono-act performance is generally done in the day or in the evening and ended before dinner.

**Koothu**: It is a piece of entertainment limited in time but unlimited in hilarity. It abounds in Social satire.

**Kṛṣṇaṇattam**: It is an addition to theatre when in 16<sup>th</sup> Cent. The reigning *Zomorin* named **Manavedan**, a patron of arts, wrote a drama based on Kṛṣṇa's life and choreographed it into an eloquent art-form it became known as *Kṛṣṇaṇattam*. He gave it also dance-base and Script in Sanskrit

**AUTHOR: MUKHOPADHYAYA, DURGADASA;**  
**Source:** *Lesser known forms of Performing Arts in India* New Delhi. (year not quoted)

#### FOLK- DANCES AND DRAMAS OF KERALA

**Thullal**: itself means dance, but it denotes the particular school of dance in its restricted sense, which comprises of Literature, art and cultural life of medieval Kerala, This form is the cumulative product of all traditional theatrical arts of Kerala, both folk and classic.

The art of *Thullal* was evolved as a system out of various singing and dancing art-forms of the people incorporating apt features of classical styles so that by the harmonious blend of the folk and classical forms of arts, it represented the accumulated aesthetic experience of all sections of people in hierarchy. The themes were drawn from the myths and Epics of India.

There are three varieties of *Thullal*:

**1 Ottan Thullal**: It consists of a variety of rapid metres well suited for amusing narratives and it is vigorous in execution.

**2 Seethankan Thullal** : It has metres of medium cadence for the songs used and rhythm to suit,

**3 Parayan Thullal** : This has a low narrative style for singing, with slow graceful elegant steps, movements and hand-gestures,

**AUTHOR: PILLAI, P. K. ŚIVASANKARAI; Source:**  
*V. K. P.* Vol X No. 2 Aug. 1981. Madras

#### FOLK-DANCE-DRAMA OF KUTIYATTAM

What would be the fitting terminology to describe this art form...? That it is the most poetic? The essence of imagined reality? Erotic? Sensuous? More, for all the adjectives you can summon up will yet fall short of approximating this many-layered, dream-ridden, fantasy-bound art form that's called *Kuṭiyattam*. Where poetry rules narration—*vāchikā* (verbal), *āṅgikā* (gestural) and *Śattvikā* (which involves the three major elements of "life-breath, the mind and wisdom"), the conceptualisation of a piece, (*Ślokās* from Sanskrit texts), the text itself, the structure and external aspects

of performance including the stage, make-up (*Āhārya*), the production manual (*Kramadeepikā*) and the stage manual (*Attaprākāram*). The aesthetics of the form takes into consideration all these aspects, the perfection of each contributing equally (some more than the other) to the entirety of effect and impact, that is never compromised on in standards of excellence.

About 2,000 years old, *Kuṭiyattam* was the exclusive preserve of the upper castes of Kerala, even in the post-land reforms phase. It was confined to the *Kuṭṭambalams* (performance area built to the specifications of *Nāṭya Sāstra* and other texts) of temples, and its performers included only *Chakyārs* and *Nambiārs/Nangiars*, who are (**Ammannur Kutlyāṭam Chakyar** as Ball In Ball *Vādam*) offshoots of *Namboothiris* in the caste hierarchy. Much as *kshetrapraveśam* (entry of other castes into temples) revolutionised the social structure of Kerala, it did not affect the rigidity of *Kuṭiyattam* training and presentation, in as strong a manner as it could have, for the simple reason that it was practised only by a few families, who had been assigned the responsibility by the ruler of the land. As the senior-most performer of *Kuṭiyattam* today, **Ammannur Madhava Chakyar**, 79, says, “Until about 30 to 35 years ago, *Kuṭiyattom* remained within temples, as it was supposed to be. But it became impossible to earn a livelihood with it, for times were changing. The land reforms of Kerala changed the economic structure of *Chakyārs*. And according to the tenets laid down, the day the art form was born, provision had been made anticipating changes in time. In Tiruvanchikkulam temple, nails have been struck for *Chakyārs* and *Nambiārs* to hang up their *koppu* (costumes, accessories, etc), if they reach a stage where they have to move out of the temple premises. Fine, but where would that leave the practitioners? The costumes could be hung, but could the people too follow the same route?”

It was **Mani Mādhava Chakyār** who decided to take *Kuṭiyattam* outside the temple, braving excommunication within his community. In a visual recording of an interview (produced by the *Snageet-Natak Akademi*) with him, by **Kavaalam Nārāyana Panikker** the late *Chakyār* recalls his experiences in a voice trembling with emotion. He had done the inconceivable, yes, but then, it is his courage of conviction that has shown the way for its preservation and appreciation.

The textual base of *Kuṭiyattam* is from the treatises of *Bhāsa* and *Kālidāsa*. The interesting difference between the two texts, as far as *Kuṭiyattam* is concerned, is that the more elastic the *Attaprākāram* (which describes the movements, etc.), the better suited it is to *Kuṭiyattam*. *Bhāsa*’s texts lend themselves to acting far more than *Kālidāsa*’s for the latter has in his *Attaprākāram*, laid down each and every movement and its time specifications for the actor, which limits the scope for improvisation. The text, the *Kramadeepikā* (production manual), the *Attaprākāram* to *abhinaya* (where *nāṭya* is almost exclusively employed), on to audience appreciation. “*Kuṭiyattam* has five major elements that

distinguish it, explains **K. Ayyappa Panikker**, “It is limited to *Chakyārs* and *Nambiārs*, to temples, to Sanskrit verses, to set conventions and to its ritual orientation.”

*Ammannur* gave a breathtaking performance on the penultimate day of the festival in his role as Bali in *Balivadam*. Emotions of *vīra* (valour) and *śṛṅgāra* (romantic/erotic imagery) sat elegantly on him, the 79-year old transformed within moments into the gushing, Cupid-struck romantic youth, the gravity and depth of his seasoned gestures, the fluency and ease of his aged body, the clarity of his utterance, through to the end (where *Bālī* is killed by *Sugrīva*), where of course a *tīrasseelā* was held and cushions substituted for *Ammannoor*’s form, for a personal enactment would have been too close to reality, where imagined reality has to flourish.

There is something to be said about the distancing of the actor in *Kuṭiyattam*. The enactment of romantic/erotic imagery is so detailed and aesthetically carved out, that the performer’s physical response to the emotions that he plays around with has a great chance of being influenced by them. “He cannot get physically excited. This might happen, but the performer has to distance himself from the character, for any personal identification with the role or the emotion would limit him as an actor. This is stylised beauty, where neither objects nor emotions are important,” points out **Panikker**. This fine line of distinction, in fact, is the *lakshmanrekhā* of the performance, for what is asked of the actor is to be the role and yet not to be! Buried literary and aesthetic theory, where the incompleteness will be intonated. In explicit expression or identification, it would lose its expanse of imagination. “There is less and less of *lokadharmi* (realistic reference) in *Kuṭiyattam* but more of *nāṭyadharmi* (*abhinaya* based) and *kāvyaadharmi* (poetry/text-based), that is, textual and the non-textual for the sake of contextualisation. Unlike in *Kathakalī*, which has more of *lokadharmi*,” points out **Panikker**.

The *Mizhavu* player is not just an accompanist, but a fellow-traveller of the *Chakyār* in performance. For his beats are bound to the gestural aesthetic and emotion of the *Chakyār*, to his bhava and pace, flowing in and out of intense rhythmic patterns that reflect the performer’s mood so acutely as to let the listener follow the bhava of the performer blindly. There is certainly no other instrument that does so much, and grinds itself within the soul of the performance.

As far as music goes, *Kuṭiyattam* has a set of a few ragas, which are not taught in the *rāga* format, but students are trained to learn the *slokas* in a particular manner that each *sloka* falls into the raga pattern



Shylaja in Poothana Molesham: dream-ridden art form

(shylaja in poothana Molesham: dream-ridden art, form) ultimately. The intensive training pattern of *Kuṭiyattam* requires a learner to dedicate himself/herself entirely to it. “They have to learn Sanskrit, then the *slokās*, have the requisite mentality and dedication to the art. They should look good in their costume. Those who don’t look appropriate also are taught, for the purpose of preserving the art,” points out **Ammannur**. Deeply concerned about the future of *Kuṭiyattam*, he says, “The three main schools should stay together. The sort of assistance they need is the sponsorship for survival. If that much can be taken care of, this art form will definitely survive.”

**AUTHOR: RAJA GOPAL, RANJINI; Source: IE Express Magazine** April 9, 1995. Pune.

#### **FOLK DANCES OF KULU, HIMACHAL PRADESH AND JAMMU AND KASHMIR.**



**Kāmathī** : Kulu is situated in the hilly area of Punjab. People of Kulu are very carefree from morning to evening, they get busy in the farms and household and at the time approaching night, they reach to another world of their own. This world belongs to dance and music. The young girls and boys make their groups and start dancing. During winter, there is a great enthusiasm in the youths. They lit the bonfire in the some corner of their form and start taking circles around the fire and then start to dance to relax themselves from the daily routine. They bring their old people also near the fire to enjoy the winter’s cold and heat of the fire in the lap of Himalayan mountain ranges. During moon-light days, the enthusiasm grows double, and whole night is spent in dancing and singing. Though in this dance, there is not too much of diversity of charm, but it is unified and dull dance only with little variations, where slow and last beats of *Dholak* and *Sarnai* add beauty to the dance and enthusiasm in the people. The words of their lyrics are very funny which bring fun and flavour to the atmosphere. This is known as *Kāmathī* dance. It is a harvest-dance when they cut their crop and its abundance makes them happy and joyful with their colourful costumes which they wear while they dance. The people of Kulu are different from the people of plains, so also their colourful dresses. As they live in the valley of Himalayas, they always wear light clothes to save themselves from the cold. The men-folk tie colourful *dupaṭṭas* on their waist-line. They make a circle after holding each others hands some time they move forward, sometime backward, sometime leaving the hands of each other, they clap raising their hand upward. This *Kāmathī* dance is similar to the square-dance of the West.

*Pānas and charming dances*: on the Tibetan border of Himachal Pradesh where snow falls for six months,



people celebrated the *Pānas* and chaming dance there. These dances belong to the Kinnars of Raring village. In this region, there is no farming possible except they rear the lambs and goats. After toiling hard if they get good crop, they celebrate the occasion with festivity of *Pānas* and *chaming dance* where prayers to god are predominant.

There is another dance Known as *Kud* which is performed in Madarbā, Rāmanagar and Basantgarh of Jammu- Kashmir regions, while crop is harvested.

The dance here is performed only by the men-folk and no women participate in it.

**TRANSLATOR: PADMA SUDHI;** (Translated from the *Chāyānaṭa* No 42 SNA Lucknow.)

### FOLK-DANCES OF MADHYA PRADESH

1. The *Baigu tribe* of Madhya-Pradesh has its own peculiar ways of sowing the crop and doing farming. Here these people do farming without plough-share and bulls. Government gives them land for farming in the jungles of Madhya-Pradesh. They burn all the wild vegetations of the jungles and without ploughing the loud, they scatter the seeds on it and get the grain for filling their stomachs. They are self-contented people and are satisfied with little what. They grow. It *Khāḍyā* farmers of Bihar Consider. The Earth as their mother, then these people of Madhya-Pradesh consider it as a virgin-girl, thus, digging the furrows with plough share, for them is an injury to that Virgin girl-like Earth and like committing a sin. Therefore, they enjoy little, by dancing and singing day and night, that is what their aesthetic routine of life.

2 *Gauñcā-Dance*: The Māria caste of Madhya Pradesh spends whole life in singing and dancing. Not a single month or single week is there, which is spent without music and dance, Besides other festivals, the sowing of Peddy is the great ceremony for them which is known as *Bīja-Kuṭanī-dance*, and it the rain is profuse to please god *Indra* whole night

They are delighted with the performance of dance known as *Gauñcā*. Without thinking for dance, spontaneously their rhythms give them limbs and feet-movements and music and getting the occasion they start dancing speedily. Though, their dress are not costly but they wear attractive dresses. The ornaments made of particular grass and coweries and shells, what they wear during this dance, they are unique and aesthetic. They wear suspending ornament on the seam of their hair and anklets in feet. They wear necklaces of coweries and pearls. The boys decorate themselves very beautifully. They decorate their hair with the stacks of peacock-feathers and flowers. The body is more decorated with ornaments than the clothes. They dance collectively—it looks as it the waves of ocean are rapidly moving to and fro. The sound of their music with the words, “*Rī, Rīnā-Rīnā-Jhīnā Nadiā* with the accompariments of *ḍhola* and *Mañgīre* give very good effect to folk-dance.

