

# **THE ARE**

## **Mult Dimensions**

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# Foreword...

I am very glad to present another book entitled “**THEATRE: *Multi Dimensions***” of research papers related to Theatre, Dance, Drama and Music written by a number of people who have been devoted their lives for the Performing Arts: Theatre, Dance, Drama and Music. Some of the writers here are research Scholars, Dramatists, theatre Practitioners, Faculties, Heads and Guides of Theatre, Dance, Drama and Music. This wide-range of research articles presents multi dimensions of Theatre, Dance, Drama and Music. Hence this special research book would be a great use to people interested in the performing arts research.

Theatre, Dance, Drama and Music have been flourishing on the stage in and across the country. Lack of research material have been a major setback and researchers have always faced a problem when it came to documents and other written resources for research in the field of Performing Arts. This is as an opportunity for us and have been decided to compile a research articles book regularly. All academic friends and colleagues with whom I have been working and interacting form so many years to contribute research papers related to their work in the field of theatre, dance, drama, music and folk theatre arts etc. All of them have responded very positively and effectively.

This special book entitled “**THEATRE: *Multi Dimensions***” is providing an opportunity to research students, scholars and academicians to share their experience,

**THEATRE: *Multi Dimensions* 3**

interact views and multi dimensions through research writing. The research articles in this book have a wide range such as theatre, drama, folk drama, classical and folk dance, classical, semi-classical and folk music, regional theatre, traditional theatre and so on. This book is a collection of such scholarly and research work that have been done by eminent academicians, research students and performing arts practitioners. It is an anticipation that the book will be a small regular effort in bridging the gap between performing arts practice and research work.

I am very thankful to all my friends, colleagues, research students and the publisher who have contributed in many ways in bringing out this book. I consider this is a small work taken forward in the field of performing arts research and I am sure that we all collectively will cover the long journey that lies in future.

**Dr. Chandrashekhar Kanase**  
Chief Editor

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# Greek Theatre Masks: A Study

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## **Introduction:**

Greek Theatre is the oldest and very rich in its different styles and tradition. There are various aspects and elements which are specially known to be special characteristics of the richest Theatre tradition of Greek Theatre such as Chorus, Dithyramb, Costumes, Pit, Trap, Masks etc. In this research paper I have discussed the one of famous characteristics of Greek Theatre called 'Masks'. Masks were very famous and essential to use in Greek dramas or plays.

**Key Words:** Greek Theatre, Masks, Types of Masks, Melpo & Thalia.

## **Objectives:**

1. To know about Greek Theatre.
2. To explain the Masks Concept.
3. To find out the types of Masks.
4. To identify the role of masks in Greek Theatre.

While the exact origins of both drama and the use of masks in performance cannot be identified absolutely, it is generally understood that they derived from the worship of the god Dionysus. As a god associated with wine, his followers were naturally passionate and prone to dramatic action. Masks allowed actors to easily play several different parts, including gods, whose faces could never be represented by a human face. Masks also allowed actors to believably

portray female characters, because of course women were not allowed to perform on stage when the theater began.

The two masks are associated with ancient Greek drama with the smiling and frowning faces. They are the Comedy and Tragedy masks that were worn in ancient Greece during the golden age, around 500 – 300 BC, and are paired together to show the two extremes of the human psyche. here are no surviving masks that were actually worn from Ancient Greek Theater. This is due in part to the fact that they were made from perishable material such as “stiffened linen or wood” (MAE). We do have some remaining terracotta examples, which were not worn, but would have been dedicated to temples. In ancient Greece, there were 44 different types of masks for comedy plays alone! Masks were so familiar to audiences that they started to appear in other places. The famous faces of drama, denoting comedy and tragedy, have their origins in Greek drama masks, which were commonly worn by all actors in ancient times. Although it may seem counter-intuitive, the masks were used to convey emotion, and were considered more effective than a revealed face. Masks served several important purposes in Ancient Greek theater: their exaggerated expressions helped define the characters the actors were playing; they allowed actors to play more than one role (or gender); they helped audience members in the distant seats see and, by projecting sound somewhat like a small megaphone... Mask, Theatrical. a special covering (representing a human face or the head of an animal or a fantastic or mythological being) with perforations for the eyes and placed over an actor's face.

All Greek actors were men. They wore masks and played the female roles as well as the male roles. One

character could have several different masks. If the character was happy, the actor would wear a mask with a smiling face. The actors were seen as silhouettes, or integral bodies, rather than faces. The masks themselves were made of stiffened linen, thin clay, cork or wood, and covered the whole head and had hair. Attempts have been made in modern times to investigate the use of masks in Athenian tragedy through practice research. He has a wide grin, furrowed brow and bald head and wears a wreath with ivy leaves and clusters of berries. The masks worn in tragedies were different, with idealized features set in CA Greek theatre masks were designed so that the spectators could see the expressions of the actors more clearly, therefore building their understanding of the story. Greek masks had largemouth holes so that the actors could effectively project their voice through the mask. am, serious, or sometimes pained expressions. The tradition of theatre masks goes back to the ancient Greeks, who used masks both for practical needs and dramatic heft. Masks are used in commedia dell'arte, Japanese theatre and have a long history in African culture as well. They can be beautiful or grotesque, but they are always evocative. There are few questions in my mind and have the answers as follows:

1. Why did actors wear different types of masks in Greek theatre?

In Greek theatre the actors all wore exaggerated masks to communicate character. These were made of wood or leather and amplified the voice so that actors could be heard in the immense Greek amphitheatres.

2. Greek masks were when were Greek masks first used in Theatre?

These were the masks of the Old Comedic Period in Greece which lasted roughly a century. The New Comedic Period started around the late 4th century and lasted up until the 2nd Century BC.

typically made of materials such as stiffened linen, leather, wood, or cork.

3. What is the name of the comedy and tragedy masks?



In a historical sense, there are two names for each mask. The name Melpomene represents the tragedy mask or Muse of Tragedy and the name Thalia represents the comedy mask or Muse of Comedy. Melpo is the shorter name for Melpomene, meaning a celebration of dance and song.

4. What is the difference between Greek masks and the commedia dell'arte masks?



The Greek masks, as has been mentioned, are large and helmet-like. Prospero mentions that they are “detailed in physiognomic design and have specific psychological

references”. The masks of Commedia, on the other hand, are monochromatic and are made of leather, which makes them incredibly light.

5. Why did Greek actors wear masks and use grand gestures?

Ancient Greek actors had to gesture grandly so that the entire audience could see and hear the story. However, most Greek theatres were cleverly constructed to transmit even the smallest sound to any seat. The actors were so far away from the audience that without the aid of exaggerated costumes and masks.

6. What was used for hair on an ancient Greek Theatre mask?

The masks were most likely made out of light weight, organic materials like stiffened linen, leather, wood, or cork, with the wig consisting of human or animal hair. Due to the visual restrictions imposed by these masks, it was imperative that the actors hear in order to orient and balance themselves.

7. What are theater masks made of?

Theatrical Masks for Actor Training. Masks for actor training are frequently made out of rubber compounds. This material enables mask makers to create durable theatrical masks that can last many seasons of regular use.

8. What are Greek masks called?



The two masks are associated with ancient Greek drama with the smiling and frowning faces. They are the

Comedy and Tragedy masks that were worn in ancient Greece during the golden age, around 500 – 300 BC, and are paired together to show the two extremes of the human psyche.

9. What do Greek masks represent?



The famous faces of drama, denoting comedy and tragedy, have their origins in Greek drama masks, which were commonly worn by all actors in ancient times. Although it may seem counter-intuitive, the masks were used to convey emotion, and were considered more effective than a revealed face

10. What did ancient Greek masks look like?

The actors were seen as silhouettes, or integral bodies, rather than faces. The masks themselves were made of stiffened linen, thin clay, cork or wood, and covered the whole head and had hair. Attempts have been made in modern times to investigate the use of masks in Athenian tragedy through practice research.

11. Did Greek tragedy wear masks?



Actors wore masks so that the audience may see the facial expression clearly, allow them to tell the characters apart and make the theme of the story (comedy or tragedy) clearly obvious to the spectators. The masks in Greek theatre consisted of comedy and tragedy, and were always the main themes of the performances.

12. When were Greek masks first used in Theatre?

These were the masks of the Old Comedic Period in Greece which lasted roughly a century. The New Comedic Period started around the late 4th century and lasted up until the 2nd Century BC.

13. What did Greek theater masks look like?



**Theatre masks:** It has a wide grin, furrowed brow and bald head and wears a wreath with ivy leaves and clusters of berries. The masks worn in tragedies were different, with

idealized features set in calm, serious, or sometimes pained expressions.

14. Why are there no Greek mask left?

There are no surviving masks that were actually worn from Ancient Greek Theater. This is due in part to the fact that they were made from perishable material such as “stiffened linen or wood”.

**Conclusion:**

There were several practical reasons for using masks in Greek drama. Masks allowed actors to easily play several different parts, including gods, whose faces could never be represented by a human face. Masks also allowed actors to believably portray female characters, because of course women were not allowed to perform on stage when the theater began. In ancient Greece, plays were performed during the day, outdoors in large amphitheaters. The bulk of the audience could not see the actors very well, so a mask projected a character to the cheap seats. Furthermore, the masks were highly stylized and exaggerated, so that a villain or lover was easily comprehended, even by the least-educated audience members. Masks served several important purposes in Ancient Greek theatre: their exaggerated expressions helped define the characters the actors were playing; they allowed actors to play more than one role (or gender); they helped audience members in the distant seats see and, by projecting sound somewhat like a small megaphone.

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# Acharya Athreya -An Experimental Playwright

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## **Introduction:**

Theatre in these recent ages is focused in experiments, symbolic characters, expressionism etc. But there is a playwright in Telegu who not only wrote realistic plays but long back he wrote many experimental plays. The playwright whom we are discussing is Athreya. Athreya is very famous for middle class problem plays, but the other side he wrote many experimental plays which speaks deeper angle of some issues which has to be addressed. In this article I am going to analyse two experimental plays of Athreya. About Athreya: Athreya born on 7<sup>th</sup> May, 1921 in Nellore district. His birth name is kalimba Venkata Narasimhacharyulu, in student life he started writing plays. He is a great activist and participated in Quit India movement and jailed. Athreya married Padmavathi in 1940. Athreya is playwright, lyricist, screenwriter, poet. He also wrote for Telegu movies and his songs were highly appreciated by Telegu audience. His plays also deal with many issues which are unaddressed from many years. He wrote many plays and playlets, published plays are 10 plays and 15 playlets He is called as 'Manasu kavi' His famous plays are

1. Bhayam
2. Kapallu

3. Vishwa shanthi
4. Goutama Bhudha etc.

Some of his playlets are given below and these playlets are published with the name “Athreya sahithi”, and plays are also published separately with the same name. The editor for these books is kongaru jaggayya, by manaswini, public charitable trust, Madras.

- |                   |                      |
|-------------------|----------------------|
| 1. Ashwaghoshudu. | 8. Antyarpanam       |
| 2. Aatmarpanam.   | 9. Kapalavani deepam |
| 3. Yevarudonga?   | 10. Chaste em        |
| 4. Oka rupay.     | 11. Chavakoodadhu    |
| 5. Vote neeke.    | 12. Terichina kallu  |
| 6. Antaryudham.   | 13. Pragati          |
| 7. Kala kosam.    | 14. Maya             |
|                   | 15. Varaprasadam.    |

Athreya wrote more than 1400 film songs. He wrote Dialogue and songs for more than 400 films, He was a great writer with great creativity, his works on stage also received great appreciation. In this article I am going to focus on his experimental plays and mainly discuss about two playlets. The playlets are:

1. Maya
2. Antaryudham

The plays are focused on two different aspects and the theme is symbolic, characters are also symbolic characters. The plays are non- realistic and characters are some are realistic and some are symbolic characters.

1. Maya: the play has only 6 characters and 2 acts and a very short play on paper but when performed on stage it can be done for 45 minutes and 1 hour. The characters in the play are Vibandaka – is a sage and Rushyasruna father, dharitri – Earth, dasaratha – the

king, kala- Arts, Maya – The illusion in human beings  
Rushyasruna – sage and vibandaka ‘s son.  
Rushyasruna has a special power wherever he put  
his feet the rains come, the land will flourish with  
rains and crops, but vibandaka never allow  
Rushyasruna to keep his feet on earth and tune his  
son that earth is not sacred place to live for sages and  
should not live their and he never allowed  
Rushyasruna to keep his feet on earth. In this play  
dharitri means earth is also one character which is a  
symbolic character which feeling sad for her position  
without rains, crops and people dying without food,  
water and animals, birds are also dying. The earth is  
crying and vibandaka comes and ask why she is  
crying and earth request vibandaka to allow his son to  
step on the earth, but vibandaka rejects and leaves  
from them. Dasaratha who is king for that kingdom  
enters and asks earth what can be done to get  
Rushyasruna to step on to the earth.

Earth then calls kala (art) to attract Rushyasruna and  
get him out from vibandaka trap, but kala replies that she  
can't do this because she is not that powerful and she is  
helpless. Like this dharitri tries in many ways to get  
Rushyasruna but unable to find a way, then enters another  
symbolic character, Maya. Maya character is designed as  
illusion in human beings. The dharitri asks Maya help to  
bring Rushyasruna and Maya finally accepts brings  
Rushyasruna by telling him that earth is heaven and human  
beings are very good people, Rushyasruna finally steps on  
earth and the rain comes and the greenery comes back and  
people dance in joy.

The play ends here and vibandaka tries to stop Rushyasrunga in every step, but dharitri tells him that you have many skills but if those skills if not used for the welfare of human beings and the world then what is the use. This is the actual concept of the play Maya. Any human being having lot of skills, knowledge or power if they are not used for well-being of mankind then they are worthless. The play is stylized and each and every act is symbolically represented. The play gives a great message to the world that any talent, skills, knowledge should be selfless and selfish nature ends in disaster. Athreya gave a great message through this play. Through Maya character writer repressed that Maya is illusion and which is treated as negative, but Maya helped dharitri to get back the well-being of people, delved Rushyasrunga to use his power and skills for the well-being of mankind. This character is a representation that even a negative power can be utilised for the welfare of mankind then this power turns into positive energy. The play Maya have indepth meaning which makes each and every one to think. The Dialogues also convey a deeper meaning. Athreya play Maya makes each and everyone to take social responsibility and use their power, skills for the welfare of society.

The second play which I want to analyze is Antaryudham.