**AUTHOR: JAIN, REKHA; TRANSLATOR: PADMA SUDHI, CHĀYĀNAṬA NO 42, SNA LUCKNOW,**

### FOLK RAI DANCES OF M.P.

Starting from the *Rosary-meditation* and ending in the early morning when stars twinkle this dance starts in the beginning of night and finishes at the end of night. It is the dance which goes on whole night with its unending charm.

This dance is performed in the out skirt of the village after preparing the circular stage and some time without stage. Around the stage, the lighting is done with *Mashāls* (A Rod tied at the edge with spiral clothes and dips in Kerosene, then lighted with the fire) around the stage which are held by the barber-class of the village. They stand nearest to the stage. Before the dance is started, it is initiated with the sound of *Turahī* musical Instrument. Sooner the *Turahī* is played, the musicians enter the stage from one corner, while from other corner enter the dancers. According to its tradition, only one woman-dancer dances at a time. She is known as *Beḍnī* who wears the *ghāgharā* of sixteen pieces join together, Beneath *ghāgharā* she wears *chūrīdār* pyzama, transparent upper covering, *Polakā* and half-bra upto the waist-line, she wears the rustic ornaments which are heavy. There is *Jhūmar* on the forehead, armllets and wrist lets in the hands and heavy anklets in her feet and waist-band in the waist-line. These all the ornaments are made of silver. The dancer known as *Beḍnī* keeps an handkerchief in her hand.

*Beḍyā* is a primitive caste of Bundel-Khanda region of Madhya Pradesh. This is a gypsy tribe which roam everywhere and its ladies dance to earn money. There is a less population of women in that tribe. They marry in a young-age. Only one woman is chosen for *Rain-dance* from each family. The perfection of the dance lies in the fact when there is a rapport of instrumentalists and drum-player with the dancer. This dance is predominated with the sound of *Nagāḍās*, Beside this there are accomparimeant instruments which are played with this dance are *Ṭimākī, Mṛdaūga, Khañjarī, Mañjīre, Jhīnkā, Algojā, Turahī* and *Ramatūlā* (Please see *Folk musical Instruments*). Theses instrumentalists also decorate themselves with special costumes, They wear *ḍhotī* up to Knees and *Kurtā* over Kurta they put satin Jacket with the golden embroidery of star-pattern and edges have golden borders.

This folk-dance, in spite of the fact that it is under the category of folk-art but is discarded by the folk-people themselves as it is performed by the Village courtesan herself. Secondly, the songs of this dance carry two meanings in their suggestions which are pronographical Nevertheless, this dance is performed in the outskirts of the village. It is prohibited to be seen by the wives and children and even the men-folk who want to see it, they have to steal the sights of other people and they go to see it in secrecy. It is surprising that the *Beḍnī* whatever she sings, she relates to the eroticity under the grab religion.

This dance has many poses and gestures like *Ṭhumākī, Cakarī, Giradī, Udān, Baitṭhakī, Koṇa, Morchāl Jhaṭkā Morghusan, dharakacakā* etc. Continuity of dance when makes the dancer and instrumentalists weary, to make them relex, in between dance, the *svāṅga* people or

artistes come and take the stage to display, their humorous actions.

This *Rāī* dance in some regions of M.P. is known as *Rāhī*-dance. It is the belief that just as in the bronze-plate it one puts mustard-seeds, they roll for a long time, similarly, *Beḍnī* dances for such a long duration, till such time, her ruffled-skirt or lower garment after taking circles and circles reaches up to her head. That's why its name is *Rāī* (Mustard)

There is no history of this dance as such but during the Sixteenth century Sūfī poet **Mailk Mohammad Jāyasī** has given to reference of *Beḍnī* in his *Padmā-vata*. Even Hindi poet **keśava dāsa** talked about *Rāī* word in his compositions it is said that Madhukar king of Orchā thought a battle with the Britishers because of a *Beḍnī*

**AUTHOR: BHARGAVA, PRAMOD; Source: Swagat sept. 1992 Tr. from Hindi by PADMA SUDHI New Delhi.**

#### FOLK DANCES OF MAHARASHTRA.

**1. The Dindī Dance:** This is a dance performed by devotees of *vārakarīs*- cult while going to the temple of *Viṭhobā*. It is the devotional ecstasy- the rhythmic beats and high pitched sonorous sound of the *Tālas*, and chanting of the name of *Jnānobā* and *Tukārāma*, backed by religious fervour suggests that the dance belongs to the latter type.

**2. The kālā dance;** *Kālā* dance of the *Gokulāṣṭhamī* day is a fertility dance. During the dance, the participants pray for plenty of milk and milk products. Profuse use of milk and milk products are poured over the dancing group on this occasion. Each participant carries home a small piece of the broken *Hāṅḍī* which is believed to increase the milk supply of the family.

Here, the *Govinda-dance* is more or less of a professional type and the songs sung expressed the joy of the return of Lord Kṛṣṇa to Gokul. But the style is more of a martial and challenging nature rather than the buoyant expression of joy. The war like aptitude in Maharashtra finds an expression in the dance. Some of the dances and songs of *Govinda* challenge the opponents and ridicule their strength. Whatever is the origin but this dance now has assumed the form of war-dance. The swinging of the clubs and the martialling of the *Lāthīs* used in this dance also, which support this view,

**3. The Maṅgalā-Gaur Dance:** It is to worship goddess *Gaurī* by the newly wed woman for five years to ensure a happy married life. *Phugaḍī* dance is obligatory to every worshipper on this occasion. *Rāsa* in the form of *Zimmā* is played to-day where only females participate. The songs of the *Zimmā* confirm its identity with the *Rāsa*. The dance *Nācha-go-Ghumā* is more realistic, the subject being of every day occurrence, namely, the lack of paraphernalia proper for appearing in the public.

**4. The Kombḍā dance** is a mimetic dance. The name and the movement are a clear indication. The *piṅgā* and *Basphugaḍī* seem to offer a test of stamina. The song and the movements of the *kāṭhoṣkānā* dance referred to a critical phase in women's life namely, the delivery. It is certainly imitative with possibly an educative purpose behind it.

**5. The Gaur Dance:** The dance is performed with great zeal by the Agriculturist classes of Konkan. Early *Nāglī* crop is ready by this time. In fact, every one tries to reserve some plot for the cultivation of this crop, which is known as *Gaurīchī Nāchanī*. It is performed in honour of agriculture deity. It is also leisure time recreational activity. By this time, agriculturists finished transplantation on the Ghat sides. This is not important dance.

**6. The Mahālakṣmī-dance:** The *Mahālakṣmī* dance better known as *Ghāgar-Phunkaṇe* is exclusively practised by the *citpāvana* women and is performed only on the *Mahālakṣmī* day. It is noteworthy that its form is peculiar and not met with in other dances of Maharashtra. It is clear from procedure that it is intended to inspire possession. The fact that, after one of the ladies possessed, others stop dancing and start asking questions about the unknown, clearly shows that it is a divination dance.

**7. The Dīvalī dances:** The *Dīvalī* dances are observed only by hill-tribes. A number of them are danced to the *Tārapī* tune. These dances can be classified in two groups namely: 1. Imitative and Representative of cultural ideas. Imitation again is of something either from the plant world or from the animal world.

**8. Huranāchā Nācha and Guṅjavāyacha nācha** are imitations of human actions while in peacock dance and the *Lāvarā* dance, the participants imitate the movements of the respective birds,

**9. Bhāt-Bhālaṅyāchā nāch:** It is advance in which the swaying of a standing ripe paddy crop is imitated. The rest of the dances namely *Ghāriḥā Nāch*, *Govāyachā nāch*, *Salāmīchā nāch* seek to represent cultural ideas like group feeling, unity, solidarity, readership etc. *Bhūi-Phugaḍī* and *bas-phugaḍī* is a stamina test.

**10. Shimga Dance:** The Holi festival is observed with great zeal in the konkan than on the Ghat side. The lighting of the Holi and its worship, which is invariably accompanied at the by the loud utterance of a word signifying female reproductive organ as also the dances performed during the festival offer sufficient evidence to show that the festival was formerly meant as a fertility rite.

Amongst the *Bhīls*, a man dressed as a woman, bend over a man, lying on the ground with his face up and in that position they clap their hands and move slightly upward and downward. In another dance, the women bend down while the men pursue them.

**11. In kolyāchā- dance,** it is an imitation dance. *Gomā* is the central figure of the dance and most of the songs are addressed to her.

**Dancing Shigma Festival:** In the southern part of the Ghat side, men dressed like lions, tigers, monkeys and bear, go to the streets, exhibiting their dancing skills. *Lazim* and sword- dances are also performed.

**The Moribund Dance Of Dhende Nachavne:** It is the survival of the custom of marriage by capture.

**Daśavatāra Or Bohāḍā:** It is the ballet type dance practised as protective measure. Epidemics, calamities and other pests are believed not to touch a village that perform this ballet. As in possession, the sanctity of the

place, the instrument and the make up of the actor, all go to create an atmosphere in which the actor feels himself identified with the role he is playing. The awe-stricken spectators also believe that he is possessed by the deity whom he represents.

**The Ṭiprī And Goph Dances:** There are generally four, six or eight pairs participating in this dance. They stand in a circle, the members of the pair facing each other. In another formation, one from each pair kneels inside the circle, facing outward, while his partner stands opposite to him. In a third formation each pair or a couple of pairs as the case may be takes it stand at the four different quarters all facing the centre. In the participants stand in a circle one as the case may be takes it stand at the four different quarters all facing the centre. In a fourth one, half stand the participants stand in a circle one behind the other and the remaining half near them in a similar position but with their faces turned in the opposite direction. The halves are formed by selecting one from each pair for each half. In a fifth one, they stand in opposite rows or in a single file and manipulate different marching formations of twos, fours and the like. Each one of the participants has two small coloured sticks in his two hands which are known as *Ṭiprīs*. The participants have to strike the *Ṭiprīs* which are to be coordinated with the beat of the *Tabalā* or cymbals. They strike to their left and right alternately. The beats are followed in varying combinations so that change dispel monotony and adds to effect.

In the case of *Goph*, which consists of an appropriate number of coloured ribbons suspended from the one centre hanging overhead, everyone holds the end of the one ribbon in the left hand along with the *Ṭiprī*. The dance consists in plaiting the ribbons into braid and unwinding it.

**Dholacha Nācha:** The drum (*Dhola*) and the drummer are of major importance in *katkārī* dance. In it drum-beat regulates the speed, sustains and promote interest, keeps up spirit and adds to the vigor of the dance.

It is a circular dance with feet six or eight inches apart of each dancers, They stick to each other, though space is ample. Their chaining is peculiar and as prominently marked. They link themselves up in various ways;

1. By catching hold of the waist of the man in front with both arms;
2. By keeping one arm on the shoulder of the neighbour.
3. By putting both hands on the shoulders of the neighbour in front.
4. By hooking arms when facing outward and inward.
5. By putting arms round the necks of their neighbours when they face the centre and want to form a very compact group.

There are many *Tarapī* dances (A kind of wind instrument) in Mahārashtra. They are:

1. *Uḍakyāchā nācha* 2. *Pāya Pāḷayāchā nācha*;
3. *Guñjavāyāchā nācha*; 4. *Bhāt bhāḷayāchā nācha*, 4. *Lāvarīchānācha*.
5. *Bhāṅga- Ṭilyāchā nācha*.. 6. *Govāyāchā nācha*.
7. *Salāmīchā nācha*. 8. *Hurañāchā nācha*, 9. *Māvalyāchā nācha* and 10. *Bhui-phugaḍī*.

*Ḍerā* dance derives its name from the big earthen pot used in the dance to produce a humming sound. A big

earthen pot is known as *ḍerā* in Marathi. The *Gouḷaṅ* and the *Nanda* stand side by side each holding a strip of a plam-leaf attached to the mouth of the *ḍerā*. Their movements are few and simple. They move simultaneously once to the right and once to the left taking short sideward steps, and sliding their fingers on the palm leaves so as to produce a vibrating sound, an action which naturally restricts their movements and formations. The *Śāṅkhāsura* dance is the corrupt form of *śāṅkhāsura*, the demon *Śāṅkha*, who according to the *Purāṇas* has stolen the Vedas. *Śāṅkhāsura* appears to be the representation of this demon. The mask he wears, resembles the *sankha*, a conch-shell, the bulging portion at the face and the long tapering head-dress giving an appearance of a Conch shell. It is performed by a single person as a *sāṅkhāsura* and with a pair known as *Rādhā*.

When *Śāṅkhāsura* dances alone the movements are nothing but jumping higher and higher with feet together and giving out occasional yell, till he receives his customary dues, which seldom exceed a price.

**The Lazim Dance:** It is very famous in Maharashtra. The name is derived from the chief instrument that accompanies it. Many and varied formation are used in this dance. All the formation of all the folk dances of Maharashtra are included in this dance, just as circular formation practised in *Ṭiprī*, *Goph* and *Kātkhal* are used in it. Movements are skipping, *stepping*, *squatting*, *bending*, *hopping* throwing the head up etc. Every movement is performed in a unison with the stroke of *Lazim*., which are done to perfect timing. *Lazim* itself provides the necessary rhythmical music which is supplemented with *Halgī* or a *Dhol*. The swinging of *Lazim* is done in four and eight counts.

*Ecstatic Dances Of Maharashtra:*

**1. Kaḍak Lakṣmī:** Lakṣmī in this case does not represent the consort of god *viṣṇu* but the *Ambā-Bāi* of Kolhapur. The sound of whip is flourished by the dancer himself while chastising himself with it. He is responsible for the appellation *kaḍak* which literally means strong and harsh. The dance is performed by one woman and one man. The man is dressed like a woman, has long hair, no beard but keeps moustaches. The woman's dress is normal. With the percussion sound of the drum the woman starts dancing. She has on her head a box with image of the goddess *Ambā* in it with a bunch of peacock feathers in her right hand, she dances for a while from one direction toward the opposite direction and dancing back to the original position, makes a sort of obeisance by crossing arms over her breasts and then stands marking time, as if in a trance. The man with a yell takes a round and starts whipping himself. After repeatedly whipping himself to show that goddess is not satisfied with the practice of chastity, he imposes penalty on himself by taking out a pack-needle and tying his biceps muscles of his left arm with a string pierces it with the needle till blood comes out. While whipping and piercing, he trembles as if possessed. These masochistic movements create a tense and mystic atmosphere which leads onlooker to believe in the genuineness of the dancers being possessed.

**Bhagat:**, the corrupted form of *Bhakta* shows his magical practices to prove that he is possessed of supernatural and divine powers. *Vīra*: *Vīra* means hero or a brave one. He is a male dancer, dancing in honour of his ancestors who have died in war or by accident. Those who died in war are known as *Vīrās* and dance is their honour.

The movements of the dancer are like those of a duelist advancing against his adversary. He follows the zigzag course while dancing from his house to the village temple, hopping, skipping on each leg alternately. The hands are swaying in accordance with the foot-work. Some of *Vīrās* get possessed at the temple who nods his head violently and whole trunk is shaking. There is another off-shoot of folk dance the *Tamāshā* of Maharashtra which is being recognised as a potent instrument of mass-education.

The familiarity of incidents presented, simplicity and directness of language, naive presentation, coarseness of humour, sarcastic references to social and economic inequality, lack of artistic euphuisms and obscenity in an overt form are the principal factors that have given the *Tamāshā* the popularity that enjoys to-day among the masses. The common man sees his own sorrows, problems, hopes aspirations, pleasures and miseries presented in the *Tamāshā* which has direct and great appeal for him. Except absence sight *Tamāshā* can be used to educate the masses.

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#### **A FOLK-ART:- MAṄḌANA**

The Mandana Indian folk art goes back to the odd years. Over this period it has been influenced by local traditions and by foreign invaders and traders. But that is not to say that folk art is totally different from what it was then. The connection between ancient and modern folk art is in the repetition of certain motifs and symbols which form the local point for various folk art which are depicted form of the *maṅḌanas*.

This particular folk art is a continuation of the earliest known art in the sub-continent and is known as *rangoli* in Maharashtra, Kolam in south India and *maṅḌanam* in Rajasthan and Madhya Pradesh. *Alpanas* or line drawings are precious signs and they draw the *swastika* or words like shubh-lābh. Of these, *swastika* is the most important, and used before the beginning of art work. Even the coconut used for prayer bears the *swastika* on it since 18000 B.C., folk art was The basic or primitive

form of mains of this tribal art, Material used then were not permaneat that would survive the time of centuries. Even today, Mandana are made for a prayer's purpose-for public and the festivities and once the festival is over they lose their beauty and are cleaned up or left to lose of the elements .From a limited number of remnants, it can be seen that early painters preferred subjects like the buffalo, tiger and rhinoceros, but these animals were soon pushed into the background, when the peacock and the elephant achieved prominence. Thus, the change in the content of the paintings, from the diminishing use of animals and birds and birds to man and his tools, reflects the change in man's economic and social status.

Artefacts from the Harrappan excavations reflect the influence of the Ancient Near East and Iran in the period 3,000- 1500 B.C. Then up to 500 B.C. *Vedic* and *Brahmanic* influences are seen taking precedence after which Buddhist, Jain and Hindu traditions were in the forefront, with external influences from Roman, Islamic and, of course, western Europe

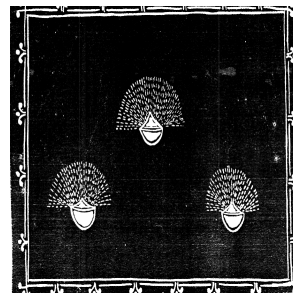
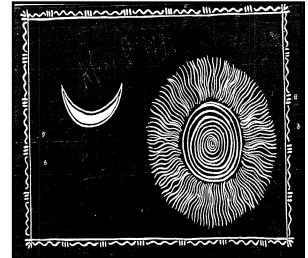
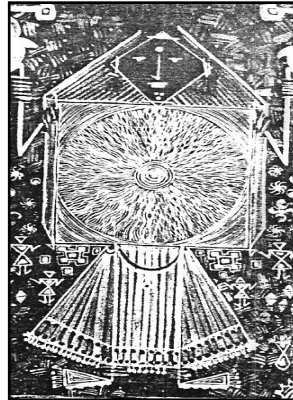
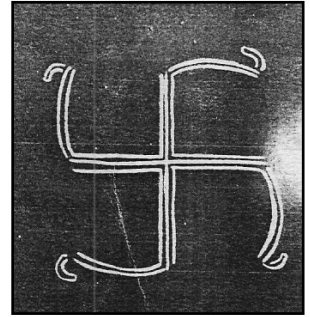
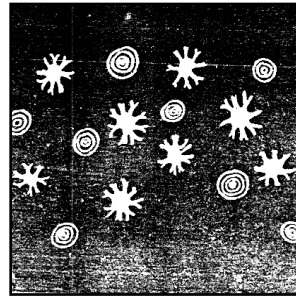
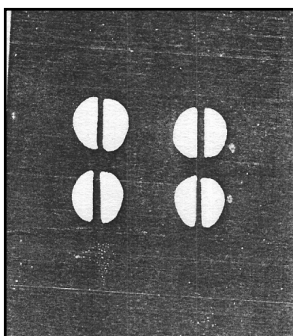
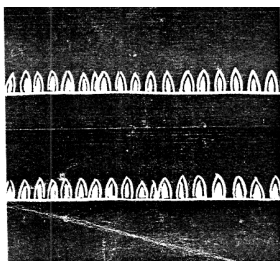
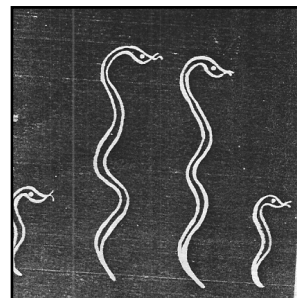
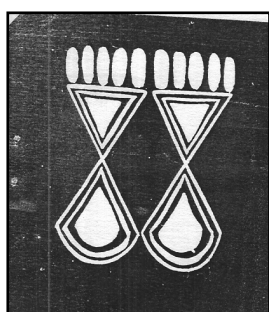
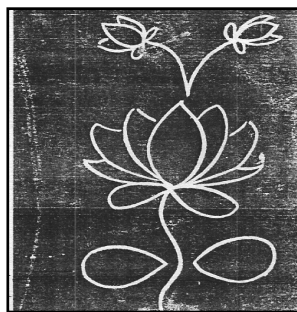
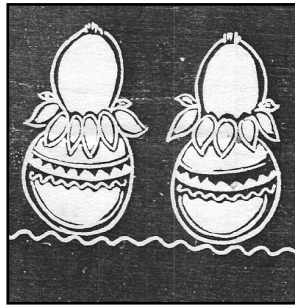
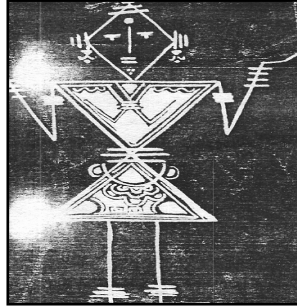
The *maṅḌana* tradition of folk art found mainly in Rajasthan and Madhya Pradesh, is a domestic art which is considered the preserve of women. Women have been using it to ward off 'evil' from the community and ensure the well-being of their families. The material used for these line drawings- rice powder, *geru* (red ochre) and mud- are not longlasting, but the *mandana* has persisted. The method of the drawing and the material used, have been passed down from mother to daughter, from generation to generation and from one century to the next. Since many of the symbols seen in the *maṅḌana* have endured, this form of folk is much closer to the pre historical forms of the sub-continent. One finds a repetition of the same motifs and images, though the meaning has changed in accordance with the social and historic perspectives prevalent at the time of making the *maṅḌana*, thus ensuring the continuations of the past into the present

The best example of the continuing tradition is found in the cave painting of *Bhimbetka* in Madhya Pradesh. These can be divided into the pre-historic, transitional and the historical phases.

The strong agrarian traditions of Indian society find expression in the festivals associated with harvesting and sowing. Different symbol stand for different things. For instance, the *Tulsī* is associated with the important festival of *Ekādashī*, which falls in the month of Kārtik (the eighth month of the Hindu calendar). It is also known as Dev Uthanī *Ekādashī*. On this day, *mandana* are made around the *Tulsi* plant (ocymum sanctum, the basil plant). From the prayer room, an image of Lord *shāligrāma* is taken out into the compound of the house where *Tulsī* is traditionally grown and a wedding between the two takes place. This is the day from which the marriage season for the Hindus commences. *Lord shāligrāma* is carried in a tray of flowers and the sacred *pherās* circumambulation are conducted around the *tulsī* plant. After the wedding ceremony is over, the deity is taken back to the *devghar*. The path to the *devghar* is covered with maṅḌans.

Another tradition is that of a pregnant woman dipping her palm in oil and making an imprint on the wall of the prayer room just when the labour pains begin. On the tenth day after the delivery an image of a goddess or *devī* is made near the palm imprint and worshipped.

Perhaps, it is emotion and reverence which has made this art survive- the simple traditions of an agrarian society, which we, in the midst of frenzied industrial growth, need more than ever.



**AUTHOR: CHOWBEY, SUSMITA; Source: *Swagat* April 1991. New Delhi**

### FOLK- DANCES OF MAÑIPUR

There is a dance of Manipur Known as *Puñgā-colam*. *Puñgā* is the special name of a special drum of Manipur which is famous all over India for its sweet rhythm. It is famous because of one of the important incidents taken place in Manipur.