2. Antaryudham: In this play the characters are also symbolic characters. The title Antaryudham means a fight inside ourselves. The characters in Antaryudham are vivekam, avivekam, aavesham, antaratma, manishini, srisri, karmekudu, karshakudu, janam. The analysis of characters is required as the characters are non- realistic.

- vivekam – The wise or judicious attitude in humans
- Avivekam – The foolishness in humans

- Avesham – The haste, fury which leads to wrong decision
- Antaratma – The inner soul
- srisri – He is great Indian poet who wrote revolutionary poetry
- karmikudu – The representation of workers and labours in the factories and Companies
- Karshakudu – This character represents the farmers of the country
- Janam 1 & 2 – These characters represent the normal people of the country
- Manishi – This character is a politician

These are symbolic characters in this play. The play starts with the discussion between Avesham, avivekam and vivekam to let the politician do right things to the people. The vivekam and Antaratma characters tries to educate the politician what is right and what is wrong, but the Avivekam and Avesham never allow him to listen to them. The corruption, bad habits and not listening to the people problems are been feeded by Avesham and avivekam and because of that people starts revolt against him and because of people pressure the politician shoots himself. The politician actually wanted to become a very good politician and serve the people , but after becoming politician his power and luxurious change him to enjoy his life and he never thinks about people, country their problems and he invites foolishness (avivekam) & haste (Avesham) and the power makes him selfish , reckless and he never thinks wisely and listens to his inner soul (antaratma) and ends up ending himself as people unable to bear his recklessness on their

problems and revolt on him and in pressure unable to control people revolution he dies by shooting himself.

The play tells a story about politician but it not only belongs to single politician it explains how we human beings because of power, money and background thinks in a wise way and get habituated to bad habits and never listen to our inner soul. We have to be wise enough when our career develops and we start earning more money and we get power. When we earn these all that actually means we have to be more responsible and wiser towards other and do our best for well-being of others. The play teaches each and every person how a person ends in disaster when he never listens to his Ingersoll and never thinks and takes decision wisely. The life is not about enjoying and leading a luxurious life, it is all about how our life can serve our fellow human beings and how our money, power can be used in a proper way for others.

The play Antaryudham which means an inner war in our mind which always takes place about to bent towards good or towards bad. This fight takes place in every human being. The decision is always in our hands which has to be chosen.

These are the two plays which I analyzed. The reason for choosing these two plays is.

1. Concept: the concept is very unique and different from other plays of Athreya which addresses middle class and social issues, but these concepts are universal
2. Characters: The characters are different some are symbolic and other are expressionistic. So, these characters are more deeply represented by the writer.

3. Presentation: Athreya presented the theme in a very creative format which gives a unique impression on. Audience which helps audience to think on the issues presented.
4. Dialogue: The Dialogues are also very different and helps audience to understand a deeper meaning in simple Dialogue. The Dialogues are less and short but the meaning and depth is too high.
5. Style: The plays are in non- realistic style which are different from other plays of Athreya.

The above I mentioned the reasons for choosing these two plays to analyze. The plays are different, unique creative.

**Conclusion:**

Athreya is a very great writer and he received many awards. he is very famous for his social plays, but the other angle is that he not only wrote simple social plays like NGO, kappalu, but he also wrote different experimental plays like Maya, Antaryudham. These plays are to be performed as other plays are performed. The plays suits to any generation, because the concepts are always contemporary. This is the reason why I discussed these two plays concepts, characterization in detail.

**Reference books:**

1. Athreya sahithi (NATIKALU)
2. Acharya Athreya and contemporary Telegu theater- MN. Sharma
3. Nataka shilpam – MN. Sharma

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# Bayalata Folk Form In Kalyan Karnataka

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Bayalata is a beat to dance dance to beat. Singing and dances are prominent in this festival. The word game here is related to dancing. Not every game has to be related to dance. Games are multi-faceted. A game can be entertainment, physical exercise, social martial technique, ritual or imitation of various things. There are many branches to this game. If you just dance, you can't play. There are songs in the game, there are words, a word that describes the game experience. It can be dance related. A game that can be related to dance. If a game is an abhinaya, a song is a lyric, it can be seen that these lyrics are in the form of prose and verse. As such, this exhibition includes play, performance, literature and music.

Especially in this welfare karnataka dance is the most prominent aspect. Musical instruments that enliven the dance here are mridanga, tamate, tala, mukha veena, pungi or harmonium. Along with these, we can also see cassettes and rhythm pads being used as instruments to fuel the dance.

The game was exposed when it fell into the open. Or there must have been an indoor game that did not go outside.



Or because of the similarity with a civilized art form that arose at a historical moment, the game, which was originally in the plains, must have secured the plain adjective of Bayalata. Bayalata can only be said to be a ready-made and completed form in the street. It certainly has historical significance. A folk art is a traditional art committed to a purpose and goal. This objective and objective data is the object of that art. The language of Bayalata is not fully vernacular. Folklore is enough. The music is mostly not folk music. The adherence to the formula of literary production is close to liking. Adornment is also not a simple endowment of folk life, it is also possible in legendary grandeur dance. There is no doubt that most of the dance patterns in Bayalata are folk. But the beginning is conducive to indiscipline or lack of implementation.

When searching for the origin of Bayalatas, it can be seen that many scholars have found through their research that they first grew under the shelter of the temple and then came to the street and grew under the shelter of the common people and the elders of the town. Researchers deny that art is religious just because it grew up under the auspices of a temple. In earlier times any social activities started first in the temples. Every art that started like this was subject to a religious discipline and religious devotion was raised among the people. Even today it can be seen that many groups of Yakshagana have developed in the same way while maintaining their relationship with the religious base. Scholars say that Bayalata varieties of Mudalapaya lost their temple base due to two reasons. First is the influence of company dramas that swept north Karnataka. Secondly,

Bangalore became the main centre of dissemination of modern scientific and cultural sources.

Scholars say that due to the rejection of education and cultural life of the regional country, the Doddata methods lost their religious base and went in a different direction. Due to this, even the lower castes were able to participate in the Bayalata. Yakshagana is culturally a region. It is from this background that we can find that Mudalapaya Bayalata is struggling in the uncertainty of exhibition. In some quarters Mudalapaya Bayalata was formed as Yakshagana which was completely independent from the entry of many scholars and upper class people.

Bayalata's theatre is magnificent and hard-hitting. Because dancing is predominant here, it is inevitable to create a solid theatre scene. First of all, the wheels of the bullock cart were tied, the beams were attached, and the spokes were put on it. They used to put a tent in the back and close it. Behind this is a colour chowki for the actors to put on their costumes and get ready.

Costumes are attractive in the open air. The richness of Bayalata can be seen in the costume. By identifying the costumes, one can say that it is the same character, so much so that the colour and the costumes are specific. The kiritas of the characters are made of light wood and the ornaments are made of colored sheets and mirrors. "Bhujakirti" and "Edehara" are big cheers especially for the protagonists in Bayalata. Colored strings around the neck, bracelets, sword in hand, bow, arrow, mace are the equipment of the characters. The Rakshasa, Raudra, characters have mustaches made of "sheep's wool" and legs with gizzards. In this show, Kunita is

full of male characters with Raudratara and female characters with Lasya. But the charioteer only makes a light leap, a mere step.

The history of Bayalata does not go back more than 150 years and in the beginning it is seen that songs and dances were predominant in popular Vidda games. In the Yakshagana works 'Prabhudeva' and 'Krishnaharana' written by Durundeha Kavi of Bailahongala, there is a written dialogue in between and the dramatic form stands out. Among the Doddata works available now, 'Kumararama' is the oldest Doddata work. Doddata works published around 1900 in Bellary are found here and there. These works lead to the fact that doddatas were more popular in the late 19th century. After this publication, many poets composed Doddatas and further popularized them. Scholars express that identifying the name of the poet of A is a difficult task as the manuscripts have traveled from town to town.

In some places, this open space in Kalyan Karnataka is also known as Dodda. A magnificent stage will be built for this dodda. Even now, the stage is built like an atta and wooden planks are used, that's why this performance is called as Attadata. Rangamatapa is called Atta, Chappara, Handara. An atta is built in a wide area next to the temples. Construction of the pavilion starts two days before the game.

Which role makes the protagonist dance in this dance-dominant play? He asks. What role do you play? Don't ask that. Here it is important to dress up and dance rather than knowing the role and acting. A number of folk dances have had an indirect influence on Mudalapaya as it evolved from a

musical style to a theatre. So these dances are not derived from any classical dance source.

It is not correct to say that the difference in male-female jumps of Mudalapaya Bayalata is less. Their nature is definitely different. There are dances that match the violent swagger of the male characters. The dances of the Sthi character are like lasya. It is possible that the dances of the male character were formed by the step mela, puravantara kunita, and datti kunita. Here the importance is given to the calculation of steps. Three steps, five steps, six steps, etc. This dance is identified by the number of steps. By the time he can perform this rough dance in three or four ways, the actor is mature.

At present, to make a theater stage, instead of weaving the wheels of the cart like before, large beams are placed on top of each other or oil cans are placed and the blades are attached to them. The rear is covered by a tent. Front and left right sides are open. The tents are covered with clapboards. A tent is also pitched on the stilts. But it can be said that the structure of Ranga Mantapa has lost its earlier grandeur and is now simple.

There is a tradition in some parts of raising maddali balls to the rhythm of the dance. These are in the calculation of rupaka, adi and atta talas without jumping. They can be identified by subtle practice. These are rarely found in the mouths of recent writers, who are known as gatu.

### **1) Knots common to all characters**

1. Taitaka Dhinna Taitaka Dhinna Taitaka Dhinna  
Taitaka Dhinna Taitai Taitaka

Dhinna Taitai! Taitaka Dhinna Taitai! That's right!  
Tada Ginita Tadaginita!

2. DhitteöÊ Taita Kitita! Kita tat tat kitita  
Tai talangu tadgit tadgit tonta!
3. Grandfather! Dhigitattaya! Afraid!  
Dhigitattaya! Taithalanga! Tadagit Tonta!

## **2) For the dance of a dark character**

1. Te Tonga! Dhitonga! Kathaijanam! Dadhithaijanam  
Filed under the law! Grandpa filer! Filial grandfather
2. Kadakadatom jantajata migitaka  
Dhinna Kidataka Ta! Dhinna Kattaka Ta! Dinna  
Katakata!

## **3) For the dance of the female character.**

1. Kattaka Dhatai! Kidataka Dhataka Dhinam  
Tadhim gidtak! Tadhim Gidataka Tadhim Gidataka!  
Tatai DhitteöÊ! Is it a plate file?

Artistes seem to be losing interest in the current battle. Because there is a possibility of hanging out all night and going back to work the next day, it becomes very difficult. And because of the increased possibility of financial burden, artists are backing away from exposure. Even if there are jumps like earlier, the main reason for this is the current diet and lifestyle. In recent times, artists who break the limelight are extremely rare. First of all, at least one of the protagonists seemed capable of breaking one blade at a time. So Bayalata is known as Kunita Kunita is Bailata. Even though this exhibition of ours is happening in some villages recently, it is seen that it is rare to see dances as before. In some deity functions or Kumbotsavam or in village fairs, fairs and Urusu, these revelations are still going on. Even now the

actors have to work hard to learn those dances and their knots with great devotion. Along with this, you will also have to learn the rhyming Old Gannada mixed dialogue. So, if you want to learn this language, you need to devote more time to it. Nowadays, there are very few artists who come forward with interest in learning Bayalata while handling many different jobs. In such a situation, in some towns of North Karnataka and Kalyan Karnataka, this exhibition is not stopped two or three times a year. But it can be seen that the number of spectators is considerably less than before. A large number of spectators attend the opening. But after two or three o'clock in the middle of the night, the number of spectators decreases, and by early morning, around five or six o'clock in the morning, we can see only a handful of spectators. Thus I have gathered these things related to the subject of my article from various sources and by personally seeing and interviewing some of the open dances and related topics. Hulugayya Nayakar, I am a research student dealing with my research topic "A Cultural Study of the Bailats of Kalyan Karnataka" giving great importance to Kunitas, my research guide I have written this article under the guidance of Guru Dr. K. Ramakrishna

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# Parmulation Of Puppet Theatre In Karnataka

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Theatre practicenar Hospete.

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## **Introduction:**

Folk theater is an important form of Karnataka folk art expression. Since ancient times, this art has been associated with its folk theater such as Bayalata, Yakshagana, Mudalapaya, Talamaddale, Sunnata, Togalugombe play, Sutra puppet play, Sri Krishna Parijata, which are genres found in Karnataka folk theatre. The present day imitation of modern company dramas can be seen in the new drama tradition that arose in South Karnataka. Folk theater is the mother of polite theatre. Modern theater mostly leans towards folk theatre. This led to many folk dramas. Various folk performing arts all broadly fall under the purview of folk theatre. Many arts and crafts are used here. Our people have always kept theater alive for religious reasons and for livelihood...

## **Leather Doll Game Plot Material**

The plot plays an important role in the Puppet plays Ancient puppeteers say that it contains the entire story of "Ramayana" and "Mahabharata". It is like playing the entire Ramayana of Valmiki step by step for 12 days. Also its sub-plots were also played The Ramayana poem with 24,000 verses was composed by Valmiki Maharishi. The Ramayana

is estimated to have been composed between 500 BC and 100 BC. Kandas in Ramayana poetry. This form contains only Ramayana and Mahabharata. In the Ramayana we can find 7 Kandas, i.e., Ballakhanda, Ayodhya khanda, Aranya Khanda, Khiskinda Khanda, Sundara Khanda, Yudda Khanda. Uttar Khanda. etc...

The subplots in these were used for puppet Theatre. There is not only entertainment within the story material. There were also many moral lessons for human life. Subplots of the Mahabharata were selected and given much time for their inner essence. Leather puppet was the story material and stage play was similar to Bayalata or Dodata. As the artistes say, all the artistes behind the curtain were dancing with the doll as if they were dancing while playing with the doll. So there was a lot of excitement until playing and watching. The artists were making Ashu expansions and playing dolls without compromising the original story. With more experience in puppetry, there were opportunities to play a more valuable role, the main character's puppet, with larger puppets.

### **A New Twist To The Puppet Story Object:**

Bengal Veeranna, who came from an artistic family background, was very involved in his family's puppet play and started the "Ramanjaneya puppet fair" which gave a new twist and shape to puppetry. After gaining more limelight, the Karnataka government created programs for the public. As the government gave recognition, the artistes put more effort in creating public awareness about social issues.



## **Stage Music Of Leather Puppet**

Music has its own significance in the leather doll game. Music is a means of hypnotism for all, especially in the folk arena where its genre shines through. This talk can be compared to the game of leather doll. In the puppet game, the dolls need music, rhythmic singing to play the game. This applies to all the folk arts that have been passed down throughout our heritage.