Once there was a great draught in the Manipur when the Earth was parched without water and locals were died in thousands. To get rain, several superstitios methods were applied according to the beliefs of the people and all the deities were wershipped there. But no positive effect was gained. Then people took their *Puñgās* (drum) and produced their sounds in such a way, as if, the clouds are roaring there. This sound was absolutely akin to the sound of thundering clouds. Being pleased with that sound, *Indra* poured lot of rain in Manipur since then the drum *Puñgā* became so important for them that without it, no religious ceremony or cultural occasion is possible. The inhabitants of Manipur, dance with the accompaniment

of drum and since then *Puñgā-Colam* dance has become renowned in the Mañipur. During this dance variety of drums are played upon by the people. When forty dancers play their respective *Puñgās* and dance simultaneously with the difficult movements of their limbs, it look incomprehensible. It is a very difficult dance to perform but Mañipur dancers are very efficient in it. They wear the costume of dance, white in colour. Their headgear is white, the clothes suspending from the shoulders are white and their lower garment of *dhotī* is also white. They apply the perpendicular *Tilaka* of sandal-paste on their fore-heads and seem to be divine beings.

**Lāya-Harobā-Dance:** Though this is performed in the Mañipur for human-delight, but this dance is related with the crops, when they are sown. In this dance, first of all, priest and priestess start dancing *Māivā* and *Māivī* dance. During this dance, they show all the emotions of cosmology, the beginning of creation to human –life and at the same time, they start sowing the seeds. First of all, *Māivī* priestess sows the seeds while dancing scattering them in all of the fields. After that ritual, the inhabitants collect the seeds from there and sow them in their respective fields. This ceremony is performed in front of *Thāngajiñga* temple in *Moirāñga* where all age-groups of people participate. Their costume is very beautiful and movements of their dance are impregnated with charm and gentleness and tenderness.

**AUTHOR: JAIN, REKHĀ. ; TRANSLATOR: DR. PADMA SUDHI; Source: Chāyānata No 42, SNA Lucknow.**

#### FOLK DANCE OF MAÑIPURĪ.

As a folk art, the Mañipurī dance is vitally alive, and every festival whether it be religious or social, provides an occasion for dancing. Any bright moon-lit night, at any time of the year draws the young people out to dance their way from village to village, their number increasing as they move along. In this dance, the romance of *Rādhā-Kṛṣṇa* is depicted which is free from any suggestion of sensuality. Every village in Mañipur has a temple dedicated to *Kṛṣṇa- Rādhā, Kṛṣṇa-Balarāma*, or *Kṛṣṇa-Caitanya* and attached to the temple is a hall for celebration in dance of episodes from Kṛṣṇa's legends. The sight of costume is a feast of beauty, particularly in rhythmic movements.

*Rāsa-Līlā* goes on without break, for twelve days, accompanied and interspersed with song from the work of celebrated Vaiṣṇavite poets.

*Laī-Harobā* (Marry making of gods) is the next dance popular after *Rāsa-Līlā*. The *Laī-Harobā* dances are mostly a survival of the ancient ritual and are an annual ceremony in which each and every village seeks to propitiate its own particular *Laī*. These dances are performed in the open space of the temple, though it is religious in nature, nevertheless, it is marked by a good deal of marry-making and fun.

The more expert dancers assume the lead and they dance the story of *Khamba* and *Thaibī*, the tale of the love of a poor but noble youth for a princess, a story of which, there are versions in the folklore of every land.

The *Bakāsura* is a dance diversion among the boys of Mañipur. It represents the story of Kṛṣṇa killing a malevolent crane. The crane is made in an enormous size from white cloth over a wooden frame work. Its wickedness is shown in its eyes made from bundle of cloth, and two long sharp wooden teeth. This structure is placed on the back of one of the dancer. They used for musical instruments, *Khol* (drum) and *Khañjarī* (Cymbals).

One of the greatest festivals of the *Khāsī* hills is the *Noñgkrem* dance. This is the dance connected with the goat-sacrifice offered from time to time by the *Siem* of *Nongkrem* (the priestess attendant on the deity). There are twenty-two male-dancers who with swords in hands presenting to the eye-witness spectators a mock combat which comprises a great deal of sword-play.

The inhabitants of Syllhet and Sürmā valley are very fond of dance and hire the services of the young *Ghāṭu* (Boy-dancer) from a near by village to come to their homes and dance before themselves, and their friends during an evening.

**Kukrī-Dance:** It is a martial dance which is quite dangerous. *Nāga*-dance is very graceful with its ornamental and colourful costumes, with form and movement, accompanied by the singing of charming and simple melody.

**AUTHOR: THAVERI, DARSHANA; Source: The sacred dances of India. Bharatiya-Vidya Bombay.**

#### FOLK THEATRE OF MAÑIPURĪ AND ITS MODERN DIRECTOR- KANHAILĀL

It's now the stuff of lore, how outstanding Manipuri theatre director **H. Kanhailal** unwittingly outwitted his critics. Denouncing his play *Pebet* as anti Hindu, they demanded a copy of his script, only to be told he didn't have one.

For the text of this modern satire largely consists of the line *Ha Pebet te tu* sung in innumerable variations, and a one line Sansrit *śloka*. But those who saw excerpts from it at a leedem at the NCPA, could understand why the critics were so exercised. *Pebet* (a near extinct bird) is a Manipurī *phuñgā warī*, or traditional fireside story about how a Mother *Pebet* protects her baby *Pabets* from a wily Cat. But by making the Cat a *mantra*-changing, Vaishnavite feline with prayerbeads and all, who makes the *Pebets* literally lick its arse, **Kanhailal** made a rapier attack on the Vaishnavite indoctrination of the indigenous **Meitei** people of Mañipur—with saying a word.

**Kanhailal's** actress-wife *Sabitri* who played Mother *Pebet*, had no script, no props, no sets, yet her accomplishments with just her body and her voice were tremendous. At the opening of *Pebet*, for instance, it is with consummate economy of movement and in a matter of seconds, that she transforms from a shy woman wooed by an admirer, to a lover, to a woman giving birth to *Pebets*, in the process becoming a bird, Mother *Pebet* herself. And when she discovers her littlest *Pebet* is about to be devoured by the Cat, her heart-rending cry 'Te-tu!' gives the viewer the goose-flesh when reflecting how close to the bone it is for *Sābitrī*. One of

their sons died just a few weeks ago, but they insisted on honouring their professional commitment in Bombay.

**Kanhailal**, founder of the **Kalākshetra** Manipur, and Sabitri were in the city to participate in a month-long theatre workshop jointly held by the NCPA and the Sangeet Natak Akademi. Sabitri, who performed excerpts from his *Pebet*, *Memoirs of Africa*, *Tamnalai* (Haunting Spirit) and *Wahang Ama* (One Question), is clearly one of India's finest actresses. And aptly chosen to perform **Kanhailal's** theatre. For the hallmark of his major work is the jettisoning of the written text in favour of a remarkable use of the non-verbal idiom. Tender songs, cries, hypnotic repetitions, nasal chants with a plaintive, north eastern resonance and an incredible range of sounds created by voice and breath control, illustrate and nudge his stories forward. And once the flow of words is turned off, the whole body takes on the onus of speaking eloquently.

Some of that eloquence is derived from natural Manipurī body rhythms, folk forms and *Thaᅅgta*, their martial art form. In **Kanhailal's** *Pebets* and *Memoirs of Africa*, particularly, the 'playwright' is anybody and everybody taking part in the production, and the 'performance text' has evolved through improvisation, song and dance with the actors.

It is creditable that theatre itself is seen as a worthwhile option in a state so poor, yet so conscious of its dignity that rickshawallas go around with their faces swathed in cloth: they are so ashamed to be mere rickshawallas. As **Rustom Bharucha** points out in his book *The Theatre of Kanhailal* (*Seagull Books*), "If **Kanhailal** has chosen the 'poor theatre' idiom, this cannot be explained only on 'aesthetic' grounds. The poverty in Imphal is very real."

Underlying **Kanhailal's theatre** is also an ethnic pride in his Meitei identity. Ironically, this pride grew "after Alkazi expelled me from the NSD," he says. Being shy and unable to speak Hindi, he withdrew into a shell, cut classes and found himself expelled. Deeply troubled, he sought to examine his own culture and established the **Kalākshetra** Manipur in 1969.

Before arriving at a workable non-verbal theatre, though, he and Sabitri were involved in verbal, activist theatre with plays like **Nupi Lal**, whose cast were the vendors of a women's bazaar. Then came *Pebet* in 1975, with **Kanhailal** trying to bring Manipurī theatre into the mainstream of national theatre with performances in Calcutta and Delhi.

Have his students lost some of that fire in the belly for activist theatre that he once had? "I have been disillusioned with activist theatre, but today the biggest problem is that youngsters are attracted to drugs, insurgency and the desire to make a quick buck. We need a new kind of activist theatre that is not so much anti-Establishment as aimed at self-correction. Unless you can reshape the mind and body, how can you confront bigger forces?" he asks.

Indeed, the bigger forces have effectively silenced Manipurī theatre. "There is no obvious censorship," he says, "but the army moves around in plain clothes, picking up and torturing anyone, so everybody keeps

mum. As a result, theatre has become mere spectacle, without political or social ideology," he says.

This inevitably brings him to the subject of 'export theatre' and the theatre of **Ratan Thiyam**, the other well-known name in contemporary Manipurī theatre. "Critics say that **Ratan Thiyam** does exotic theatre for export," he says, "but they haven't studied Manipurī theatre, in which the only realistic theatre is commercial theatre. **Ratan Thiyam** has built up his theatre on traditional forms, and he has craftsmen help him create a wonderful spectacle, but he doesn't concentrate much on ideology."

The Kalākshetra Manipur has been through its brier patches, with financial uncertainty and the feeling that, in effect, it is only a **Kanhailal-Sabitri** production. The future isn't exactly bright, yet **Kanhailal** is anything but sentimental about it. "I find the question of survival to be very intense in urban areas," he once said. "Here in Imphal we don't think of tomorrow. This affects our theatre."

**AUTHOR: SHEDDE MEENAKSHI; Source: TOI Times Of India June 4. 1995**

### FOLK DANCES OF ORISSA

To understand the spirit of rural India one must study the country's folklore and folk-art through the centuries. They are an integral part of the culture of the rural population. They have an authenticity and charm of their own and are among the most valuable legacies of our long and varied cultural history. Folk arts, song, dance and drama have nourished a rich tradition. Though many of them have become extinct and some are languishing there are surviving expressions still preserved and fostered by the rural folk, because, they are not merely sources of enjoyment alone but are source of all knowledge—religious, social, cultural—and all that concerns community living. Most of the forms need groups to perform and this becomes easy in villages where life is homogeneous. Therefore, excepting few forms of a solo or duet variety most are group activities. In this way they help to build a social unity.

Each of the folk arts whether song, dance or drama presents numerous varieties each distinctive because of its character, occasion, style and presentation. They are not only related to fairs and festivals but also to various other activities of life. Therefore life in rural India is not dull, it is enlivened by the cultivation of folk arts where each individual is involved as a participant or an organiser or a spectator. The entire gamut of human emotions find expression in these various forms. There are songs from the cradle to the grave. There are dances beginning from merry-making to martial activities and there are dramas depicting various episodes from mythology, history and legend which inspire the people and help keep up their morale.

"Folk-dances are the dances of those who are mainly outside the current of urban culture and systematic education, the unlettered or little-lettered inhabitants of the village and countryside". The difference between folk-dance and other types of dances (classical, traditional, oriental, ballet etc.) is that the former is

performed by dancers for their own enjoyment, whereas the others are danced for the enjoyment of spectators. Moreover, folk-dances are mostly social and ceremonial in character whereas others are not. Perhaps these are the two basic characteristics of folk-dances, which differentiate them from other forms of dancing.

Judged from this point of view the folk-dances of Orissa are true to the spirit, and are of great beauty and variety. They are closely associated with fairs, festivals, marriages and religious ceremonies in fact with the whole life of the people. Besides the dances performed on auspicious occasions, there are dances to appease evil powers that bring misfortune and to please good powers that bring good fortune. There are also dances solely for merry-making. Each is distinguishable by its variety of movement, form, gesture, costume and music. All of them manifest different styles derived from the local traditions and the social environment.

**Paika Nritya—Battle dance:** The word 'Paika' is derived from the Sanskrit word 'Padatika' meaning the infantry. In ancient days the kings of Orissa extended their territory from the river Ganges to Godavari with the help of a vast number of valiant Paika soldiers. Though they are extinct to-day, their dance of battle is still traditionally maintained by their descendants in Khurda, Nayagarh and some adjoining areas of Puri district. Each village of the region has a Paika Akhda—the village gymnasium, where young people assemble in the evening after the day's work. The primary aim of this dance was the development of physical excitement and consequently courage, in the dancing warriors. In ancient times this was unconsciously a rehearsal of battle.

On several festival days the young boys dressed in tightly worn, coloured dhoti or janghia and turban adorned with a bunch of peacock feathers, dance in unique formation. They anoint their bodies with red clay. In the beginning, with sword and shield in they appear one by one in quick succession to the accompaniment of the rippling sound of the earthen drum tikura, and changu (a country variety of tambourine played with sticks). The dancers shout in excitement. Then rhythm coupled with heroic words (chanted by the dancers) are played out and the dancers weave different geometrical patterns in two groups while acting the role attack and defence. There are patterns of sword-play too, in which the slightest error could cause injury. Therefore in the initial stage of practice the dancers are given wooden-swords and during ceremonial performances only the experts are allowed to dance with real swords. This dance of fighting is marked by its explosive vitality.

**Daṇḍa Naṭa-Ritual—dances:** The most ancient and indigenous of Orissan folk-dances is what is known as Daṇḍa Naṭa. It has always been a part of the mass religious culture of Orissa. A series of complex rituals are connected with it and it is performed during the Chaitra festival when other major forms of dancing like Chhāu, Patuā, Chaitighoḍā are performed. In Daṇḍa Naṭa, Lord Shiva and His consort Gouri, are propitiated. This type of ritual is also observed in neighbouring

areas. The Goṇḍ calls it Meghnāda. The people of Chhotanagpur area in Bihar observe it as Māṇḍa: in Bengal it is Chaḍak Pūjā and Shiber Gajan and in different parts of Orissa the religious festival is known as Jhamu-Naṭa, Jhānī Jātrā, Patuā Jātrā, Udā Parab, Panā Saṅkrāntī, Daṇḍa Naṭa. Though the rituals are the same the dances are different.

Daṇḍa Naṭa is prevalent mostly among the low-caste Hindus of the former ex-State areas of Orissa. Its origin is traced back to the age of Tantrism (6-7<sup>th</sup> century A.D.) which found its way to Orissa in the remote past and greatly influenced the art and culture of the people. In those days Orissa became a great seat of Tantric learning and was known as Uḍḍiyana Pīṭha. The founder of the Pāsūpata system of Śhaivism held a Laguḍa (staff) for which he was known as Laguḍīśā or Lakuliśa. In a number of Shiva temples of Orissa. Lakuliśa is depicted in carvings and in all cases he holds a staff. A sect of Shaivite mendicants were also known as Daṇḍī as they held a Daṇḍā or staff in their hands. Here, the Daṇḍā or staff represented Shiva. Before the performance of Daṇḍa-Naṭa two staffs are planted in the ground representing Shiva and Gourī, but they are commonly called Gourī-Betā. Some scholars are of opinion that Daṇḍa means Bākdanda, Manodaṇḍā and Kāyadaṇḍa (control of speech, mind and body). Those who participate in Daṇḍa Naṭa are called Bhakta (devotee). Others who observe the fast but do not dance are also called Bhakta. They walk on blazing coals, on sword edges, they pierce iron nails and hooks through the skin and tongue as a mark of severe penance to draw the attention of the God and Goddess and thus to redeem them of their sufferings and bless them with boons for the fulfilment of their desires. The dancing devotees always remain thirteen in number. The main devotee is called the Pat Bhakta. All of them sleep in a house built at a distance from the village which is known as Kāmanā Ghara (the house of desire). There, a lamp is kept burning for twenty-one days. They make a meal of rice only once during the day. While they eat, drums are beaten so that the human voice will not be heard by them. If perchance, a voice is heard they do not eat.

The dancing devotees go from village to village on invitation. The villagers donate a performance of Daṇḍa-Naṭa in return for good fortune. They bear all the expenses by providing food and shelter and some money towards other expenses. Thus the groups keep on moving from village to village for about a month.

The Daṇḍa Naṭa has a rich and varied repertoire which includes Gourībetā Bandanā, Jhunā Khalā, Parava, Patara Saura, Chandayā Chadayanī, Fakīra-Fakīrānī, Sapuā Sapuanī, Kelā Kelunī, Binakāra, Baidhanā etc. though deeply religious in import all these dances along with songs present a vivid picture of rural society. Each item of the repertory has its own music and lyric. Dhola (country drum) and madhurī (wind instrument) remain the sole accompanying instruments. Songs are sung by the participants themselves intermittently. The costumes also vary. All female roles are danced by men.

Karam or Karmā literally means 'fate'. The dance of this name is performed during the worship of the God or



Goddess of fate (Karam Devatā or Karamśani Devī), whom the people consider the cause of good and bad fortune. It begins from Bhadra Shukla Ekādāsī (eleventh day of the bright-moon of the month of Bhadra) and lasts for several days.

This is popular among the scheduled class tribes in the districts of Mayurbhanj, Sundargarh, Sambalpur and Bhenkanal. In Bhenkanal and Sambalpur the dance is in honour of *Karamśani*, the deity who bestows children and good crops. However the rituals before the dance remain the same everywhere. In the afternoon of the auspicious day two young unmarried girls bring two branches of the Karam tree from a nearby jungle. They are accompanied by drummers and musicians. The two branches are then ceremonially placed on the *pendal* altar of worship and symbolise the God. Germinated grains, grass flowers and country liquor are offered to the deity. After completing the ritual the village-priest tells the story of Karam who worked miracles with his magical powers. On completion the rites all drink the liquor (Haṅḍiā) and then leisurely prepare for the dance.

In Mayurbhanj and Sundergarh it is only the women who dance in concentric circles. The males beat the drums (*madal*, *dhumsā*, *dhol* and *chādchādī*) and sing the songs. The women repeat the refrain and dance, intermittently. They hold each other by the hand in a chain-pattern and move with slow steps. A swaying movement of the hips to the sides, serpentine movements of the body as a whole, dancing in half-sitting position are the chief characteristics of the dance. Most of the songs employed are of the '*Jhoomar* variety'.

Among the *Binjhals* of Sambalpur the dance is most colourful where men and women take part with gay abandon. All of them have a special dance-costume—coloured clothing and conch-shell (*chowri*) ornaments. Peacock feathers fixed in the turban serve as head-gear. Woman and men form separate lines and dance to the rhythm of large-size *maṅḍala*, and *jhānj* (big brass cymbals). The costume and the movement are peculiar to the tribe.

The *Karam* dance continues from dusk to dawn. Group after group drawn from nearby villages dance alternately throughout the night. In the early morning they carry the Karam branches singing and dancing and then immerse them ceremonially in a river or tank and then disperse.

The dance is usually held in the courtyard of a village which arranges the performance. In the center of the courtyard a bamboo is fixed and it is split into four on top and then bent to form arches. Each split frond is fixed with a pole on the outside to form the arch. Then it is decorated with mango leaves and water lilies giving it a festive look. The ground is neatly plastered with cow-dung. Men and women dance winding in and out beneath the arches.

*Ghaṅṭa Paṭuā* is a stilt dance and in some ways similar to the stilt dance of Mysore. In Orissa, it is closely associated with the worship of Goddess Saralā. For its performance a *Sevak* (servant of the Goddess) dresses himself as a female with a black skirt with a red border.

He places the *Ghat* (sacred pitcher) on his head. The *Ghat* is decorated with flowers, vermilion, sandal-paste, and coloured threads are fixed on a wooden stand. After dancing a while with bare-feet, the dancer tightly fixes the wooden stilts on with ropes. Without any support for the hands dancer displays rare skill, with wonderful movements. *Dhol* and *Ghaṅṭā* (brass bell) are the accompanying instruments and their players control the tempo of the dance.

The *Ghaṅṭa Paṭuā*, generally two to three in a group, move from village to village performing in the village streets. They collect rice and money from the villagers. They continue for about a month and return to the seat of the Goddess before Chaitra Pūrṇimā when a big festival is held.

The *Chaitiṅghoḍā* dance is generally performed during Chaitra Pūrṇimā by the fishermen community of Orissa. On this day they worship Goddess *Baselī*, who is believed to be horse-headed. So the horse-dance becomes a necessary part of their invocation to the Goddess. In this dance a horse made out of bamboo sticks and cloth is utilised. The head of the horse is of wood. It is painted in bright colours and richly decorated with flowers.

In the big cavity inside the horse frame the man places himself and fixes the horse on to his chest. Then he dances, displaying the movements of a horse. Two more characters, a man (*Routā*) and a woman (*Routanī*) sing songs and dance with the horse-dancer. Sometimes a clown is also introduced. *Mādhūrī* and *dhol* are the common musical instruments to accompany the dance.

*Kelā Kelunī* is prevalent amongst a nomadic class of people, known as *Kelā*. Except for a few months of the year they remain away from their homes. Originally they are snake-charmers and bird-catchers, but they have also taken to dancing as one of their professions. They roam throughout Orissa earning their livelihood. In their dance the *Kelā* plays a peculiar instrument known as *chudukī* which produces a peculiar sound. He works out rhythms by playing them on a string. He dances with the *Kelunī* (his wife) and also sings occasionally. This is mainly a duet-dance. The principle movements of the *Kelunī* are of the hips and knees. The songs are of a special variety and are popularly known as *Kelā-Kelunī geet* in which love and humour predominate. This dance is fast dying out.

*Kaṭhīnāch* or *Stick* dancing—is common all over India, but the presentation varies from region to region. In Orissa two varieties of this are seen, one with comparatively long sticks and the other with small sticks. The former with long sticks is performed by the Gopal (Cowherd) community of Orissa. During Dussehra and Giri Gobardhan Pūjā young Gopal boys dance strike each other's sticks in rhythmical patterns. The sticks are five to seven feet in length. All of them sing as they dance and there is no other musical accompaniment.

The other type with smaller sticks is performed by the people of the scheduled class of Mayurbhanj and Bolangir. In this, the sticks are about two feet in length and are made of resonant wood to produce percussion.

The sticks are held in pairs. The dancers are all young boys, who standing in a line, begin their dance, striking each other sticks according to the rhythm of the *Madai*. Two or more singers and drummers move with the dancers. According to the rhythm of the *madai* they increase the speed of various movements until the dance ends in a crescendo of sound produced by the sharp taps of the sticks. Makar Saṅkrāntī and Nuā-Khiā festivals are the occasions for this dance. In the district of Bolangir, this is known as *Kalaṅga* when the dancers wear costumes like the *Karma* dancers of the *Binjal* community.

**Chaṅgu Nāṭ**—*Chaṅgu* is a rural variety of the tambourine. It is played by the male members of the Bhuijan, Bāthuḍī, Khariā and Mochi communities of Sundergrah and Mayurbhañj. The dance in accompaniment to the *chaṅgu* is performed by women alone. The men only sing songs, play on the *chaṅgu* and move with the female dancers with simple steps. But they perform vigorous stunts in which they leap in to air and make wide circling movements.

Peculiarly enough the women cover up their person with long local made *saris*. Only their bangled hands and feet remain visible. In a group the female dancers dance in a half-sitting position with forward and backward jerking movements. During festivals and on any moon-lit night the young boys and girls assemble and dance, to express their joy in living.

**Ghoomrā dance**—This is danced with the *ghoomrā*, a typical drum. It is just like a big pitcher with a long stem made of clay. The mouth is covered with the skin of a *godhī* (a kind of snake). When played with both the hands, it produces a peculiar sound quite different from other varieties of drums.

The dance which is performed to the accompaniment of this drum is called *Ghoomrā*. It begins fifteen days before the *Kahmā Pūrṇimā* and end on that day. Young boys each fix a *ghoomrā* on the chest with strings tied round the body and simultaneously, dance and play. During the marriage ceremony of the Harijans, this dance is also performed. Placing the bride and bridegroom in the centre, young boys and girls dance round them singing traditional folk-songs.

Dancing in sitting and half-sitting positions, making circular movements while playing the drums are some of the peculiar characteristics of this dance. The dance is confined to males alone in the districts of Kālāhaṅḍi, Bolaṅgir and some parts of Sambalpur.

**Dalkhāi Dance** — Though *Dussehra* is the occasion of *Dalkhāi* the most popular folk-dance of western Orissa, its performance is very common on all other occasions.