The music in the Togalu Gombe game basically consists of 2/4 bayalata pattern. According to some prominent folk artists, the n... puppet game is used for puppetry, but the data for this argument is insignificant due to lack of study, in this puppet game, there are two main singers and others sing in the background. The art of playing a song requires dedication and devotion. Every game has an opening song. At the end of the game there is always a Mangal Gita. Also, the songs are composed according to the occasion, lyrically and rhythmically. It has been seen and heard from generation to generation. Each song is woven according to the mood of the situation.

Harmonium, tabla, mridanga, geje, tala and sometimes jagate are used in this leather puppet game. Also, a slight change can be seen in some instruments according to different towns. When this change is grasped and explored, some of the subtleties of the puppet game will be understood. That is, in the context of globalization, when people are leaning towards cinema due to the influence of modernization, some artists of these puppets are seen singing songs in movie dhatri instead of singing original folk dhatri.

## **Shadow Puppets**

The leather doll game can also be called the shadow and light game. Lighting is very important to puppetry as it is a process of puppetry on a white screen. Darkness and light are two important factors in the success of puppetry. In this puppet play, a white screen separates the audience and the puppeteer. There is a white curtain between these two and the puppet play is given. Thus, the white screen plays an important role as dark and light. The light is what allows this white screen to show the previous game forward. Thus lighting is very important for puppetry.

This lighting is crucial for the natural colour lines drawn on the doll to cross the screen and reach the viewer. Reach everyone's heart and give entertainment through such a light gamelt was getting light. In the past, behind a white screen two to three large pans, wide enough to hold 3 kg of oil, were placed behind the light. They used cotton wicks and wicks made of cotton sari by placing three moneys in parallel. The lights lit at the start of the game were lit until the end of the game. The lights were not going out for any reason. They were lighting the lamps taking care not to blow the lamp in the wind because of excessive wind. The villagers used to provide enough oil for the lamp. Thus, he would not be satisfied if he did not contribute something to the game. Thus, a huge success for the game was caught before the start. Gas light came in chronological order for. the game that was played with lamps. Even these gas lights became less useful when electricity came. Even now there is no lamp of any kind at present. No Gas Light Different types of lights

are available in different types. According to its convenience, the lights are being bought by the puppeteers.

There are so many artists in Karnataka and across the country who have achieved their own prestige in the folk world and disappeared from the eyes of the world. Entertainment media not only provides entertainment but also provides the common sense, humanity importance needed for the social life of the common man. It is at this one crossing that we can see the puppet play. Different types of puppetries provide the text of different cultural spheres of life, and these puppetries provide a kind of guide to the path of human life that has chosen the history of humanity. A doll's job isn't easy until it's played. At present, such folk arts are disappearing in Karnataka. Leather doll artists are also disappearing. Young people are not paying much attention to this art and Karnataka government is also not giving much recognition, so Karnataka government needs to pay attention to preserve and develop our original folk arts. It is a very remarkable thing that other organizations are waking up to the basic arts which are also on the verge of decline. It is the main responsibility of Karnataka government to identify the artists in some unseen towns of Karnataka and give them high priority to develop art. Government of Karnataka has the utmost responsibility to save the art and culture of our land.

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# “Theatre Arts - Speaking Skills”

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## **Introduction:**

Almost all civilizations of our world have been explored by researchers for elements of theatre. The nature of Theatre in Greek, roman, India, England, Japan etc. regions is diverse, Theatre has found its existence as a medium of entertainment for creating awareness in the society and making the mind happy as a way of warding off evil spirits as part of religious rituals. From the beginning till now speech is important in Theatre. and this speech is a great in Theatre. So, children's can develop their academic skills by engaging in Theatre and practicing dramatic arts to gain language skills. The points of gaining and improving speaking skills through drama can be understood as follows.

## **Speaking Skill -Theatre Arts:**

Usually, our family members such as school teachers, elders, friends, other relatives say "If someone speaks to you or you speak to them, speak well with respect, speak boldly, speak not wrongly, speak face to face, "Further, like Basavanna's voice, "If spoken, it should be like a pearl necklace", as Allama said, "Speech is Jyotirlinga", as Sarvajna said, "Speech is a ruby for the world" etc. this article discussing with above question and evolute how important speech in our life.

Knowing the importance of this word, speaking well is a skill. But who teaches and communicates this skill? What are the ways to learn good speaking? If you think about it, the obvious answer is school and home. Are such activities going on adequately in these school-houses? Are teachers, parents, and others really listening to the children? Need to think now.

What is speech? Searching for an answer to the question, after considering the opinions of many scholars and authors, speech is, "speech is the act of expressing the feelings and expressed opinions in the business of our mind in a meaningful way through sound signals successively." This word is an expression of our mind and a reflection of our personality. It is impossible to imagine the idea of a human society that is spoken. Speech is the basic tool for our language development and content knowledge. Speech can maintain social, cultural, political, educational health. As speaking is the foundation for the improvement of writing skills, varied word usage, clear pronunciation, tone control, pauses, grammatical adherence, etc. are very important in speaking. In the speaking skill we should important to practice birthing exercise, modulation etc. In the primitive time of play production to enhances our speaking skills

### **Language:**

Children do not learn these things from birth. At first, they try to imitate and pronounce the sounds they hear in their environment. Then, as the home is the first lesson, the mother first learns her mother tongue to some extent from the neighbour's before joining the school. After that, they join the school and continue the formal learning process. However, there are barriers in speech. There may be physical and physical problems and many other reasons as well as the high priority given to reading and writing in school may

result in slow progress in speaking skills. This problem of children can be solved in our arts. Drama has a special place in the improvement of this speaking skill. Reason is audio-visual including all art forms like music, dance, acting, painting, literature. Audi is an ingenious art that dances, and symbolically represents the mysteries of social life. Therefore, it is necessary to practice the art of drama along with the learning process of school education. If children are introduced to the art of drama from their childhood, they will be interested in the subject matter and will see progress in learning. This makes children look like creative people to teachers, teachers and neighbour's friends.

There are many changes and variations in the learning process of this drama art. Because drama is dynamic. Playwrights, artists, drama teachers (directors) practice Kalayya, Kriyaikya, locally famous drama theory and acting methods, know many drama genres, and learn and perform drama practically. Here the playwriting, acting, training, performance, are different from each other. Here adult plays are important. Therefore, children's dramas should be selected and taught according to the age of the children. It is necessary for the teachers to contact the coaches who are specially trained in the field of drama in their vicinity, get their advice and instructions, or bring them to the school to teach the art of drama to the children. Still, if not at home, the devotees practice and perform drama in their towns during festivals, etc. Take the children there, show them and inform them about the art of drama.

What teachers and practitioners should note in this process is that it is up to them to decide whether or not to make their children artists. But the learning of language skills in children and the change in children's behaviour important

in learning drama. Actors acting in the play are trained in Angika, Vachika, Aharya, Vachikabhinayam. Reading is important in it.

**Activities for speaking skills:**

How children can be taught this dramatic art along with their text is through dramatization. Before adopting this practice, the importance of breathing should be taught by observing, meditating, controlling, breathing techniques in physical activities in school. Asking children to imitate the sounds of animals, birds, vehicles, etc. in the environment that arouse their interest. Practice pronouncing the letters of the alphabet with their production position. The seven notes of music should be mentioned. Various dances should be practiced with songs as the beginning of Kolata in folk dance forms.

Encouraging children to describe, in detail, stories they know or have heard. Show pictures and talk. Telling stories by giving different objects. Helping to give speech form to gestures. Telling the news in the daily newspaper in different rasabhavs. Singing songs. Practicing mantra chanting, tongue twisters. Thus doing different kinds of speech practices and carrying out activities without any hindrance to their speech. Then play games that simulate the spoken conversation of family members. This can drive the development of dialogue.

Teachers treat the classroom as a theatre and allow children to express themselves. In addition to this, talk about the importance of age-appropriate conversations and have formal conversations with children. In later days, it helps the children to interact with the situations they have observed regularly. For example: Conversations while playing various games. Mother-child, father-child, elder-brother, boyfriend-girlfriend conversation at home, the talk of a tribal, snail,

jogati, beggar, etc. Tell the children about the specific situations seen in the society as the day goes by and carry out conversational activities. For example: speech while going to a shop and buying things, a fight between two people, noisy speech in fairs, speech of a parrot in important parts of a town, speech of a magician in a game, speech and speech of a snake-charmer, etc. these activities enhance their speaking skills.

If teachers adopt the dramatization method in the classroom, the classroom will be full of activity. This practice is a creative activity that complements drama and role plays. It is not directly in the form of a play, but contains the qualities of a play in the form of literary genres such as novel, poetry, story, biography, autobiography, travelogue, portrait, essays, specific dialogue, A creative activity that transforms into drama form with setting, character creation. Initially it can be used to develop writing skills. A text that has been gradually transformed into a dramatic form can also be presented by children in an acting form. Thus, it can be used effectively for speech and reading skills. This effectively improves the speaking skills of children. The teacher's give them practicing and training. For developing and effective in voice anatomy of the vocal track birthing tuner, voice production. Knowledge of the pitch, projection, modulation, tempo, technique of correct speech etc.

Taking romantic scenes from children's dramas, reading them practically, increasing speech power through voice exercises and teaching to express emotions. This can improve children's clear pronunciation of short, long, short and capital letters, proper intonation, rhythm through rhymes, voice control, appropriate stops, and intonations. Besides, you can learn the skill of reading and speaking with passion. Apart



from that, children get a chance for language expression, they are able to know that they need a costume suitable for the character, language suitable for the costume, and movement suitable for the language.

Since drama art is active, children have the opportunity to learn courage, fortitude, contextual speech, ingenuity, appropriate attitude, friendship and cooperation. And by playing short plays of different dialects or dialects, the language of different parts of the respective region is introduced, creativity and improvement can be seen in children's speech. A new dimension can be given to children's temperament, taste, interest, imagination.

In all these processes the guidance and encouragement of drama coaches and teachers is very important. They should make students aware of narrative order, naturalness of setting, distribution of characters, ease of expression, sentimental reading, formality. Dramatization unleashes the hidden creative potential in children. It helps them in maintaining self-awareness in speaking, reading and acting although speaking.

Overall, this drama art complements the child's development. Children's theatre is currently active with many branches, many children's troupes have successfully participated in drama camps, drama festivals and played an important role in the development of children. In these drama camps, the child fully engages himself, learns the arts, develops as a good citizen in school and society. So, if children learn drama as part of their learning, they can see improvement in their language skills.

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# Drama And Film Format - An Over View

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## **Introduction:**

Drama and film, media are entertainment media. Also, among the mass media, drama and film are important mediums. Although elements of the drama begin with the development of human civilization, documented in the Natyashastra written by Bharatamuni and in Greek theater in the Krma, 5th, and 6th centuries, the film, the continuation of the drama, begins about 127 years earlier on December 28, 1895.

**Drama:** And cinema is the amalgamation of all arts, the art of expression of insight and outlook on the dimensions of people's life at different levels. In both these mediums literature, painting, sculpture, architecture, music are artistic mediums.

If theater is expressed in the form of a play on the stage, cinema expresses it in the form of a play in front of the camera and is shown on silver screen and television. For film, which is a continuation of drama, drama itself can be said to be the mother root. Hence elements of drama and film format

### **Drama format:**

Renowned dramatist, Dietrich has said this about the nature of drama. Dieted says, "A story of noble conflicts told to an audience on a fixed stage through rabri and partial expression in dramatic dialogue form".

From this above point we know about the form of drama. Dietz's analysis of the nature of the play is identified in 5 parts. 1. Drama is a story of humanitarian conflicts 2. Usually in dialogue form 3. Physical and emotional.

Spoken through expression. Spoken on a fixed platform: 5, Spoken for an audience.

The nature of the play is known from the statement of the dye. When this is analyzed, careers are the story of careers. Conflict: Learn about development. He also explained in detail about the nature of the drama keeping in mind the mood of the audience.

A closer look at the drama form can identify the main elements. What are the important parts of drama form are the plot, story, characters, dialogue, song, conflict, life style, in this way the drama form can be identified? Knowing each and every part of drama form in detail will give more insight into drama form. With a history of thousands of years, theater has a wide variety of drama material. Mythological Material: God/Goddess and Devotee, God and Demon, God and King, Historical Material: Conflict between King and King, King and Subjects, Prince and Princess, Social Material: Person and Person, Human Relationship, Event, Imagination, Dream, Contemporary material etc. are drama form.

In drama form, after the material, the main organ is the story. Because the object cannot be placed directly in front of the audience, also the audience does not get a proper understanding of the object, so the object has to be conveyed to the audience in the form of a story. A technique is to frame the story to suit the material, when the story is within the frame of the story.

It is not enough for a play to have a good story and material; characters are very important for it. By the combination of characters, the audience will understand the basic story of the play when they watch it. When the characters act according to the story, it makes the audience happy.

Dialogue is another part of drama format. The audience can understand as the characters speak their character's words. While speaking the dialogue, if the dialogue is adopted in the space between the words according to the movement and direction, emphasis, fluctuation, emotion, response, and response, the audience will get rasadautana.

Dialogue is another part of drama format. The audience can understand as the characters speak their character's words. While delivering a dialogue, if the dialogue is delivered with emphasis, ups and downs, emotion, reaction, and relaxation in the space between the words according to the movement, the audience will get the response.

Another part of drama form is song, a visual aural poetry of drama is visual poetry, song, as well as aural poetry yes, rhythmic, rhythmic song includes melody and music. Seeing all these elements in the play gives the audience a very emotional experience.

Conflict is the main element of drama. The plot, characters, dialogues, songs of the play inevitably revolve around the character 'conflict'. A conflict is a fight-fight which consists of the inner feelings of each character in the story, argument-counter-argument, wit, emotion, compromise etc. This gives the audience a basic understanding of the story of the play.

One of the most important parts of drama is the vision of life. Everyone in Taka, dramatists, actors, artists, directors, other technicians also express their views on life.

Any type of 'actor' who creates a living poetry that expresses a conflict-seeded material in the form of a story, using dialogues through characters, as a song, brings his vision of life to life. It is a matter of fact,

**Film format:**

Among the art forms, cinema is also an art. Film is artistic as well as technical. Film production, technology etc. keep changing, whatever changes in the film, the film form is rooted.

Contains elements of drama in film format. Drama, material, story, characters, dialogue, song, conflict and vignette in drama format are also found in film format, but some words are used differently. So, need to know the words used in mobile format.

A film format consists of genre, idea, theme, outline story, story, characters, cinematography, dialogue, elements, elements. Dance, adventure, and message conflict

In movie format first you need to know about genre, movie genres include love, romance, adventure, horror,

drama, non, western, science fiction, fantasy, comedy, action, non stein song etc. Any one of these should be taken.

Coming later in film format After choosing to come in fantasy genre one must have a thorough idea about that genre. That is, the type of love includes ideas about inter-age love, inter-caste love, inter-religion love, rich ~ poor family love etc.

Theme is another element of film format. Talking about the theme for example, any person can reach his goal if he wants to achieve. In this way the theme should be made according to the idea of the theme.

A deep line story is a brief outline of a story, about what's right There must be knowledge. An outline story tells the main points of the story. Then he will know how to prepare the story. Other elements that come in the film format such as story, characters, dialogue, song, dance, action, conflict and messages have elements of the drama format.

Cinema, which is a continuation of the drama, has mostly elements of the drama format will have.

### **Conclusion:**

Drama and film are similar in most aspects. The main objective of both these fields is to provide life education along with entertainment. So it can be said that theater is the basis of cinema.

One life on the theater stage, another life off the stage, just like in film, one life in front of the camera, another life outside the camera. One must realize the fact that both mediums are ultimately related to life, that theater and cinema find their life's purpose and goals on stage and in

front of the camera. Because that is the basic form of drama and film.

Shakespeare says that the whole world is a stage, we are all actors, 'This world is a play, we are all characters' Purandaradas says, according to this definition, this world is a theater and a cinema, we are all characters, material, story, character, dialogue, song, conflict, all portraying a future healthy life. Sake is seen on stage and on the silver screen in the camera. As long as the Sun-Moon has been present in drama and cinema, the media of drama and film are inextricably linked.

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# Changing Role Of Libraries In Preservation And Promotion Of Performing Arts

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## **Introduction:**

Performing Arts plays a vital role in our ability to communicate a broad spectrum of ideas to all people. Developing an understanding and appreciation of visual and performing arts promotes artistic literacy. Each discipline of performing arts engage human brain, body and emotions in different ways to encourage their confidence and find joy in self-expression. Libraries should offer opportunities for the community to experience art by providing access to relevant information resources, supporting literary and education, promoting life-long learning serving the diverse needs of the community as a community gathering space.

## **Objectives of the study;**

1. To study various special libraries exists on performing arts
2. To study the existence of various information resources and services available on performing arts.
3. To create awareness to the performing arts community among the library resources and services

Libraries changing role in preserving and promoting performing arts as follows:

The libraries act as gate ways to the culture and knowledge by playing a fundamental role by ensuring an authentic record of knowledge created and accumulated by past generations to present age.

Libraries are learning centres that exists in our society from ancient times. It is a place where interaction between human and culture. Libraries play a vital role in nation by preserving its cultural heritage.

Meantime performing arts play a crucial role in passing the knowledge from one generation to another generation through music, drama and dance forms.

### **Preservation of Performing Arts**

The main purpose of the libraries established for the performing arts is to collect the materials in both print and electronic form. Libraries are place for knowledge. A library plays a special role in the modern society and the changing role of libraries from ancient period to modern age has drastic changes.

Now the libraries are called as information centres and the libraries adopted new technologies in including of collection of resources and proving it to the community through different services which are easily accessible to the users in specific time.

Many of the public libraries and special libraries of performing arts are aiming to preserve the cultural and performing arts collections for the future generations and to serve the needs of the present generations by collecting the information related culture and performing arts available in both Print and Non-Print form such as Clay Tablets, Rare Collections, Books, Journals and Reports, Micro Films,

Micro Fishes, CD's, DVD'd, Audio-Video Materials and Online/Cloud materials etc.

Few libraries are playing a tremendous role in preserving and promoting the performing arts such as,

1. Sangeet Natak Academi Library
2. National School of Drama Library
3. NCPA Music Library
4. KALA Academy Goa, Library
5. KR Sundaram Iyer Memorial Library
6. KalaNidhi, Indhira Gandhi National Centre for Arts

**Sangeet Natak Academy Library:**

It is a multilingual reference library which serves the drama and music community students, researchers and also performers by offering various sources of information through effective services. It's one of few special libraries in the country in the field of performing arts. The library is having 25770 collections of books. It contains an A-V Library by giving access to 9844 discs, 761 pre-recorded cassetts, 92 video cassetts of dance, drama and music, 1602 commercial audio cassetts and more. It also serves the community through photo library by collection of photographs of the events and festivals organised by Sangeet Natak Academy since 1954. The archive of black and white as well as colour photographs and slides of the photo library now stand at 5,78,033 and 40443 respectively. The library digitised 80205 various documents relating to performing arts and provide 542589 digitized newspaper clippings on music, dance and drama. The library preserves books related performing arts both print in online format and it given

access to in house readers and outside of the organisation through library membership.

### **National School of Drama Library:**

The library is a most specialised library in the field of drama and theatre in India. It's having collection of 30872 Books, 6035 Periodical journals and scripts 1064, Gramophones records, 616 Slides, 889 Photographs, and 200 Journal related to theatre and allied performing arts. It subscribed for Bloomsbury Perpetual Access Drama online to serve the community. It also collects and preserves press clipping, newspaper clipping, and recordings of dramas performed by National School of Drama students. National School of Drama Library collected the materials mainly related to drama and theatre such as plays, playwrights, Directions, Acting, Movement and Mime, Speech and Voice training, Theatre Architecture, Designing of Stage Costume, Music, Drama, Lighting of the stage, Ballet and Opera Film, TV, Radio, Photography, Fine arts etc in various languages such as Hindi, English, Sanskrit, regional languages of India.

National School of Drama Library has A-V Library which contains 3000 videos and 700 CD's. The library has documented the plays produces by al the NSD Festivals since 1999 i.e Bharath Rang Mahotsav, Jashn-e-Bachpan and Bal Sangam etc.

### **NCPA MUSIC LIBRARY:**

The library aimed to preserve and promoting India's rich and vibrant artistic heritage in the field of music, dance, theatre, film, literature and photography as well as presenting

new and innovative work by Indian and international artists from a diverse range of genres including drama, contemporary dance, orchestral concerts, opera, jazz and chamber music.

The main objective of NCPA Music Library is to maintain the continuity of the great masters of Indian classical and folk music, dance, and drama and to record and preserve the finest performances in these arts which were handed down through oral tradition over generations.

NCPA Music Library has a special rich collection that includes 78 rpm records including the music of master musicians such as Bal Gandharva, Zhohra Bai, Janaki Bai, Malka Jan, Pyar Jan, Gauhar Jan, Sundaa Bai, Lakshi Bai, Rasoolan Bai, Pyara Saheb, Rashonara Begum and Angurbala their works are transferred into cassetts for the convience of listeners. It also preserves the collections of **Natya Sangeet, Lavni, Bhav Geet Bhajane, Abhang and Comic songs, also available on cassetts.**

It also collected recorded speeches of famous figures such as Abraham Lincoln, Winston Churchill, Jawarlal Nehru.

It acquires non-Indian music recordings rays from to tribal to avant-grade including the Mew World Anthologies of American Music, Music Canada, A UNESCO Collection of ethic music, African Music, modal music & improvisation and music from the orient.

**KALA Academy Goa, Library** is established in the year of 1966 to serve and support the performing arts community. The library has rich collections in different

language which includes folk's arts, theatre, architect, music, drama, dance, theatre, biographies, fine arts etc.

It has different types of magazines official gazettes, non-print materials and anti-crafts. It has 15973 purchased books, 3217 Donated collections, 1429 scripts on Marathi drama, One Act Play, Konkani Drama, Theatre Competition, English mono act plays, 2116 Cassettes, 1563 CD's, 3653 Spots, 1500 rpm CD's, 40516+ Photographs, 531 Art crafts etc.

KALA Academy library has erected a fumigation chamber and got rid of the old and infected books and made them clean by using an electrical process of preservation with the help of the chemical "Thymol Crystal & Naphthalene balls"

**K R Sundaram Iyer Memorial Library** is having collection of 6000 books including research journals, reading materials, manuscripts and also music academy journal, annual conference and concerts souvenir in various languages such as Kannada Telugu, Tamil, Sanskrit and other regional languages of India in the field of theatre and drama. The resources available in the library are accessible through OPAC for the readers of the organisation and also outside of the organisation. It also includes 300 rare collections, Newspaper clippings, photograph archives, special collections related to theatre and drama. The library serves the reader through various services mainly through reference service by delivering the required and accurate materials to the reader and helps in finding the right material for reference.

**KalaNidhi Reference Library, Indira Gandhi National Centre for the Arts:** is aimed to collecting materials on Indian art was meticulously and a special collection in reprographic form was built up on the history of Indian art. Kalanidhi had been in existence from 1989 and have all its branched all over India. Its collection of materials has grown not only in the matter of quantity it also in view of the quality. Its collection includes paintings, sculpture, architecture, illustrated manuscripts and performing arts in India.

Kalanidhi is only library in India which equipped with the proper infrastructure for archival storage, computerisation of data, duplication and scanning of slides. It also collects Indian art from the foreign museums and institutions to preserve the cultural heritage of India. Library, Centre for Cultural Resources and Training, Ministry of Culture, Government of India: is a playing a responsible and sensible role in preserving the cultural heritage, bridging the numerous festivals and ceremonies from past to present. Its collects the materials related to folk theatre, music and drama, playwrights, different dance forms and classical arts from all the regional languages of India. It also is having a material on craft and arts in the country in the form of audio recordings, slides, photographs, films and written texts. In addition to the above, many of the universities performing arts departmental libraries are aiming to preserve the collection in the field of theatre, drama, music and fine arts.

### **Promoting the Performing Arts:**

Now a day's libraries are acting like information centres, knowledge centres and not reserved for collection of

the materials. Libraries are contributing the society in various aspects likewise libraries are playing a challenging role in the field of performing arts.

Libraries took initiation to provide a platform to the performers of various artists through providing them an Auditorium to exhibit their arts. Libraries build Audio-Visual equipped centres for the performing arts community for film screening, performing their dramas, music concerts and dance forms. Libraries also organises various Exhibition which could be Book Exhibition, Theatre Festivals, Folk Festivals, Cultural Events in association with the institutions

### **Conclusion:**

The study has focussed on the growth of the special libraries in field on performing arts and the collection and services offered to the readers by adopting new various technologies to meet the user needs. Using of digitisation software for the digital preservation of the materials for long lasting, providing access through OPAC-WEB OPAC services. The study helps the students, research scholars and an academicians from the background performing arts to know the availability of resources and services are meant for them and gives an opportunity to utilize in a proper manner for their academic and research studies.

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# Mathematics Of Bharatanatyam: An Analysis

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## **Abstract:**

Dance is a core action of a human being when he/she is in complete happiness. Every human being has the quality of dancing in his/her own way while he or she is happy. A question arises- what does dance define? In this regard we can say dance is nothing but a special movement of the body which influences the people who watch interact and communicate with it. But this is a simple way of defining dance. As we go through the textual sources or the scriptures regarding dance, we get several technical terms and its various aspects. Generally, dance has been categorized into two types viz., classical dance and folk dance. In this discussion, we can say folk is the original, and classical comes next as human beings evolved. But whatever the arguments may be, we can say folk dance has history as its origin whereas classical dance has mythology as its origin. It is better not to lean on any argument as we can see many similarities between the two forms. As we go through the similarities of folk and classical forms of dance, at first, both are same in terms of communication, rhythmic aspects, expressions etc. This writes up mainly focuses on the

rhythmical aspects of classical dance form called Bharatanatyam. As said earlier, the core strength of a dance form, be it folk or classical is rhythm or Tala in technical terms. This is nothing but the mathematical aspect or part of the dance. So, if we come to Bharatanatyam and its execution part, this mathematical aspect definitely comes into focus. General mathematics is classified into many parts like Arithmetic, Algebra, Geometry, Probability etc. Bharatanatyam being an ancient classical dance form (as its history takes us back to 2<sup>nd</sup> to 5<sup>th</sup> century BC), it has very special features in its origin, execution and other technical aspects. This paper reveals the mathematical aspects of Bharatanatyam, mainly as an analysis being in focus.

**{Key Words: Bharatanatyam, Taala, Dance, Mathematics, Rhythm, Classification.}**

### **Introduction:**

Bharatanatyam is a very classical dance form of south India primarily from the states of Tamil Nadu and Karnataka. The main treatise describing the various aspects, characteristics and technicalities of Bharatanatyam is 'Natyashastra' of Bharatamuni. This is the first work we get on the subject of dance and has a scripture like status. Bharatamuni elaborates various technicalities of dance by giving it the name 'Natyashastra' which consists of dance, drama, music, literature, instruments and communication. India being a very ancient civilization having a unique culture, spirituality etc., scriptures have their own status through the generations. The whole strength of any dance form is nothing but its rhythmic aspect. The encyclopedia of all performing art forms is Bharatamuni's "Natyashastra". In this text he

explains rhythmical aspect as various micro and macro elements starting from ‘*kshana*’ to *yuga*. This vast yet deep concept refers to one ‘Anga’ or the part of rhythmic aspect.

“**Kaalo maargaha kriyaangaani graho jaati kaLaa layaha |  
Yathi prastaarakshceti taala praana dasha smritaha ||”**

In the above shloka or the verse, Bharata reveals the whole concept of rhythm by naming the various parts of the same. Here the first and foremost part of the rhythm or Taala is nothing but ‘Kaala’. He refers the very minute and the magnified aspect of Kaala very beautifully. He describes the whole Taala system in the 31<sup>st</sup> chapter with 502 verses. He has given a very elaborate version of many Taalas which helped all the performing artists in various fields. The above verse says, for a Taala to exist, there should be 10 parts called Kaala, Maarga, kriya, Anga, graham, Jaathi, KaLa, Laya, Yathi and Prastara. These all together create a Taala. Bharata gives various fractions of a rhythm as ‘Tisra’ (3 counts), ‘Chaturasra’ (4 counts) and so on. These are nothing but the fractions of a mathematical component. So, Bharatanatyam is closely related to mathematics and how it is included in it can be discussed further.

### **Mathematics:**

Mathematics is a literal word which is closely associated with our life. The whole world is set on a give and take principle. In nature also, we can see the calculation which is in the form of a sound, blinking of an eyelid, walking of a creature, flowing of water, even the movements of sun and the moon. The entire universe is situated in the point of a rhythm called time. That is nothing but the component of mathematics. Even the movements of the

planets around the sun align with mathematical aspects. So, in day-to-day life of human beings, mathematics is closely associated. Human beings dealing with each other commercially, also need mathematics. So, everyone has knowingly or unknowingly come across this aspect of mathematics in their day to day lives.