In this dance only the women dance, men join them as drummers and musicians. The young women dance and sing intermittently. Devo- lion and love are the theme of the songs. While dancing to the uncanny rhythms of the *dhol*, they place the legs close together and bend the knees. In another movement they move forward and backward in a half-sitting position. Some time they make concentric circles clockwise and anti-clockwise.

The *Dalkhāi* dance has several adjunctive forms known as *Maylajada Rasar Keli*, *Gunjikuta*, *Jamudali*, *Banki Jhulki*, *Sain Ladi* etc. All these dances are popular in the districts of Sambalpur and Bolangir.

*Medha Nacha*, a mask-dance is most common during religious processions in the coastal districts of Orissa. During *Dussehra*, Kālīpūjā, Sahī Jātrā and other festivals when the idols are taken out in procession for immersion kmask-dancers join with the procession. The procession halts at market places and road-crossings, thereby allowing the dancers to show their skill. Huge masks of demons made out of paper-pulp and painted brightly are worn by the dancers who dance to the rhythm of *chengu* and *dhol*,

**AUTHOR: PATNAIK, D.N.; Source: Journal of Sangeet-Natak Akademi No.23. New Delhi.**

#### **FOLK DANCES OF PUNJAB**

*Bhāṅgrā*, the most popular and virile of the community dance of the villages of Punjab is closely linked with the ritual importance which is given to wheat. After the wheat crop is sown, the young men gather together in some open field under the light of the full moon in answer to the beat of the drum. The dancers begin to move in a circle, so that as many newcomers who wish to join can do so without breaking its continuity. The circle goes on widening until a large open circle is formed with the drummer as the leader. The leader, with a larger drum hung in front stands in the centre and plays the *dholak* (the drum) with sticks. He is often accompanied by two or more singers who perform the function of sub-leaders. The Rhythm of the dance is simple 2/4 or 3/4 and the songs is also a simple melodic tune. The words are couplets from the traditional oral poetry of Punjab, called *Bolī* or *Dhola*. Although a couplet may be taken initially from a known piece of poetry, there is immense scope here for improvisation. With each new couplet, the dancers change their steps and respond to the singing of the couplets with typical refrains like *Bale-Ba.e*, *Oai-Oai* and *Uh-Uh*. The dancers naturally first begin with a slow rhythm, with an abrupt jerky movement of the shoulders and a hop-step; this is followed by many vigorous movements of the whole body and the raising of both hands to the shoulder or above the head level. After the circle has been well established and the tempo of the dance has accelerated, the two main dancers within the ring in a kind of duet. This is followed by pairs emerging from different sections of the circle, dancing in the central arc and returning to their respective places in the circle. The pairs of dancers can execute many variations, ranging from graceful to virile movements, circles, pirouettes jumps and extensions of legs, jumps, and leaps. A skilled *Bhāṅgrā* dancer may even performer some highly complex acrobatic movement of the torso touching the floor, through a spinal back-bend or letting another dancer stand on his shoulders, while he dances on his knees. Since there are no rigorous rules of the *Bhangra*, it leaves an overwhelming impression of fresh spontaneous vigour and vitality. Its movements are nevertheless characteristic of the masculinity of the Punjabi and

cannot be mistaken for anything else. In chorographical Patterns, besides the circle and the semi-circle, sometimes two-tier or three-tier circles of one group of dancers balancing themselves on the shoulder or arms of another group of dancers standing in a circle can also be seen. The whole formation moves in a fast rhythm. A dwarf is included in the party and he has an important role to play. So great is the impression of its vigour and vitality and so infectious is its spontaneity that the *Bhāṅgrā* has influenced folk dances of others: also its free and spontaneous character has made it possible for it to travel to urban centers for all social occasions of merry-making without reference to its original Baisakhi harvest-ritual association.

The *Bhāṅgrā* was prevalent throughout Punjab in undivided pre-independent India and was not restricted to a single community or caste. Originally, Perhaps it was a tribal dance of the immigrants of central Asia. Soon, it was associated with agriculture naturally; today it has acquired a purely social secular character.

The costumer of *Bhāṅgrā* is the usual dress of the Punjabi peasant comprising a lower *dhoti* (*tahmat-lūṅgī*) a *kurtā* and a waist-coat and a colourful turban called *pag*. While no other musical accompaniment besides the *dholak* was used originally, in some recent versions, other percussion instruments like the cymbals and the *jhanj* are being used.

**Jhumer:** The *Jhumer* is another folk dance of the harvest season. Although it shares many features with the *Bhāṅgrā* it can be clearly distinguished from the latter on account of its thematic content and its emphasis on recreating the gaits of animals and birds. In the *Bhāṅgrā*, there is no attempt to show the movements of sowing and reaping the harvest; in the *Jhumer* all the functions of daily life are recreated and the pairs of dancers who come into the central area, often imitate the movements of the animals they rear. Two men become bullocks of the field, a third a plough and the fourth a farmer. The gaits of the animals. The ploughing of the field, sowing of the seeds and harvesting are shown step by step. The frops are cut and then the dancers again rejoin into a circle and dance very much in the manner as of the Bhangra.

**Karthi:** It is only the mixed dance of men and women, which used to be more popular in the hills, than in the plains. While the *Bhāṅgrā* and the *Jhūmer* (Haryana also) are not preceded by any ritual to a deity, in the *Karthī*, offerings are first made to a deity, at harvest time. This is followed by women leading the procession, and singing songs. The men follow, and then a circle is formed with men and women alternating and liking hands. The accompanying songs are sentimental, and tell of battles fought and victories won, of the union and quarrels of lovers. The tempo of *Karthī* is slower than the tempo of the other two dances. There is much clapping of hands both singly and in pairs. While no wind instruments are used in the *Bhāṅgrā* and the *Jhūmer*, a folk *Shenai* and other wind instruments are in evidence in the *Karthī*.

**Gidda:** The *Giddā* is an exclusively women's dance, a counterpart of the men's *Bhāṅgrā*. Dressed gorgeously,

the women gather together in the open courtyard to perform the *Giddā*. *Giddā* is an ancient ring dance with simple, graceful movements without crisp jerks and abrupt turns and twists so characteristic of the *Bhāṅgrā*.

The dance begins in a circle, which is then broken up into two semi-circles and sometimes into groups of four or six. As in the *Bhāṅgrā* the pairs emerge from the circle to perform different variations on a theme. The couplets of the song describe their daily chores ranging from cleaning of the wheat to thrashing and spinning, weaving and embroidery. The sounds of the spinning wheels, the village well. And the gurgling of the water, the beauty of the fields, and the tensions between the mother-in-law and the daughter-in-law, love of the brother-in-law for the sister-in-law are woven into the fabric of the song. Sometimes, the movements are imitative of these chores or narration of episodes, at others they are purely abstract. The dance ends in women pairing to do a 'spin' Extended arms cross and hold the other dancer and the two together perform a *kikalī*. In Kashmir also, we have *kikalī* of the women in the *Rouf*; *kikalī* seems to be typical sport and dance of the women in North India.

In spite of the seeming contemporary paucity of a large variety of tribal and folk dances in Punjab, it must be remembered that this was the home of many ritual and trancedances, and many musical styles. The *Tappā*, an integral part of North Indian music grew out of these simple folk tunes.

**AUTHOR: VATSYAYANA, KAPILA; Source: Traditions of Indian Folk Dances N.D. 1976**

#### FOLK- DANCES OF RAJASTHAN

Ethnologically, Rajasthan presents a varied picture: there are many tribes comprising of the *Sansis*, the hereditary criminals, the *Kamaras*, the *Banjaras* (the nomads) and the *Gujjars*, the *kathods*, the *Bhils* (who are found in all parts), the *Bhila Mina*, the *Garasias*, the *Sehrias* and the *Rebaris*. The agriculturists sow *bajra*, *jawar* and maize; many agricultural cults revolve around the harvest of these. Camel and sheep provide the basis of animal husbandry. Dance forms such as the *Ger*, the *Gher Ghoomara*, the *Ghoomar*, the *fhumar*, are performed at both the tribal and village level: indeed, the *fhumar* has traveled upward and has become the regional dance of the urban centres also.

**Gher Ghemur:** The *Gher Ghemur* of the *Sansis* is the simplest of the dances, both in content and form. It begins with a slow movements where men and women first dance in two separate lines and then from a circle with a man and woman alternating. The tempo of the dance increases gradually to a point where each person has both a rotating movements around his own axis, as also a revolving movement along the circumference of circle. The hip movements are the most characteristic feature of this dance. There is both instrumental and vocal music accompaniment to this dance. The dance is vigorous and there are no languorous movements

**Of Ajmer:** The *Sansis* and *Kanjars* from *Ajmer* have their own variety of dances which are different from the *Sansis* of other regions of Rajasthan. Nevertheless, these

are also mixed dances which are performed on festive occasions to the accompaniment of a *dholak*, *jhālar* and *algozā*. As a particular dance develops, it gains in tempo and the women's movements have an unbelievable swiftness. Pirouettes, circle rotating and revolving movements abound. In all these torso is used as one unit, so are the lower limbs. Movements are circular.

The *Bhīls* of Rajasthan have a variety of dances, which correspond to the agricultural cycle.

**Ghūmer:** The *Ghūmer* dance is the very life-blood of the *Bhīl* culture. Performed at all seasons, it is always accompanied by songs of love, glory of defeat. Men and women move in a circle, one half of men and the other of women. This *Ghūmer* dance should be distinguished clearly from the dance of the same name prevalent in Rajasthan amongst the members of urban society; today the latter is a popular ceremonial dance amongst the aristocracy of Rajasthan. The *Ghumer* dance of the *Bhīls* is a much more virile dance and is like the *Ghumer* dance *Sansis*. *Ghumer* of the urban centers becomes a polite social dance of women.

**Jhoria:** Amongst the dances which revolve around the life cycle is a marriage dance called *Jhoria*. The *Jhoria* literally means a wooden stick. The men form one circle, the women another one and they perform a vivacious dance to the accompaniment of the *dhol*, *shehnai* and *nagara*. Other dances are also performed on the occasion of marriages. The gait of the women in all these dances, is the characteristic feature of the *Bhīl* dancing of Rajasthan, Madhya Pradesh and Gujarat. The body is held relaxed, the torso is used as one unit, but there are some curved movements demanding the use of upper chest and lower waist separately. While the tempo is fast, there is little use of strong energy. There is hardly any instrumental musical accompaniment; only the song of the women forms the constant base of the dance. They perform a

**Raikā:** A mixed martial dance is the *Raikā*. Men and women start in two rows. The men hold swords. Men sing, invoking the gods to grant them strength in order to defeat the enemy. Men and women then form a circle and move in steps, which are characterised by a sliding movement of one foot and a shifting of the hip girdle from side to side. The dance begins slowly but reaches a climax, when the men brandish their swords in a frenzy. *Garba* dance on the night of *Navarātrī*. A pitcher, beautifully decorated, is placed in the centre and the women sit around clapping. Gradually, they get up and walk in unison round the pitcher.

**Gaurī:** *Gaurī* is a religious dance-drama of the *Bhīls*: it is performed by the *Bhīl* men in the months of *Sāwan* and *Bhādon*. The dance revolves around the worship of the deity Bhairavanath. The chief worshipper is the *Bhoyā* who goes into a trance while dancing; others dance in circles around a *trishul* while keeping time with the *parāt* and *thālī*. Many different types of dresses are worn by the dancers, representing different characters. In form and style this is a ritual dance-drama, rather an occupational dance.

**Gher:** The *Gher* dance is a favourite dance of the *Mīnā* tribe who are akin to the *Bhīls*; this is performed during

the Holi festival. As the dance gains in tempo, the dancers form themselves into circles. This is predominantly a man's dance.

Also, there are the *Bhīl* dancers of Jalore district, amongst which the *Dhol dance* is the most popular. Each dancer has a big drum (*dhol*) which he plays while dancing. Other dancers carry naked swords in their mouths.

*Valar* is a typical dance of the *Garasias*. Its song is woven round the beauties of nature, the starry night, the moon, the mountain and the restless rivers; it is an expression of romantic feelings and is in a lyrical mood. The sentiments of the song are presented through suitable gestures. Artistically, the dance is highly developed; unlike other tribal dances it seeks to establish a correlation between the word, sound and the gestures. Also the open strong movements of the men of the deserts give place to more languorous movements.