As we understand simple mathematics as a subject, we know the classifications since ages. Mathematics is categorized into arithmetic, algebra and geometry in general. The first one fundamentally deals with the addition, subtraction and division. The next one called algebra deals with the movements of planets, astronomy, distance between the objects and so on. And the third one is very much associated with the materials, shapes, length and breadth of an object and so on. These elements of simple mathematics will be seen in all the aspects of day-to-day life of a human being. To understand this- in general education mathematics has a prominent position in learning. But simple arithmetic like addition, subtraction and division can be understood by a layman too. This suggests that calculation or the mathematics is an inbuilt quality of a human being. Not only in India but all over the world mathematics can be seen in all types of subjects. Dance is also not exception to this. In fact, dance is a combination of several subjects like literature, music, theatre, science, spirituality, psychology and especially mathematics. India has a very glorious and ancient cultural background especially dealing with dance. Specifically classical dance has its own essence and history with reference to scriptures and manuscripts. In terms of history, depth, vastness, and contents, our Indian classical dances are

classified mainly into 8 forms, namely Bharatanatyam from Tamil Nadu and Karnataka, Kuchipudi from Andhra Pradesh, Mohiniattam and Kathakali from Kerala, Kathak from Uttar Pradesh, Odissi from Orissa, Manipuri from the state of Manipur and Satriya dance form from Assam. So being an academicians and practitioner of Bharatanatyam I have focused mainly on the interdisciplinary aspects of the dance with mathematics in this particular paper.

**Bharatanatyam:**

To understand the classical dance form like Bharatanatyam, one has to be an audience with great interest in the subject. As Bharata Muni says, for a dancer, a good hearted and interested audience is the basic aspect that is needed and he named it as ‘Sahrudaya Prekshaka’ technically. Classical dances are named as per their place, community, culture and time being by the scholars. In ancient days as mentioned by Bharata dance was being called as ‘Natyā’. This we get from the text *Natyashastra*. As human society evolved, dance became a ritual of worshipping God in temples and was called as *sadir nach* in North India and *Dasi Attam* in southern part of India. British ruled India for about 200 years and these art forms especially classical dance forms like Bharatanatyam declined after the anti-Nautch bill in the then Madras Presidency. Reformers like Tanjavur Quartet and Rukmini Devi Arundale give a proper structure to the *Dasi Attam* and named it as ‘Bharatanatyam. Thus, the ancient classical dance form, after transformation and with some necessary changes has been structured as Bharatanatyam. This is the new version of Bharatanatyam in which reformers structured a system of learning, teaching and

execution and called it a 'Margam'. In this system one who wanted to learn Bharatanatyam should take the initiation on a very auspicious day under a Guru with some austerities and ritual offerings to the deity of their interest and to the Guru from whom they are going to take 'Shishyatva' or discipleship. First and foremost, shishya should engage in practice to would their body with some of the exercises and then start the fundamental steps which are called 'Adavus'. After more than 2 years of practicing these, once Guru is satisfied with the development of shishya, he teaches the next complicated bandhas or items- thus the teachings go on for several years till Shishya or the disciple is said to have turned professional by his Guru. This Marga or the system included items like alaripu, jathiswaram, shabdham, Padavarnam, padam, javali, shloka and lastly tillana to be taught in depth and shishya has to learn it with all shraddha and then only he will become a well-versed performer. The ever first performance of such shishya was called 'Arangetrum' or the 'Rangapravesha'. This was performed in the presence of august audience having scholars like literateurs, musicians, natyacharyas, vadyagaaras and so on. For this we can quote the 'sabha lakshanam' and 'Sabha saptangas' verses given by Bharata himself in which he describes the characteristics of an audience present in the performance. This performance was a solo concert in which a dancer dances solo for about one and a half hours to the music ensemble. As time changes, we can see group performances of Bharatanatyam and some will be performing as dance-rupaka too in which many performers get together to give a thematic presentation based on stories from mythology, history or socio- moral messages.

This is the overall structure of Bharatanatyam which we are witnessing at this point of time. As discussed earlier, let us analyze the mathematical aspects found in the learning process and the execution level of the performance of Bharatanatyam.

### **Mathematics of Bharatanatyam:**

As mentioned earlier the process of learning of Bharatanatyam is a very complicated yet interesting part for an ardent aspirant. In ancient days and even now the technical term used for this is ‘Sadhana’ of a ‘Sadhaka’. These are terms referred to in the process of knowing the ultimate truth on the path of spirituality too. So being one of the paths in the process of spirituality, Bharatanatyam has the above said terms and it holds good in every point in time. In ‘Margam’ a disciple has to undergo training in the early stages of learning by practicing ‘Adavus’ in particular tala and the varieties of Tala as well. So here he/she experiences the fundamental rhythm and the technical terms like tisra, chaturasra etc. which indicates the numbers of arithmetic segments of Mathematics. So, we can say one who has the sense of rhythm only can opt for the subject like Bharatanatyam. In this process simple arithmetic like numbering in various speeds and the permutation- combinations of the same exists. By this practice of the rhythm or tala, the disciple learns the mathematics of dance with great ease. In the process of learning basic movements of Bharatanatyam, the disciple has to practice all exercises in the 3 speeds viz, slow pace, medium and fast pace which are called vilambitha, madhyama and drutha kaala respectively in the language of dance. In the same way he/she has to practice ‘Adavus’ in the



above said speeds systematically like 1-2-3-2-1 pattern. This indicates the ascending and descending order of the speeds which helps the aspirant to hold the rhythm on perfect pace. In the advance learning of ‘Adavus’, the Guru will give the permutation and combinations of the syllables or solkattu in a beat to practice with more focus and the concentration towards the mathematics of tala. It is said to be ‘Jaathi’ which acts like a mind teaser. To understand this, as in ‘Angas’ of a Tala the first part is called ‘Laghu’ which comprises the counting of fingers. In this for a single beat if we put 3 syllables it will become ‘Tisra Nadai’, which indicates the count of a finger with the syllable. Thus, the Tala system has 5 ‘Nadai’ or ‘Gati’ s and 5 jaathis namely

1. Tisra--- 3 counts/ beat ----- Takita
2. Chaturasra--- 4 counts/beat -----Takadimi
3. Khanda---- 5 counts/ beat----- Takatakita
4. Misra---- 7 count/ beat ----- Takita  
Takadimi
5. Sankeerna--- 9 count/ beat.----- Takadimi  
Takatakita

Karnataka music system was set by the great saint ‘Purandara Dasa’ in which Tala system is based on only 7 types and are called ‘Suladi Sapta talas’ which are namely

1. Dhruva Tala ----- 1011
2. Matya Tala ----- 101
3. Jhampa Tala -----1U0
4. Rupaka Tala ----- 01
5. Atta Tala -----1100
6. Triputa Tala-----100
7. Eka Tala -----1

Here, 1 refers to the ‘Laghu’ part and 0 refers to the ‘Dhrutha’ part which has 2 syllables or the akshara kalas, and lastly U refers to the ‘Anudhrutha’ which has only syllables. So these sapta talas with 5 jaathis multiplied with each other make 35 Talas and with 5 ‘Gatis’ they all together make 175 Talas. This is the system of Tala set by Sri Purandara dasa who made it simple to understand. This set of talas are nothing but simple arithmetic. Within these talas and permutation combinations we the musicians and dancers get all types of variations. By an illustration we can understand it better. The Triputa tala in chaturasra jaathi is called ‘Adi Tala’ in general and has the even syllables like 2, 4, 8, 16, 32 and so on. This refers to syllables per beat. So, in the language of dance if we take the solkattu ‘Ta-ka-di-mi-ta-ka-jha-nu’ and make them fit into the Adi tala then each beat gets 2 syllables and form one ‘Avarta’ of 16 syllables in total, and number of syllables or akshara kalas are directly proportional to the ‘Avartas’ of that particular Tala. This is called the multiplication of even numbers in mathematics. On this basis Bharatanatyam Guru has to compose a set of ‘korvais’ and the ‘jathis’ in ‘Nrta’ part of the dance. One has to compose the set of adavus in that particular tala according to this mathematics only. The script writing of the solkattus or the notations are also based on the ‘angas’ of tala and the akshara kaalas of that tala.

**Ex: Ta, tai, taiyum |**

**Ta, tham, kitataka ||**

In this simple solkattu of the item Alaripu set in ‘Rupaka’ Tala in which each avarta contains 6 syllables. According to the number of syllables, solkattu has to be

written using comma, full stop, underline or the end lines. In the entire Nritya part of Bharatanatyam- composing, reciting, executing, of solkattu, korvai and jathis are based on the tala, its avartas and the ending term called 'yathi' or Muktayas respectively. This is the basic arithmetic of Nritya as well as Abhinaya parts of Bharatanatyam.

Now if we look into the geometrical part of the mathematics and its incorporation in dance, the fundamental position or the posture itself has the shape of triangle in the footwork. Adavus are of all the various shapes of geometrical movements. The Dancer should maintain the starting position, place of hand gestures in movement, and legs as well. How accurate a dancer is in maintaining the positions and movements of body parts, indicates the standard of that particular dancer. So, in learning and in the executing stage, dancer has to maintain these shapes like linear, circular, angular in their movements in particular. A little deviation in the position or the movement will spoil the aesthetics of the dance performance. So, a Bharatanatyam aspirant has to undergo a very rigorous and hardcore training in these aspects. It does not only refer to the solo recital but also in group choreography in which it has much importance. Proper presentations or formations of the dancers to form any shapes like circle, diagonal, horizontal lines or the vertical and shapes like triangle, rectangle, pentagon or the criss-cross movements will be seen beautifully by an audience. Maintaining these shapes in the portraying of the particular steps or the items in various speeds is really a big task for the dancer. So, only years of intense practice makes oneself a very good dancer or an artist. This is called 'Sadhana' in the

language of dance and music as said earlier. So, from this discussion we can come to the conclusion that dance, in particularly Bharatanatyam is based and closely related to the aspects of Mathematics. A very well-versed Bharatanatyam exponent should maintain his/her practice consistently over the years to become an adept in the field. The expertise of a Performing artist or the academician can be judged by their numbers of years of practice in learning, performing and teaching and they will be recognized as “Sadhaka” by the scholars and the ‘Rasikas’ based on the perfection which they achieve in their on-stage movements and incorporation of basic principles of mathematical aspects inherent to the dance form.

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# Birth And Growth Of Rural Theater In Ramanagara Is A Cultural Base

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Grameen Rangabhumi is described as the rural theater of Vaitala for the entertainment and spiritual development of the common people. It is different from the theater in the royal courts of Vaitala for the entertainment of scholars and rich people. Or whatever the village drama "Rangabhumi" may be, it is the definite opinion of drama scholars that folk theater is the most ancient of the country's theater forms. It sheds light on the basic culture of a people and is the driving force that shapes the patterns of later genres such as professional theater and luxury theatre. When discussing the folk theater of any region, the local dance songs and the local language stand as the mainstays. That is, the "dance" that expresses the joy of life, the essence, diversity and splendor of other life-giving folk dances laid the foundation for this. Although all such dances are basically elements of religious rituals and worship of God, Janata Rang Bhoomi originated in the basic spirit of worship of God. Though the folk theater of Kannada country is not out of this word, the birth of village drama or rural theater can be seen in the practice of

common traditions of worshipping Gods and Devas due to food, sleep and fear. Rain, thunder, flood, famine, disease, death, etc. were believed to be caused by the hands of natural forces, and the ancient Kannadigas used to worship these forces to propitiate them.

Some of our arts are in use as devotional arts as an expression of piety. These are usually performed on occasions such as festival of God, procession, fair. Such art-rituals are, for example, tying of swag, betrothal. Pooja Kunita, Patada Kunita, Somana Kunita, Nandi Kunita, Viragase are all our round of worship arts. Here entertainment is mixed with devotion. The presiding deity of our town is Shri Karithimmarayaswamy. In this god's festival procession, it is mandatory to worship Dasappa by blowing the conch shell and banging the jagate. Sometimes marriage is also arranged by Dasaiya. Here the devotion of the people is manifested through the service of Dasaiya's maneuvu. Dasaiya also gets a lot of belly offerings in this guise. People of all castes accept the leftover prasada eaten by Dasappa as the prasada eaten by God. Thus sometimes Kandacharas are also part of our art-rituals. (This is not kandachara for people only, it is devotion) It is also mandatory to hold a torch for this god's procession, whether it comes during the day or at night. If it's night, there's no light, so you have to take a torch. Why is Panju needed in the parade even during the day? No one should question such a thing. This is God's work. When something that was once the necessities of life becomes fixed as a routine ritual, those practices acquire the status of a social institution. Then they must be followed. They are then obligations to outsiders who follow the arts.

In most of the towns around us, Bayalata is played once a year. For that, they call famous teachers and learn drama. While learning and playing drama, drama groups are formed in the respective towns in the name of the respective village deity. They are drama circles that are created and then disappear every time a drama is played. They are not plant organizations. The business here is to build a banner in which all communities can participate, whether secular or not, and use the piety of the people for it. Our piety is a unifying identity that encompasses people of all castes Suitable for performing arts. Again, this piety simultaneously embraces a wider community while keeping other communities out. Byalatas are very important entertainment arts in our round. In all the villages, we play open games not once in a year. All our round plays are mostly mythological plays. These are always doing the work of building the present life in the value framework of the mythological characters. Through these mythological characters and situations, our round society is being narrated again and again. Dramas are what we play and watch all night long. Petromaxes, kerosene torches are no more. They take place like a big festival in the town with a glittering scenery-electric lanterns. All the story-character situations of mythological dramas are well known to us. However, our people turn a blind eye to him. Every time there is curiosity that our boy will do this role, our boy will do that role. But now these are being neglected.

Our arts like Bhajan, Jatre, Puranic drama, Harikatha etc. use entertainment as a tool rather than as a product. Their purpose is not only to entertain. To stabilize godliness and devotion among the people and to establish the collective

moral consciousness and values of the society at all times. These work to shape people's behavior-thoughts. In the scene of Draupadi's desecration in the drama Kurukshetra, Bhima Arjuna is calm because of his devotion to his elder brother, even though his wife is humiliated. No matter how difficult it is, Nalatanga does not go to Tauri because she has to live with husband A. The incident where she throws all her children into the well is an incident that reminds us of the duty of kindness. The character of Jalandhara Maharaja's wife in the play Jalandhara Kathe is also a metaphor for the value of matrimony in us. The stories of the Pandavas are also performed in our villages as stories that remind us of morals and values and the conduct of brotherhood. But now folk arts are losing their grip on society. This responsibility has been taken up by modern folk arts like cinema, TV serials.