The *Kamar* tribe performs the *Terā-Tālī* which is an elaborate ritual with many elements of dance. It is generally performed by two or three women who sit on the ground. *Mañjīras* or small cymbals are tied to the different parts of the body of the dancer. The dancer's face is covered with a veil and a naked sword is held between the teeth: a decorated pot is balanced on the head. The dancer holds a *Mañjira* in each hand. It is said that there are thirteen different ways of striking the *mañjīrās* and perhaps thirteen *Mañjīras* are tied to the body of the dancer. Thus equipped, the women squat on the ground and produce a variety of sounds. Sometimes, in the course of the dance, many imitative actions signifying the grinding of corn, the milking of the cow are also portrayed. The sitting position does not change, but the women shift or slide on the ground. Movements of the upper limbs are intricate. The dance is accompanied by men who sing the song to the accompaniment of *ek tārā* and *mañjīrās*.

In contrast are the dances of the sturdy tribe of **Sidh fats** who live in the remotest part of the Thar desert. They are followers of **Guru Gorakhnath** and are famous for their yogic feats. A huge fire is lit, big drums and pipes play the music, and a song is sung. The dance is performed to this accompaniment. A group of **Sidh Jats** jump into the fire and dance vigorously in a normal manner for an hour or so. This fire-dance takes place in March-April during a *melā* (fair) held in memory of **Guru Jasnāth**.

*Geeder* is danced by the tribes of the Shekhavari area. It begins fifteen days before Holi. In this, only men take part. Drums are kept on a raised platform and the dancers form circles. Sticks are also used. It resembles the *Gher* in many ways. In this and other dances, we observe the coalescing of the levels of agricultural functions and myth.

The *Kachhī Ghorī* is very popular in the eastern part of the State. As the name implies, the dance is a presentation of horse-riding. The horse used in the dance is made of two small bamboo sticks with two baskets tied to each end. An artistically prepared head of a horse is fixed to one of the baskets and a bunch of flex-fibre to the other. The dancer, dressed as a bridegroom in

flowing costume and with sword in hand adjusts the horse on his waist in such a way as to create a realistic effect. Movements are jerky and angular.

In a typical *Kachhī Ghorī* dance (performed mostly during marriages) four to five dancers take part at a time and dance to the accompaniment of the *dhol* and *turahi*. Rajasthan is the home of a number of ballad and dance and forms also: the most famous amongst these is the *pabujī- kī -par*. It is like the *Ramola* and the *Malushahi* of Kumaon. The *Pabujī-kī-par* is painted, sung and danced.

Women of the aristocracy prefer gold ornaments. A characteristic feature of the head ornaments is the *bodla* which is a gold ornament with stones and is worn in the centre of the forehead: this is also a common ornament for the lowest and the highest.

The characteristic costume of the men consists of a tightly worn *dhoti* with a traditional *bandi* and a turban. Although the type of the *dhoti* as also the long-sleeved *bandis* vary from region to region in Rajasthan, the manner of draping is common to practically all the communities of Rajasthan.

The costumes of the dancers of Rajasthan, whether tribal or urban society, have many common elements. The closely gathered *ghaghra* (skirt) is common to all the tribes and castes of Rajasthan. The design and the type of the skirt varies from region to region and the kind of material used also changes from level to level but bright-colored prints are common: particular prints are earmarked for special groups. The women wear long-sleeved *cholis* and have very large beautifully printed *dupattas*. The ornaments are of both silver and gold. The *Bhil* tribes use silver but the sophisticated  
**AUTHOR: VATSGAGANA, KAPILA;** **Source:** *Tradition Of Indian Folk Dance New Delhi* from *V.K.P Vol X No 2*. Aug 1981.

#### **FOLK DANCE OF ORISSA--BONDO PORAJAS.**

It belongs to Korapur District in the village of *Bondo Porajas*. In the open space in the midst of the cluster of the houses are raised platforms where *Bondo prorajas* hold their dance festivals. They perform mainly spring-time celebrations, consisting of women. It consists of pose and step in their festal garments bearing in their arms branches of blossoming trees, bedecked with anklets of tinkling bells, heavy brass necklace and string upon string of Cowrie shells about their necks. These are intertwined with strings of brightly coloured glass beads. and the wrists and arms and laden with numbers of white glass bangles. The dress of women consists of a length of striped cotton tied about the waist and hanging below the knees another length of similar material being tied around the breasts, with the ends left long, and floating away behind with the movements of the dance.

There are War Dances with drum only and dancers are all males. In some of *Jātrā* dances mock fights are staged between the man of one village and another.

**AUTHOR: BERRY, NAVIN.****Source:** *Destination (A Monthly Magazine On Tourism)* New Delhi. 1992.

#### **FOLK DANCES OF SANTHAL.**

They are aboriginal people. They have developed their traditional primitive dances into graceful performances not less pleasing than the folk-dance of the oriya village communities.

The Santhal have their courtship dances on full moon nights. The girls are adorned with flowers in Spring or feathers in winter. They have also their pastoral dances, representative of the gathering of Indigo, the reaping of grain and the preparation for the hunt. They also possess many dances which are purely for the amusement of the onlookers; of these, the best known is that which depicts the quarrelling of co-wives (polygamy is not uncommon among these tribes).

The *khonds* of Angul District are another primitive community to whom the art of dancing is not unknown. The only musical instrument known to these people is the *pleka* made of two gourds attached to one each end of a 12 inches piece of bamboo. between which are extended the three strings. This instrument accompanies the love-songs of the young men, as well as every other festive occasion on which music is required.

The girls having about their waists-lengths of brightly coloured cloth, join hands and form a circle, while the boys form a wider circle around them. And as they dance, the boys and girls sing alternately verses spontaneously composed; and quite innocent of rhyme or meter, to one of the few simple tunes that they know and the accompaniment of three stringed *pleka*. They move round the circle, swaying their bodies, keeping time by clapping their hands and clinking their anklets.

**AUTHOR: ED BERRY NAVIN;** **Source:** *Destination (A Monthly Magazine on Tourism)* New Delhi. 1992.

#### **FOLK- DANCE OF TAMILNADU KAVĀḌĪATTAM**

There are many kinds of folk-dances in Tamil Nadu like *Kavadi Attam*, *Karaka Attam* (Pot dance), *Poikkal Kutirai Attam* (Dummy House), *Mayil Attam* (Dummy peacock), *Kaniyan Attam*, *Kol Attam*, and so on. Every one of these dances has had a unique way of giving pleasure to the folks. The individual traits in each of them require special mention and all of them are played differently by different groups of artistes. It would be better to deal with them separately in order to have a clear understanding of each of the dances.

*Kavāḍiattam: Kavadi Attam* is very famous among the folks of Tamil Nadu. This dance has got a greater religious value than any other kind. Nearly all the folk-dances owe to the religions for their growth. But for the tender nursing of the religions many of the dances could not have survived. In the opinion of S.M.L. Lakshmanan Chettiar, religion is the very web of life for the folks. From birth to death, in fact, during the entire course of life, people are wedded to rituals, performance of which gives them solace. The observance of rituals is due to fear of gods and a belief that prosperity is assured only by strict adherence to custom.

Most of the ritual dances start from particular causes and develop into some form of presentation. They may remain religious or tend to be secularised in due course.

It would be interesting and thought-provoking to have this idea in mind when we study *Kavāḍi Attam*.

**Form of Kavāḍi:** *Kavāḍi* is made up of a stout stick with a semi-circular wooden structure bending up wards and joining the two ends of the stick. It is decorated attractively with wreaths of flowers, sheets of coloured cloths and string of beads. Coconuts and other materials are seen hung on both sides to maintain equilibriums. A lance is tied upwards intact with the central shaft.

**Performance:** *Kavāḍi Attam* is performed by a single man. Sometimes a group of men join together and carry kavadies to the temple. Ordinarily *Kavāḍi* is taken on the shoulders by the devotees of **Lord Murugan** as a ceremonial offering. These devotees are considered consecrated personalities. Really they are doing penance and so the folks pay humble respect to them.

There are different kinds of *Kavāḍi* such as Milk *Kavāḍi*, Rosewater *Kavāḍi*, Cock *Kavāḍi*, Fish *Kavāḍi*, Serpant *Kavāḍi*, Lance *Kavāḍi* and so on. The sacrifices, offerings and practices differ in each of these kinds. Sometimes the dancer pierces small lances or inserts a copper or brass ring in the tongue and cheeks as part of his strict penance. Moreover such practices are also done with a view to maintain silence. In the hope of getting rid of all evil thoughts and egoistic fantasies, the devotees subject themselves to rigorous austerities.

**Myth Behind:** *Kavāḍi Attam* is very famous as one of the ritual offerings to **Lord Morgan**. As to the religious connotation embodied, the carrying of **Kavāḍi** by pilgrims up above the mountains, is the symbolic representation of Idumban carrying the hillocks (the abodes of the Lord) slung on a pole. This mythical story may bear with a hope to get at something real and scientific.

**Practices Now:** Most of the temples of Lord Murugan are found on hill-tops and so the *Kavāḍi* dancer has to carry it all the way up while dancing. A group of pilgrims accompany him singing the praises of the Lord. The hypnotic music provided by the blowing pipes and the beating drums gives vigour and temer to the dancer. Among the spectators a feeling of exultation and to keep in step with the rhythm and dance have been created. Mostly the songs are in the metre called *Kavāḍicintū*. Such a metre is very easy to sing and sweet to hear.

Often times dancer is seen displaying the *Kavāḍi* in the see-saw position. The great artistry with various poses and a series of movements in keeping with the rhythm would impressively tell upon the onlookers. Certain feats resorted to by the dancer by holding the *Kavāḍi* on his back without any touch of the hand would attract the people very much. Such marvellous actions and poses lead the folks to think of a super power in the dancer. Since the *Kavāḍi* dance is connected with the practices of particular religion, people pay more attention to its religious conception than to its artistic qualities. What is exuberant in the art is taken as a marvel of the religious faith.

At certain occasions *Kavāḍi Attam* is being conducted as an item of entertainment without any religious rite behind it. This kind of dance is performed by talented

commercial artistes only. By regular training and constant practice the artistes make themselves proficient in the art. They are competent to do certain wonderful feats by balancing the *Kavāḍi* in different parts of their body. At times they allow the *Kavāḍi* to roll round their body without touching it. Some of the tactful actions appear to be magical to the people. Are impressed and they appreciate the dance with loud applause. Even though such performances are conducted at the time of temple festivals, they have nothing to do with religion,

**Development of Kavāḍi-Attam:** Pilgrims who wish to worship **Lord Murugan** have to go on hill tops with all materials for sacrifices and other purposes. It is not easy to carry things uphill. As a means of easy bearing they might have used a short stick and tied the offerings at one end and the other things at the other. By placing the loaded stick on their shoulder they could climb up easily by waving their hands freely. In order to avoid tedium and fatigue they might have sung sweet songs all the way to the temple. Since they are going to worship, the songs are naturally in praise of the Lord. The tunes of the song make them dance as if in a trance. People begin to appreciate the dance which in due course has been developed into a very fine folk-art.

Since the dance is connected with religious austerities the artists might have felt his free will curtail. In his desire to exhibit his talents more freely, he might have shaken off the bonds of religion and become an independent professional artiste. Consequently, ritual and professional dances of **Kavāḍi**

**Attam** develop in the same form but with different aims and functions.

The folks of yore enjoyed life true to their own nature and that of the environment. They availed themselves of their physical potentialities to fullest extent. When religion took root in their way of life they related everything with it and gave various interpretations in full faith. In their onward march, free-thinking and self-confidence gave strength and induced them to show off their extra-ordinary talents.

**AUTHOR: PERUMA, A.N. Source: SNAJ, NO 38. NEW DELHI.**

#### **FOLK DANCES OF SOUTH INDIA**

1. *Yakṣagāna* of Konark.
2. *Villupattu* of Tamilnadu.
3. *Kuchipūḍi* of Andhra Pradesh.
4. *Dikambarī*
5. *Chowdikā, karpala, Bhgavantikē melā, Goravanakunitā.*

**Extracted from the Pamphlet of Tourism, Air India. Min. of Tourism 1993. New Delhi.**

#### **FOLK- DANCES OF WEST BENGAL**

**Jhūmur:** *Jhūmur* originated as a type of fertility song of the tribal people usually sung as accompaniment to dance. The songs are rich in emotional depth and varied in range. *Jhūmur* songs west Bengal Highlands in their rich variety strike us as a unique expression of the emotional life of the primitive tribes who inhabited this

region and lived close to Nature. Geographical boundaries and the natural environment under which they lived conditioned their way of life, determined their mood and influenced their songs which were natural and spontaneous in expression. The movement of their life was inseparably associated with the cyclic movement of seasons in Nature. In order to appreciate the beauty of *Jhūmur* songs and to study them in their proper perspective it is necessary to make an enquiry into the geographical characteristics and regional peculiarities of the land where such songs originated.