But the values of brotherhood, chastity, protection of husband's house, piety etc. advocated by these mythological dramas are not mandatory values today. A new value system is being implemented while the way of life-concept of the world is changing. So the old art forms that espouse irrelevant values are becoming irrelevant. Not only that, today our rural arts are not occurring naturally due to changing patterns of life, they are being displayed and nurtured. Our past should be preserved in all its facets, but the arts are waiting for patrons as a museum to protect the fabric of history. Losing their spontaneity, they are becoming sterile in both their presentation and content. That is, compared to the mechanized-digitalized products, they seem weak in both their content and form. This is also the reason



why our arts are being neglected. Globalization and its winds are not the only reason for the extinction of our arts. When life changes, shouldn't art also change?

Some of the arts of our round are practiced as expressions of drought-famine-poverty-hunger-pain, as relief measures. These also speak of their relationship with nature. Apart from worshiping nature, our villagers are gentlemen who can do nothing for natural calamities. There are several rain related rituals in our round. Rain Raya Puja, Frog Marriage, Donkey Parade, Tepputsava (Theppuchva), Hedige Jatra, Projecting the God on the lake, performing Ganga Gauri drama etc. Our people who consider rain as male and female perform both Ganga Puja and Rain Raya Puja. During the Rain Rayan Puja, the whole town carries Rain Raya in a procession and sings various Rain Rayan and Rain Sambadhi songs. They dance to the rhythm of the instruments. After anointing cold water to all the Rain Raya, they dissolve it.

It is not our tendency to grow so much as to sit and eat for years, nor to amass wealth so much as to dissolve genealogy. So naturally our rural people have to fast when it doesn't rain all year round. In such cases, if the monsoon does not come for a long time, we have a Hedige Jatra. Then every household in the town cooks according to their taste and energy in their own houses and fills the baskets and goes to Basavanna's temple outside the town. They go and worship Basavanna with instruments like Are, Tamate, Jagate, Valaga etc. After that, every household in the town serves the kitchen they have brought to someone else and keeps the kitchen of someone else's house and eats. While eating, they talk about their joys and hardships. They informally discuss about the

seeds that can be sown if it rains, about the condition of sowing seeds in Yarya's house, about the lack of seeds, about the method of farming, about the reasons for the lack of rain, about the increasing immorality among the people and so on. The hierarchies of the surrounding villagers are broken by such fairs of equal suffering, without them even realizing it.

An atmosphere of mutual hardship is created. Faith about communal values increases, there is a big conflict with non-rainy crops and people's wickedness. This ritual where people of different castes have a communal meal is a harmonious ritual. Similarly, when there is a drought, there is a ritual of raising *davas* near the people of the town and feeding everyone. Here too the sense of community is evident. Even when there is no rain and the whole yard of the lake is dry, the god is sent out to the top of the lake. Then rise up the lake and put a round of God on it, lower the God in the yard of the dry and cracked lake and offer puja, O God, your lake is not full; You don't even have a *teppotsava* because of it. They beg you to fill the lake soon. Some people blame God for not raining. If we have done something wrong, we have to admit our mistake and save it. Instruments, dancing, *chappara*, entertainment are all part of this celebration.

Just like celebrating the Rain Raya, there is also a Gange Gauri play performed in our nearby towns when it does not rain. Professional dramatists are called and given *davasa-dhya*, *cloth-bare*, *kalu-kadi*, *kasu-karemani* in the village and play this drama. Ganga Puja is performed as part of the play. We believe that doing this will bring rain. It has rained many times in the six or seven days of the play. The world of these beliefs and practices of the people is vast.

Whether or not there is a direct relationship between the coming of rain and praying to the Ganges through drama; But this also fills the artist's belly. By instilling a sense of water in people, entertainment is also available. At least for a while, people forget their hardships and wander in the world of hope. Through the play, the people who see the curse of Gouri without water due to the curse of Ganga will also get an awareness about the importance and moderation of water through entertainment. From this point of view, our folk arts are very useful for life. And are useful life organs. A didactic imposition for the well-being of society through self-participation practice-beliefs; This is how our society has developed the art of using entertainment arts for the collective good.

**A specialty of Ramanagara district, award winning folk theater artist.**

Brief Introduction of Ramnagar District: -Ramanagara is a district headquarters of Rnataka. Ramnagar is famous as the land of seven hills. Ramnagar is known as silk city in Asia. Ramnagar, which was earlier a part of Bangalore Rural District, became a separate district in 2007. Ramanagara is famous as silk city. Taluks in Ramanagara district are Channapatna, Ramanagara, Magadi, Kanakapura.

Ramanagara is surrounded by 7 majestic hills namely Shivaramgiri, Somagiri, Krishnagiri, Yathirajgiri, Revana Siddeshwar, Sidilakallu and Jal Siddeshwar. This town is also known as silk city as silk is grown here. World famous Mysore silk sarees are woven using Ramnagar silk. Much to the delight of nature lovers, the hills here are now home to the endangered yellow-necked bull and the long-billed

vulture. Here is the folk world and a small museum related to the folk art and culture of Rnataka can be seen here. Surrounded by hills, this area is a tailor-made destination for the ambiance lovers and it is also the mainstay of tourism in this area. Ramanagara is on the Bangalore-Mysore highway and is easily accessible by road from both these cities.

It is the district that has given three Chief Ministers to Karnataka. They are Kengal Hanumanthaiah who built the Vidhana Soudha, HD Deve Gowda who was the first Kannada Prime Minister and HD Kumaraswamy. The important places in Ramanagara district are Folk Lok, Kengal, Dodda Malur. Ramanagara has a mini Vidhana Soudha. It is mostly a hilly area. Ramnagar - This is the silk region of Hindi 'Shole' fame! Silk city Ramanagara is 47 kilometers away from Bangalore and is in the south-west direction. It is the district headquarters of Ramnagar district. Like other parts of the Karnataka state, it was under the rule of the Ganga, Chola, Hoysala and Mysore kings but the town suddenly rose to fame when the movie 'Sholay' was shot here in the 70s.

### **Folklore near Bangalore**

Janapada Lok or "Folk World" or "Folk Culture World" is a folk museum which has a special exhibition on the folk arts of Rnataka village. It is under the patronage of Karnataka Janpada Parishad. A wing at the Lok Mahal Museum displays over 5,000 folk artefacts. It is located in Ramanagara district of Karnataka state, on the Bangalore-Mysore highway, 53 kilometers (33 mi) south of Bangalore. Indian civil servant and folklorist H.L. Nagegowda created a museum to showcase the various folk arts and culture of Karnataka.

Similarly, the Karnataka Janapada Parishad (Folk Academy) was first established on 21 March 1979. Gowda and his friends have been collecting antiquities for these institutions for the next three decades. The present museum land on the Bangalore-Mysore highway was purchased on March 12, 1994. Folk Art Museum, Lok Mahal, Chitra Kutera, Doddane, Shilamala, Rgyamala etc. Folk Lok is divided into separate wings. The museum has over 5,000 folk artefacts.

The concept of setting up a museum showcasing the rich folk art and culture of Karnataka was the brain-child of HL Nagegowda, a career civil-servant and, after retirement, made folklore his life's goal. An organization known as the Karnataka Janapada Parishad (Folk Academy) was established on 21 March 1979 with the objective of promoting, preserving, propagating and documenting the folk traditions of Karnataka. Under the auspices of this organization, Janapada Lok was established. After retirement from government service, Gowda created financial resources through contributions from friends supplemented by his retirement benefits to create a foundation fund that purchased 15 acres (61,000 m) of land on the Mysore Highway in Bangalore. January 12, 1994 Janapada Lok, "Janapada Brahmanda", creates a village atmosphere with village greenery. The museum involved a cost of 10 million (US 160,000). The museum houses ancient manuscripts collected by Gowda and his friends over a period of three decades.

### **Collections:**

Janapada Lok is situated on a 15 acre (61,000 m<sup>2</sup>) 2 campus, which has been recreated from the "Karnataka countryside". It is rich in rural artefacts that evoke the

substance of "folklore, music, dance, festivals, sculpture and lifestyle".

The museum provides an opportunity to rural artisans, musicians and artisans to exhibit their art and provides a platform to sell these artefacts. Books, DVDs and CDs related to folk arts are sold at the Information Centre.

### **Campus**

The Folk Lok Campus has an ornate gate, decorative performances by folk artists, traditional tribal worship, Lok Math Mandir, Loka Mahal, Chitra Kutira, Folk Library, Shilamala, Ayagaramala, Puppet Theatre, Open Air Theater and Loka Sarovar or Lake.

### **Entry:**

A gateway to the folk world

The entrance gate to the museum offers an auspicious greeting to the visitors. It has brass trumpets on the two pillars of the gate along with "Harije" and Nandidwajas (Nandi Flags). The leafy front face of the gate depicts Shiva and Vishnu, the worshipers of worship. This gate leads to the Lok Mata Mandir, which is the information center of the museum. Here is a flock of pet swans curled up.

### **Folk Art Museum:**

The Folk-Art Museum is the main area of interest in the folk world, which exhibits a large number of artefacts of folk culture, various types of musical instruments, tools used in farming and agriculture. Shadow puppets in Prasana are 500 years old.

### **Musical instruments exhibited in tribal culture:**

A stone sculpture of Lord Vishnu in poses on display in the Shilavila Wing

The first museum in the complex is the Lok Math Mandir, where exhibits include a wide variety of rural household items and agricultural implements. Two buffaloes are danced near the entrance of this building, and used in marriage ceremonies. The daily use of the rural people on display is cooking utensils, collecting pickles, salt containers and vessels made of stone, wood and clay. Meditation used for harvesting and climbing trees to extract coconuts and seeds, brass and copper vessels used as tools and tackles, large earthenware pots used for storing grains, old handlooms are also displayed here. Part of the wedding decorations; It is still prevalent in many tribes, especially in relation to the culture of tribal women.

Located 55 km from Bangalore on the Bangalore-Mysore highway, Folk Loka is truly a must visit place for the family at least once. In today's modern era, when our culture-traditions are afraid of extinction, it is our duty to save and nurture it and inform our next generation about its glory. With such a vision, the Folklore or Janpada Lok, which has been maintained under the Karnataka Folk Parishad for many years, is an attractive and full of flavor of rural culture-traditions. It is common to go on weekend vacations to places of entertainment, pleasure, natural beauty. But if you want to see our rural culture very closely, if you want to give knowledge about it to our children today, then visit the folk world. You too can't help but feel happy, proud and relaxed.

**Theater Artist Award Winner:**

Ramanagara district has contributed a lot to Nadi. Now three artists who are from here have been honored by three

academies and the fame of the district has increased even more.

Ramanagara: Ramnagar district has contributed a lot to Nadi. Now three artists who are from here have been honored by three academies and the fame of the district has increased even more. Bairanahalli Sivaram from Magadi is eligible for Rnataka Natak Akademi Award 2016, Dr. Krishnapura Dodiya of Ramnagar taluk. M. Received the 2014 class award of Byregowda Rnataka Sahitya Akademi. Similarly, Channapatnam's Tattupada singer Chikkathayamma has won the 2015 Folk Academy Award.

Here is a brief introduction of three achievers who have made the district proud. Bairanahalli Sivaram: Bairanahalli Shivaram, who has been involved in the field of theater and folklore for the past 30 years, is the recipient of the Rnataka Natak Akademi award this time. Born in Magadi taluk, he received stage training at Ninasam. Conducted more than 30 drama training camps in different parts of the state. Presently serving as a stage director, he is actively involved in many folk programs including Lokotsava program which is held every year in the folk world. Retirement reserved for children's theatre: 'Having made my living in theater for the last thirty-five years, I have a great desire to save and nurture theater and folklore for the next generation,' says Shivaram. If students are interested in theater, it will survive for the next generation. In this regard, there is an aspiration to start a children's drama school in the district after retirement,' he told Prajavani. I have already given stage training to children in many summer camps held in the folk world. Also, I am giving theater training to the children of many schools and



colleges in the district without any reward. This is my goal in life. Because life is a drama school. In this, the character of always bringing happiness and peace should be incorporated,' he said. Dr. M. Byregowda: Born in Krishnapura Doddi of Ramnagar taluk, Dr. M. Byregowda's work 'Devanampriya Ashoka' has received the Rnataka Sahitya Akademi award this time.

He has created 41 works so far. He has written 24 works including 13 children's plays and 7 social plays. He has directed some plays. He is also a publisher and has published 534 books. In this 134 works have won many awards including the Central Sahitya Akademi Award. He has versatile talent as a lecturer, researcher, publisher, author and actor.

My father Muddappa was a master of drama. He inspired me to write and act. As a result, I wrote the play 'Pancha Pratapa' in class four and presented it in school. Childhood poverty and the environment around me inspired me to write," says Dr. M. Byregowda. People never reject hard writing. All those who have written a little are talking in a cinematic way. Writing aloud requires serious study. He said that if there is awareness of our heritage, awareness of mythology and present, experience of life, we can write the best works. **Chikkathayamma:** Chikkathayamma, a Tattupada singer from Appagere village of Channapatna taluk, has been awarded the 2015 Rnataka Folk Academy Award.

The passion of the songbird, who has been singing for the past 40 years, has not dried up even though she broke her leg at a young age. Although he lost those who used to sing

with him, his desire to sing has not decreased even though his body does not cooperate with him. This songbird has won the Karnataka Folk Academy Award this time for this songbird who has spent her life singing so far. Even though I am 70 years old, I am not getting massage. While working as a laborer, I would forget the hardships of life by reciting philosophy. Even though I have a broken leg, I still go and sing wherever I am called. Children at home say not to go outside. But the mind does not listen. If the newcomers come to learn with interest, I will teach them,' says Chittayamma.

In any society, unrepentant disrespect always strives for upward mobility. But the master's disrespect will crush it. Many of our rural arts are a manifestation of this process. Our recent Mari Jatre is a good example of how aristocratic pride has always used art and literature as a means of maintaining its dominance. Our Marijatra is a ritual form of the conflict between the movement towards dynamism of the indifferent Urva and the status quo labors of the master Uva. On the surface it looks like a celebration of coexistence-solidarity-community life, but deep down it becomes a performance of stabilization of oppression-lordship. The story of Sribalagauri is told every year in our Marijatre. The ritual is accompanied by light dancing at a regular pace, beating the chowdike and taunting Mari. Asadis are very good at singing stories.