The entire districts of Purulia, the greater part of the districts of *Baṅkurā* Burdwan and the Western half of Midnapur of modern West Bengal, embrace a portion of the eastern fringe of the Chhota Nagpur plateau. It is the last step in the descent from the great elevated Highlands of Central India.

Chhota Nagpur plateau with its general elevation of 2000ft to 2500ft forms the intermediate stage.

This region of great inequalities, consisting of a succession of plateaux, hills and valleys, is drained by several large rivers, including the Mayurrākhee, Ajai, Dāmodar, Dārahishwar, Kansai, and Subarnarekhā.

The plateau on the whole is rather open and there is a fair amount of cultivation. The terrain is well cultivated and densely peopled. The Santhals occupy the broader valleys. On the higher valleys the paharias (Hill-men) cultivate steep slopes. The general characteristics of these highlands consists in great measure, of metamorphic rocks and spurs projected from the table land on the West and swelling ridges of laterite.

Towards the east i.e. within the boundary of these districts of west Bengal the metamorphic rocks thin out and the laterite ridges thicken, the undulations less pronounced and dips between the ridges being broader and more level; the country is more open and presents the appearance of a series of rolling downs, dotted here and there with isolated conical hills locally called *dūṅgrīs*.

Towards the south, the Subarnarekhā with lush valleys, low gullied terraces, fantastic cones and domes of gneiss form the last border.

On the east of the Subarnarekhā the plateau sinks gradually into the deltaic alluvium.

In the dry season, this vast region represents the general appearance of a barren waste. In the rains the prospect is very pleasing when the fresh green of the young rice plants shades off into the darker green which springs everywhere when the first shower falls and contrasts with the browns of the ripening crops on the Highlands and of the bare gravel ridges varied here and there by black masses of exposed rocks.

In the early hot season the jungle covered areas, whether on the hills or in the plains, present a brilliant spectacle; the red blossoms of the *palās* (*Butcafrondosā*) contrasting in a striking fashion with the fresh green of the new leaves.

In the rainy season the hill-fed streams and rivers suddenly swell and play havoc. Rivers are whimsical so also human nature. Family ties are unrestrained and feelings unfettered.

This romantic region makes her people forlorn and with them, joy is forever mixed with sorrow, pleasure is blended with pain.

The people of this vast area can be classed in four groups from the point of view of contacts with civilisation,

- (a) the primitive tribes, outside Hindu society,
- (b) tribes who have a degree of association with Hindu castes,
- (c) tribes, that are Hinduised,
- (d) the Hindu-settlers.

The first three groups sing their fertility folk songs specially *Jhūmar* as locally named. The primitive Proto-Australoid settlers of Chhota Nagpur plateau, along with their 'Neolithic culture complex' composed *Jhūmar* songs at the very dawn of terrace cultivation. There are more than twenty types of *Jhūmar*.

The types are,

- (1) *Paṭa* (2) *Jhikā* (3) *Railo* (4) *Largrey* (5) *Jheṭā* (6) *Burihi* (7) *Thani* (8) *Galoari* (9) *Riuja* (10) *Matoari* (11) *Bahā* (12) *Maghā* (13) *Khatināch* (14) *Nāchnī nach* (15) *Taṅṅ* (16) *Danṅ* (17) *Saharjā* (18) *Jhikadang* (19) *Bhaduriā* (20) *Karam* (21) *Jharkhaṅḍā* (22) *Sādhu* etc.

With the change of seasons the *Jhūmar* songs vary. Also there are zonal variations.

The tracts the tribal people inhabit are full of many attractions. They are picturesque with lofty green and darting water-falls rushing along the sloping precipices and table-lands, gaping ravines and meandering hill-streams, lofty beds of rocks and thick jungles.

Such a countryside always makes people romantic and poetic. They reveal their emotions in their external behaviour, in their joys, dances and songs.

The tribal people of the Chhota Nagpur plateau and those of West Bengal Highlands compose *Jhūmar* songs either in their own mother-tongue or in corrupt Bengali. Those who are Hinduised compose *Jhūmars* in corrupt Bengali only.

Purely Tribal *Jhūmars* are the best. They are the true representation, the reflection of the pure, simple and honest mind. But the *jhūmars* composed by the Hinduised clans and sects are but a reflection of a reflection, the echo of an echo.

The Muṅḍā speaking clans and tribes of West Bengal Highlands divided the year into three broad seasons *Jeṭā-sā* (Hot weather) *Jargiḍā* (rainy season), *Rabang-sā* (cold season). The advent of summer is signalized by the blossoming of *Sāl* (*Shorea-robusta*) and by the budding of the *Mahuā* (*Bassia-latifolia*) and this is called *Bahā Chandū* (flower month) from the fact that all nature springs into new life and flowers abound everywhere.

During this season the whole atmosphere is drunk with the sweet fragrance of these jungle-flowers. The tribal people and schedule castes of West Bengal Highlands celebrate the *Bahā* or *Sarhul* festival with appropriate *Jhūmar* accompanied with dance.

The *Sarhul* festival begins with the following song. In their *Jhūmur* dances the tribes and schedule castes of the West Bengal Highlands depict, while they sing the *Jhūmar* the cutting rice plants; hurriedly carrying the

bundles of rice-plants; looking over the shoulder again and again, to their lover's coming; standing on tip toe to look into their beloved's face; the catching of fish by bailing out water with their palms; obliquely looking on both sides as if searching for a lost article; the running of their hunting dogs; the shooting of arrows; the attempted flight of a jungle bird etc.

Their dance-posture, of searching for a lost article, reminds us of the 'cock and hen' dance of *juāngs* of Orissa. The idea in the song associated with such a dance indicates that a young girl has lost her nose-ring out in the *Karam* clearing. But she pretends that she has dropped it in the house, for otherwise her parents may beat her. She weeps and her parents console her by promising her sweets. There is of course a suggestion that as the cock sleeps in the ashes, so the girl and her lover have slept among the ashes of the burnt forest and thus lost the ring.

So we see that the *Jhūmar* songs and the accompanying dances reveal the entire economic life-cycle and emotional longings of the tribals and schedule castes of these areas. Just as the rivers and streams of the Highlands have their source in the plateau of Chotta Nagpur and come down to the Highlands. So also *Jhūmar* songs and dances originating in the plateau region have come down to the Highlands of West Bengal.

In tune, rhythm and melody that remote early tradition is still followed. The tribes and schedule castes are one with Nature. By using simple metaphors they identify their lovers with the common and lovely things of Nature such as- *Jhingey phūl*, *Jard Bang*, (Water-lily) *Bīrī*-(pulses) *Piāl* fruit, *Mahuā* buds, *Sāl*-flowers etc.

In their songs and dances, in their joys and sorrows- in their expression of emotions one can feel the rhythm and melody of darting water-falls, the murmuring of the ripples of hill-fed streams and rivers. In the *Jhumar* they use only the first three or four *swaras* (notes) such as- *sa re, ga, ma* out of the seven *swaras*. They do not use *srutis*, *kodī* or *komal swaras*. We do not know how or when these songs originated nor can we foresee their end. Like an eternal stream they seem to flow to eternity.

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#### **FOLK-DEITY OF JAISALMER RAMADEVJI SHRINE**

Rajasthan is one those rare parts of the country where folk deities have a far greater following than the Brahmanical high gods. The five major folk gods of the state are *Tejāji*, *Pābuji*, *Mehāji*, *Gogāji*, and *Rāmdeoji*. And of these five, the last two, *Gogaji* and *Rāmdeo Bābā*, are worshipped by Muslims as well, making Rajasthani folk religion an example of Hindu-Muslim synthesis.

The *Rāmdeo Bābā* cult in particular is a fascinating amalgam of Hindu and Muslim lore. *Ramdeo Baba* is the deity of all the lower castes, both Hindus and

Muslims. While Hindus consider him as an *avatār* of Vishnu, Muslims believe that *Bābā Ramdeo* is the reincarnation of a Sufi, named *Samas Pīr* and refer to him as *Rāmsā pīr*. There is even a small section of Sikhs who worship the *Baba* as the reincarnation of the 10<sup>th</sup> guru. *Rāmdeo Bābā* is the therefore one of those rare deities venerated by members of three religions- Hindus, Muslims and Sikhs.

And this is no obscure cult, but one of the most popular religious traditions of Rajasthan. Shrines to *Rāmdeo Bābā* are found in hundreds of villages across the state. The main temple is, however, in *Ramdeora* village of *Jaisalmer* district, about 13km from *Pokhran*. Thousands crowd this tiny village during the annual fair held between *Bhadon sudi 2* and *Badon Sudi 11*. The famous Rajasthani dance known as *Terāh Tālī* is performed here during the festival.

*Rāmdeo Bābā* is believed to have been a *Tomar* Rajput who dedicated his life to fighting caste system and uplift of the poor. Today, he is perceived as an invincible hero who comes to the aid of the needy in times of drought and crisis, and is depicted as a rider on a white horse. His closest disciple was an untouchable girl named *Dali Bai* whose *samadhi* is opposite the structure housing *Rāmdeo Bābā's* memorial. This cult is, therefore, particularly popular with the lower castes and untouchables. In the village shrines dedicated to *Ramdeo Baba*, even the officiating priests are from the lower castes. At the main *Rāmdeora* shrine, however, the *Baba's Tomar* Rajput descendants are in control and serve as priests.

We were told by a Rajput: "He is an *avatār* of Lord *Rāma* and like Lord *Rāma* he had taken *banwaas* for 14 years. All this about him being a *Pīr* is spread by illiterate people who know nothing of Hinduism."

Such attempts by a handful of Hindu purists cannot, however, change the fact that the legend of *Baba Ramdeo*, depicts him as folk hero who was the *avatar* of a *pir*. The entry on *Ramdeora* village in the **Jaisalmer district gazetteer** notes: "There exists no written record about the origin of the village but there is a legend which says that *Rāmdeoji* took *samādhi* here in 1458... *Ramdeoji* is worshipped by Hindus and Muslims alike...He became renowned as a saint in *Marwar* and his fame spread far and wide. It is said that five *Pirs* from *Mecca* arrived to test his powers. They were offered food and milk by *Ramdeoji* who seeing that they were without utensils brought their pots from *Mecca* by his supernatural powers. Convinced of his powers the *pīrs* paid their homage to *Rāmdeoji*. Even since, he has been worshipped as *Ramsā Pīr* by the Muslims."

The more elaborate version of this legend was recounted for us by the eminent folklorist *Komal Kothari*. According to this version, a childless Hindu king went to a number of Hindu saints who were unable to grant him a son. These holy men, however, told the king about a great *pīr* in *Benaras* called *Samas Pīr* who could perform miracles. The Rajput king went to *Samas Pīr* and asked him for a son and added that he would be



even more blessed if the Pir himself could be reborn as his son. This is how *Samas Pīr* came to be reborn as *Rāmdeoījī* in a Tomar Rajput home. The five pīrs came to see whether *Rāmdeoījī* was really *Samas pīr* and after his display of miraculous powers they were convinced of this. They then bowed in reverence before *Rāmdeoījī*.

We later heard an even more elaborate and colourful version of this legend from a Muslim musician in the desert village of Kanhoi not far from the famous sand dunes of Jaisalmer. There **Murād Maganiar** regaled us with a long and winding tale about *Samas pīr* and *Bābā Rāmdeo*. Incidentally, the name *Ramsa Pīr*, as the Muslims call *Rāmdeoījī*, is derived from combining Rām with *samās*.

After all, if *Rāmdeo Bābā* is revered across the States it is because he stood against caste and religious divisions. This tradition is kept alive not by the high caste but by people from the lower levels of society who have nothing to gain by erecting barriers of caste and religion.

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