Marikatha in brief is as follows. A Madiga boy named Kariya falls in love with a Brahmin girl Sribalagauri. He lies that he is a Brahmin and marries her. They will also have children. Meanwhile, one day Kariya's grandmother comes looking for her son. The son sees Avva and brings her home. But a Brahmin girl has come as a wife in the house so he asks

you to pretend to be a Brahmin too. One day, while having dinner, the daughter-in-law asks Kariya's grandfather how the meal was. She says that why did Tindru Konagaru's leg not break. Hearing this, Sribalagauri gets suspicious and inquires about his caste. It is known that he is Madiga. For that, she jumps into the fire and dies. Before that she curses and vows that you will be born as Kona in every birth and I will be born as Mari and take your sacrifice. She also curses the children to be born as sheep, goats and chickens and make every row a sacrifice for her. Every time the fair is held accordingly.

This whole Mari Jatre ritual is a ritual of continuous prohibition of intermarriage. A plan to prevent interbreeding is also a plan to maintain the status quo. Similarly, it is a ritual to remind the lower caste again and again what will happen to you if you marry a superior woman. This narrative serves to mobilize the lower castes to act to denigrate their meat and prohibit their upward movement. It motivates the lower caste to believe that they are wrong to move towards the upper caste. If we try to marry an upper caste woman, we believe that our mother will kill us; This is a ritual that makes us blaspheme our God and make him miserable. But sadly, when we were boys, we used to perceive this celebration only as an opportunity to have fun, join the community, and enjoy baditt. In that way, we were playing as carriers of proprietary values! But now this marijatre has lost its luster and is becoming irrelevant. Because the value it conveys is also irrelevant, the fair itself is being despised as an ED.

Before the winds of mechanization swept over us, most of our performance arts-activities occurred only as direct

rituals. Literature is no exception. The story of Neelgara, Kansale, Kondamama, Vrittigayana all happened live in front of the community every time. There the listener community and time-space also shaped the event. The reconciliation of the past and the present was constantly unraveling on such occasions. Earlier there was no distinction between live and recorded. Technologies such as recording, filming, converting printed voice into printed characters, converting the sound of one language into another are all recent technologies. Today there has been an expansion in which the arts can be viewed in contexts other than the context of their practice. Thus a distinction between live and printed has been made today. Due to this, the arts which were an integral part of life are separated from life and become mere pieces of entertainment showcase. A good example of this is the folk fair which has been going on for a couple of years in Bangalore.

If you look at it like that, all the arts like print art, painting, wall writing etc., when they happen, happen directly against the community, but then they remain as structures. Our student literature is different from these. It was first prepared as an art form in the ancients and later as a text for different communities. For example, Kumaravyasa's poetry was created as a text before it traveled in many art-fields like *talamaddale*, *yakshagana*, *bayalata*, *Ramayana*, *study*, *chanting*, *gamaka* etc. (There is also the argument that this happened before a community audience and was later written down.) Live narration and composed text were the main distinguishing features of our oral and schismatic literature earlier. But in today's machine civilization this distinction is

also being erased. Verbal-literal events are all turning into composed texts. The biggest change that is happening is that today even the study of literature is not a way of salvation but only textual criticism.

There is an opportunity for the community to participate secularly in art like Kolata, our round celebration of prosperity-glory. Earlier, there was a clear distinction between Oor Keri and now Our Keris are being imagined there. Access to modernity is the main reason why castes are imagined in the arts. In this Kolat of ours, apart from the stick wielders, the audience also gets involved in one way or the other and participates in the conversation. There are open opportunities for anyone to enter and exit this art. Mental and physical active participation, minimum physical fitness is mandatory here. But in today's machine-driven arts (TV or movies), the audience is becoming a passive spectator rather than an active participant. are turning into consumers. The eyes are becoming predominant here for the organs. But that is not the case with rural arts that occur directly. There the person has to participate as ED. Not only that, sometimes the entire community participates in the ritual. Running, walking, reacting. There is no presence gap between the artists and the audience. In such a place the whole community participates actively rather than passively. But machine-made arts are not like that, they are being sold as consumer goods.

Common people can engage in art only if it can be exhibited at an affordable cost. Otherwise, art, whatever it is, remains the property of the rich. Classical music, Bharatanatyam and classical instruments are labeled as not arts for common people. Instruments like tamate, samala,

dudi, chowdike are made by our people. They are also available at affordable prices. But to buy a tambourine or a mridanga requires a lot of money. Also, one has to pay more money to learn classical dance and music. So even in rural areas the arts of the rich and the arts of the poor; There are two categories namely affordable arts and expensive arts.

The songs sung by rural women in marriage, marriage ceremony, namkarana etc. are also arts that are part of the rituals. These examine the present in the context of mythological characters. They are always doing the work of building the modern life in the framework of mythological characters. No matter who the girl is in Samantha, the singers sing Madaladumbire to Sita Devi as Madaladumbire to Sri Ramachandraswami Sati. In our round, they perform rituals such as washing the children, doing Gudlu Shastra etc. It is a tradition to sing Osage songs when washing is done. Recently one of our friends' daughters passed away. Her daughter had to go to Shastra. He asked everyone present to sing a song that day. But everyone said I can't come, I can't come. At last one or two girls gave in to the insistence and sang a picture song with no hesitation. He didn't remember the song without remembering the film song. But the book came to his aid. If there was a book of folk songs, he would have sung it. The elders also wanted to sing something instead of ending the day without singing anything. Our commercial policy thus gives our people what they want to sell instead of what they want. The incident was a testimony to the fact that our commercial politics was also a major reason why our old rituals were being neglected and the cinema spirit was

settling in the form of rituals in the public eye through an entertainment package.

There is no doubt that the arts are taking a suicidal path for various reasons. But today very fast media is shaping and transforming the practices of our people using the tools of modern mechanization. Today none of the arts remain confined to the village. The magic of globalization has also provided an accelerated movement to the arts. Also electronic media have provided a ubiquitous quality to the arts. They have also stuck to unhealthy competition. One of the biggest effects of globalization is that entertainment is growing into a huge cultural industry. Local arts are under pressure to adapt to the media or die. This is why there is a great conflict between uniqueness and homogeneity in indigenous arts today. Indigenous arts have given up their locality (retaining locality only symbolically) and are becoming modern. So rural arts are moving towards homogeneity due to the pressure to conform to the demands of the global market. Ankanahalli Munivenkattappa of Ramanagara taluk and Kalayya of Nammur have started to hear the same sound of tamate. A popular movie song and the word of our hometown God sound the same. The art world is moving from a place of celebration and celebration to commercialization. By making entertainment the center of entertainment, the media are producing art as consumer goods. Small scale cottage industries naturally falter when industry enters the field with huge capital. If this is the case with handicrafts, tell me what should be the case with rural rituals!

As we move towards modernity, all the arts are moving away from the process of practicing through performances

and becoming performance arts after practice. All the arts which are learned through practice are being transformed into academic disciplines which can be learned through theory due to our modern education system. In the competition of media, cheap popularity, light jokes are affecting almost all the performing arts. In accordance with the hurried life of the city, the rural arts are shrinking according to the time limit of stage-ceremonies. In order to maintain their existence, they are de-contextualizing and re-contextualizing, losing their connection with their social contexts. But all these changes today are not yesterday. A century has passed since the beginning of this transition. This is a transition that started with colonization, urbanization and globalization processes. This process was given a boost when the English Revival project started with us. We should not see all these changes as negative. Constant change is the real social reality. Even though we have to preserve the old ones, it is timely to nurture the new children who are born in our generation, and to nurture the old children who are born again. No matter how much we try to hold back, the leaves of the tree shake with the new wind. As time goes by the trees sprout, wither, and sprout wither. New plants are born. This is the natural course of nature.

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# Symphony Of Expression: Decoding The Essence Of Performing Arts

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## **Introduction:**

In the kaleidoscope of human creativity, the performing arts stand as a vibrant and profound expression of our shared experiences. From the graceful pirouettes of ballet dancers to the impassioned monologues of actors, and the harmonious melodies created by musicians, the stage becomes a living canvas where emotions are woven into a symphony of expression. This article embarks on a journey to unravel the intricate layers of the performing arts, seeking to decode the essence that makes this form of artistic expression so compelling and universe, performing arts, at its core, is a celebration of diversity and a testament to the richness of human culture. We examine how different cultures infuse their unique flavours into performances, whether through traditional dances, indigenous music, or the fusion of global influences. The stage becomes a global village, where borders blur, and audiences are invited to appreciate the beauty found in the myriad expressions of the human experience.

## **Dance.**

Dance, as an integral component of performing arts, holds a unique and essential position in the realm of artistic

expression. It serves as a universal language that transcends barriers, communicating emotions, stories, and cultural nuances with a depth that words alone often fail to capture. Here, we explore the profound role and significance of dance in the broader spectrum of performing arts.

### **Universal Language of Expression:**

Dance, in its diverse forms, is a universal language that communicates emotions and narratives without the need for words. The movements of a dancer convey a range of feelings – joy, sorrow, love, and more – fostering a direct and immediate connection with the audience. This ability to express the ineffable contributes to the emotional resonance that defines the performing arts.

### **Physical Poetry:**

Dance is often referred to as physical poetry, where the human body becomes the medium through which stories are told and emotions are expressed. Every leap, twirl, and gesture become a word in this kinetic language, allowing choreographers and dancers to create a visual poetry that stimulates both the senses and the intellect. Through dance, performers can convey complex ideas and evoke powerful emotions, engaging the audience in a visceral experience.

### **Enhancing Narrative in Theatre:**

In the realm of theatre, dance plays a crucial role in enhancing narrative depth. Whether through choreographed scenes, symbolic movements, or expressive gestures, dance contributes to the overall storytelling, providing a multisensory experience that complements dialogue and sets the mood. It adds layers of meaning, allowing for a more immersive and captivating theatrical performance.

### **Cultural Expression and Identity:**

Dance is deeply rooted in cultural traditions and often serves as a powerful expression of identity. Traditional dances are a manifestation of a community's history, values, and social rituals. By incorporating dance into performing arts, artists celebrate diversity, share cultural stories, and bridge gaps between communities, fostering a greater understanding of the richness found in different traditions.

### **Collaborative Artistry:**

Dance frequently serves as a collaborative element within the performing arts, intertwining with music, theatre, and visual elements to create a cohesive and harmonious spectacle. This collaborative artistry enhances the overall impact of a performance, creating a synergy that elevates the emotional and aesthetic resonance for the audience.

### **Physical and Mental Well-being:**

Beyond its artistic significance, dance also contributes to the physical and mental well-being of performers. The rigorous training, discipline, and physical exertion involved in dance not only refine artistic skills but also cultivate resilience, discipline, and a heightened sense of self-awareness. The dancer's body becomes an instrument, requiring strength, flexibility, and precision, fostering a holistic approach to well-being.

### **Theatre:**

The theatre stands as an iconic and enduring form of performing arts, weaving together a tapestry of storytelling, visual spectacle, and human expression. Its role is

multifaceted, serving as a cultural mirror, a platform for social commentary, and a transformative space where the collective human experience unfolds. Let's delve into the significance of theatre in the broader landscape of performing arts.

### **Narrative Exploration:**

At the heart of theatre lies the power of narrative exploration. Through scripted plays, improvisation, and experimental performances, theatre provides a platform for storytellers to engage audiences in diverse narratives. Whether drawing from classical literature or contemporary issues, the stage becomes a canvas for the exploration of human experiences, fostering empathy, understanding, and reflection.

### **Live Interaction and Connection:**

Unlike other forms of media, theatre is a live, interactive art form. The immediacy of the performance, the palpable energy exchanged between actors and audience, creates a unique connection. The shared experience of witnessing a story unfold in real-time fosters a sense of community, making theatre a communal space where individuals come together to laugh, cry, and engage with the unfolding drama.

### **Cultural Preservation and Evolution:**

Theatre serves as a vessel for cultural preservation, showcasing traditions, myths, and historical events. Through performances of classical plays, traditional rituals, or contemporary pieces that reflect societal shifts, theatre becomes a dynamic repository of cultural heritage. Simultaneously, it evolves and adapts, reflecting the changing

dynamics of societies and providing a contemporary lens through which audiences can engage with the world.

### **Social Commentary and Reflection:**

Theatre has a unique ability to serve as a platform for social commentary. Playwrights and performers often use the stage to address pressing social issues, challenge societal norms, and provoke thought. By presenting characters and situations that mirror real-world complexities, theatre becomes a catalyst for dialogue and reflection, encouraging audiences to consider perspectives beyond their own.

### **Emotional Catharsis:**

Theatre offers a space for emotional catharsis, providing a safe yet intense environment for the exploration of complex emotions. The shared experience of witnessing characters' grapple with joy, sorrow, love, and tragedy allows audiences to connect with their own emotions and experiences. The cathartic release offered by theatre contributes to its enduring appeal as a transformative and therapeutic art form.

### **The Art of Performance:**

Theatre is a celebration of the art of performance, involving a synergy of acting, directing, set design, lighting, and sound. The meticulous coordination of these elements creates a sensory-rich experience that engages the audience on multiple levels. The physicality of the stage, the nuances of live acting, and the immersive use of space contribute to the magic of the theatrical experience.

### **Music**

Music, with its captivating melodies, harmonies, and rhythms, occupies a central and indispensable role in the

performing arts. As a universal language that transcends boundaries, music enhances and elevates various forms of artistic expression, creating a multisensory experience that resonates deeply with audiences. Let's explore the pivotal role and significance of music in the broader landscape of performing arts.

### **Emotional Resonance:**

One of the foremost roles of music in performing arts is its ability to evoke and amplify emotions. Whether in theatre, dance, or film, music serves as a powerful emotional catalyst, enhancing the mood and intensity of a performance. The interplay of musical elements—tempo, dynamics, and instrumentation—creates a sonic landscape that communicates nuances of joy, sorrow, excitement, and more, fostering a profound connection with the audience.

### **Narrative Enrichment**

In the realm of theatre and film, music plays a crucial role in narrative enrichment. Composers craft scores that complement and accentuate the unfolding story, creating a seamless integration of auditory and visual elements. Through leitmotifs, themes, and carefully chosen musical cues, the storytelling experience is heightened, immersing the audience in the world of the performance and enhancing the overall impact of the narrative.

### **Rhythmic Synchrony in Dance:**

For dance, music serves as the rhythmic heartbeat, guiding movements and providing a foundation for choreography. The synergy between music and dance creates a seamless fusion of auditory and visual elements, elevating the expressive power of both art forms. The dancer becomes

a living embodiment of the music, translating its rhythms and melodies into a kinetic language that captivates and enthrals.

**Cultural Identity and Diversity:**

Music is a potent vessel for cultural expression, reflecting the diversity of human experiences. In performing arts, music becomes a vehicle for celebrating cultural identity, with traditional instruments, melodies, and rhythms contributing to the richness of a performance. Whether through classical compositions, folk tunes, or contemporary genres, music serves as a bridge that connects audiences to different cultures and traditions.

**Collaborative Harmony:**

The collaborative nature of performing arts is exemplified in the harmonious interplay of music with other elements such as acting, dance, and visual design. Composers, musicians, and performers collaborate to create a cohesive artistic expression. This synergy enhances the overall impact of the performance, resulting in a seamless integration that resonates with audiences on a sensory and emotional level.

**Expressive Freedom:**

Music provides artists with a unique form of expressive freedom. Composers and musicians can convey complex emotions, abstract concepts, and intricate moods through their compositions. This expressive freedom allows for a diverse range of musical styles and genres to coexist within the performing arts, ensuring that each performance is a unique and creative expression of the artist's vision.

## **DRAMA:**

Drama, as a dynamic and expressive form within the performing arts, holds a pivotal role in engaging audiences and delving into the complexities of the human experience. It serves as a powerful vehicle for storytelling, emotional exploration, and societal reflection. Let's explore the multifaceted role and enduring importance of drama in the realm of performing arts.

### **Storytelling and Narrative Exploration:**

At its core, drama is a storytelling medium that allows artists to weave intricate narratives. Through scripted plays, improvisational theatre, or experimental performances, drama provides a platform for exploring a diverse range of stories, characters, and themes. The stage becomes a canvas where playwrights and performers can delve into the depth of human experiences, fostering empathy, understanding, and connection.

### **Character Development and Emotional Resonance:**

Drama enables the in-depth exploration of characters, providing a medium for actors to embody diverse roles and convey a spectrum of emotions. By delving into the psyche of characters, drama creates a profound emotional resonance, allowing audiences to connect with the joys, sorrows, struggles, and triumphs of the human condition. The power of drama lies in its ability to elicit visceral and empathetic responses from spectators.

### **Social Commentary and Reflection:**

Drama has long served as a mirror to society, offering a platform for social commentary and reflection. Playwrights often use the stage to address pressing social issues,



challenge societal norms, and provoke thought. By presenting characters and situations that mirror real-world complexities, drama becomes a catalyst for dialogue and introspection, encouraging audiences to critically examine their own beliefs and perspectives.

### **Live Interaction and Audience Engagement:**

Unlike other forms of storytelling, drama unfolds in real-time, creating a live and interactive experience for both performers and audiences. The immediacy of the performance establishes a unique connection, fostering a shared experience where emotions, laughter, and tension are palpable in the theatre space. This live interaction contributes to the magic of drama and distinguishes it as a unique and engaging form of art.

### **Catharsis and Therapeutic Expression:**

Drama provides a space for emotional catharsis, allowing both performers and audiences to engage with and release intense emotions. The act of witnessing characters confront challenges, resolve conflicts, or endure tragedies can be cathartic, offering a form of therapeutic expression. Drama becomes a transformative experience that resonates on an emotional and psychological level.

### **Cultural Representation and Identity:**

Drama plays a crucial role in representing and preserving cultural identity. Through plays and performances rooted in specific cultural contexts, drama becomes a celebration of diversity, showcasing traditions, rituals, and histories. It fosters a deeper understanding and appreciation of various cultural nuances, contributing to the rich tapestry of global performing arts.

## **FOLK MUSIC:**

Folk music, deeply rooted in cultural traditions and local communities, holds a significant role in the performing arts. As a timeless and authentic expression of a community's identity, folk music enriches the performing arts by contributing to cultural diversity, fostering a sense of heritage, and providing a vibrant and connective medium for artistic expression.

### **Cultural Identity and Heritage:**

Folk music serves as a living testament to cultural identity and heritage. Rooted in the traditions and history of a particular region or community, folk songs carry the collective memories, values, and stories of generations. When integrated into performing arts, folk music becomes a powerful tool for preserving and celebrating cultural heritage, offering audiences a glimpse into the rich tapestry of diverse communities.

### **Expressive Storytelling:**

Folk music often serves as a vehicle for storytelling, conveying narratives of everyday life, historical events, and societal changes. The lyrics and melodies encapsulate the essence of shared experiences, serving as a means of passing down stories from one generation to the next. When incorporated into performing arts, folk songs contribute to a narrative depth that resonates with authenticity and emotional resonance.

### **Community Engagement and Participation:**

Incorporating folk music into performing arts provides an opportunity for community engagement and participation. Whether through communal singing, dancing, or instrumental

performances, folk music creates a sense of shared experience and unity among performers and audience members. This participatory aspect adds a dynamic and inclusive dimension to the performing arts, fostering a sense of belonging and connection.

### **Preservation of Oral Traditions:**

Many folk songs are part of oral traditions, passed down through generations by word of mouth. By integrating folk music into the performing arts, there is a commitment to the preservation of these oral traditions. Performers become the custodians of cultural knowledge, ensuring that the unique sounds and stories encapsulated in folk music continue to resonate in contemporary settings.

### **Diverse Artistic Inspiration:**

Folk music provides a rich source of inspiration for artists in various disciplines within the performing arts. Whether it's influencing choreography in dance, setting the mood for theatrical performances, or inspiring musical compositions, folk music adds layers of depth and authenticity to artistic creations. The diverse musical styles and regional nuances found in folk traditions contribute to the vibrancy of the performing arts landscape.

### **Global Appreciation of Diversity:**

Folk music, with its regional variations and diverse styles, contributes to a global appreciation of cultural diversity. In the performing arts, the inclusion of folk music helps break down cultural barriers and fosters a greater understanding and respect for different traditions. It becomes a bridge that connects audiences to the rich heritage of communities around the world. Folk dance, rooted in cultural

traditions and reflective of community identity, holds a unique and vital role in the performing arts. As a dynamic and expressive form of cultural storytelling, folk dance contributes to the richness and diversity of artistic expressions, fostering a connection to heritage and providing a captivating and inclusive medium for artistic exploration.

### **Cultural Preservation and Identity:**

Folk dance is a living repository of cultural identity, reflecting the traditions, rituals, and social customs of specific communities. Integrating folk dance into performing arts becomes a powerful means of cultural preservation, allowing communities to share and celebrate their unique heritage. It becomes a visual and rhythmic language that carries the collective history and identity of a people.

### **Community Engagement and Celebration:**

Incorporating folk dance into performing arts encourages community engagement and celebration. Whether performed at local festivals, cultural events, or on larger stages, folk dance creates a sense of communal pride and participation. The shared experience of dance fosters a sense of belonging, reinforcing social bonds and strengthening the ties that connect individuals within a community.

### **Visual Storytelling and Symbolism:**

Folk dances often incorporate symbolic movements and gestures that convey specific meanings or tell stories. The visual storytelling aspect of folk dance enhances the narrative depth within the performing arts. Each movement, costume, and prop may carry cultural significance, allowing audiences to engage with the performance on a visual and symbolic level.

### **Diversity and Global Understanding:**

Folk dances vary widely across regions and cultures, contributing to the global tapestry of human expression. When integrated into the performing arts, folk dance becomes a tool for fostering global understanding and appreciation of cultural diversity. Audiences are exposed to different movement styles, costumes, and music, promoting cross-cultural dialogue and enriching the broader landscape of artistic exploration.

### **Physical Expression of Tradition:**

Folk dance is a physical expression of tradition, often passed down through generations. Dancers become the bearers of cultural knowledge, embodying the movements and expressions that define their community's identity. In the realm of performing arts, this physical expression adds a visceral and embodied dimension to the artistic experience.

### **Educational and Cultural Exchange:**

Folk dance serves as an educational tool, offering insights into the history, geography, and customs of a particular region. Through cultural exchange programs and performances, folk dance becomes a bridge that connects people from different backgrounds. It facilitates a deeper understanding of various cultural practices and encourages mutual respect and appreciation.

### **Artistic Fusion and Innovation:**

Incorporating folk dance into the performing arts allows for artistic fusion and innovation. Contemporary choreographers often draw inspiration from traditional folk dance, creating new and dynamic works that blend cultural roots with modern interpretations. This intersection of

tradition and innovation keeps folk dance relevant and ensures its continued evolution within the performing arts.

## **FOLK ARTS**

Folk arts, encompassing a wide array of traditional and community-based expressions, bring a unique vibrancy and authenticity to the world of performing arts. Whether it's folk music, dance, visual arts, or crafts, the integration of folk arts into performing arts serves as a celebration of cultural heritage, offering a dynamic and enriching experience for both performers and audiences.

### **Multifaceted Expressions of Folk Arts:**

Folk arts encompass a diverse range of creative expressions, including music, dance, storytelling, visual arts, and crafts. When incorporated into performing arts, this multifaceted approach provides a holistic representation of a community's cultural heritage. Performances become a living canvas where various folk arts interweave, creating a rich and immersive experience for the audience.

### **Living Traditions and Heritage Preservation:**

Folk arts are often deeply rooted in tradition, passed down from generation to generation. When showcased in the realm of performing arts, these living traditions play a crucial role in heritage preservation. The stage becomes a platform for communities to share, celebrate, and pass on their cultural practices, ensuring that the rich tapestry of folk arts continues to thrive and evolve.

### **Authentic Storytelling and Cultural Narratives:**

Folk arts are powerful tools for storytelling, carrying the narratives, myths, and histories of communities. In the performing arts, this authenticity enhances the storytelling

experience. Through music, dance, and visual elements, performers convey cultural narratives in a visceral and compelling manner, allowing audiences to connect with the essence of the stories being told.

### **Community Engagement and Participation:**

The inclusion of folk arts in performing arts fosters community engagement and participation. Members of the community, often the bearers of these traditional arts, actively contribute to the performance. This involvement not only strengthens community ties but also creates an inclusive and interactive experience for the audience, transforming the performance space into a communal celebration.

### **Cultural Exchange and Global Appreciation:**

Performing folk arts on a broader stage facilitates cultural exchange and global appreciation. Audiences from diverse backgrounds gain insights into the customs, aesthetics, and values of different communities. This exchange fosters mutual respect, understanding, and an appreciation for the universality of human creativity.

### **Preservation of Handcrafted Traditions:**

Folk arts often include various forms of crafts and visual arts, such as traditional textiles, pottery, and paintings. Integrating these handcrafted elements into performing arts showcases the artistry and skill involved in these traditions. The visual components enhance the overall aesthetic appeal of the performance and contribute to the preservation of artisanal techniques.

### **Fusion with Contemporary Art Forms:**

Contemporary artists often draw inspiration from folk arts, creating innovative and fusion works that bridge the gap

between tradition and modernity. This fusion adds a dynamic layer to performing arts, allowing for the evolution and reinterpretation of folk arts within the context of contemporary artistic expressions.

### **CLASSICAL DANCE AND MUSIC:**

Classical dance and music hold a distinguished and pivotal role in the realm of performing arts, contributing to the cultural heritage and aesthetic richness of societies across the globe. Their importance lies not only in their historical significance but also in their ability to convey profound emotions, tell intricate stories, and showcase the highest levels of artistic mastery. Let's delve into the distinctive role and enduring significance of classical dance and music in the performing arts. Preservation of Cultural Heritage:

Classical dance and music are often deeply rooted in cultural traditions, serving as repositories of historical narratives, mythology, and societal values. By preserving and perpetuating these art forms, performing arts become living testimonials of cultural heritage. The meticulous adherence to established techniques and compositions ensures the continuity of artistic traditions from one generation to the next.

### **Expressive Storytelling:**

Classical dance and music excel as mediums for expressive storytelling. Through intricate movements, gestures, and rhythms, classical performers convey narratives with depth and nuance. Whether depicting ancient epics, mythological tales, or emotions, these art forms offer a profound and captivating mode of storytelling that transcends



language barriers and resonates with audiences on an emotional and intellectual level.

### **Aesthetic Elegance and Discipline:**

Classical dance and music are characterized by a high degree of aesthetic elegance and disciplined execution. The emphasis on precise footwork, hand gestures, and facial expressions in dance, along with intricate melodic and rhythmic patterns in music, requires years of dedicated training. The pursuit of perfection in form and technique enhances the overall visual and auditory appeal of classical performances.

### **Artistic Mastery and Technique:**

Artists in classical dance and music attain a level of artistic mastery that goes beyond mere proficiency. The years of rigorous training and devotion to the art result in performances that showcase technical brilliance, creativity, and a deep understanding of the art form. The pursuit of excellence in classical arts sets a standard for artistic achievement within the broader landscape of performing arts.

### **Spiritual and Emotional Transcendence:**

Classical dance and music often have spiritual and meditative dimensions. The repetition of intricate movements and melodic patterns can induce a state of transcendence, creating a connection between performers, the audience, and a higher realm. This spiritual aspect adds a profound and transcendent quality to classical performances, elevating the experience beyond the mundane.

### **Cultural Diplomacy and Global Recognition:**

Classical dance and music serve as powerful cultural ambassadors, representing the artistic traditions of a

particular region or community on the global stage. Internationally acclaimed performances contribute to cultural diplomacy, fostering a greater understanding and appreciation for diverse artistic expressions. Classical arts become a source of pride and recognition for communities and nations worldwide.

### **Educational Value and Pedagogy:**

Classical dance and music serve as valuable educational tools, offering structured pedagogies that impart not only artistic skills but also discipline, focus, and a deep understanding of cultural contexts. The training in classical arts instills qualities of dedication, perseverance, and a commitment to excellence, shaping individuals into well-rounded and disciplined performers.

### **Conclusion:**

In the exploration of the symphony of expression within the realm of performing arts, we have traversed a rich landscape where diverse forms of artistic expression converge to create a harmonious tapestry of human creativity. Dance, drama, theatre, music, folk arts, and classical dance and music each contribute unique threads to this intricate fabric, collectively weaving a narrative that transcends time, culture, and boundaries.

In the rhythmic cadence of dance, we discovered the eloquence of the human body, a language that communicates emotions, stories, and cultural heritage with every graceful movement. From the traditional allure of folk dance to the disciplined elegance of classical forms, dance emerges as a universal language that celebrates the diversity of human expression. Drama, as the theatrical heartbeat, invites us to

delve into the depths of storytelling, offering a stage where narratives unfold, characters come to life, and societal reflections resonate. Theatre becomes a transformative space where emotions are laid bare, social commentary unfolds, and the audience is invited to engage in a shared experience of catharsis and contemplation.

Music, with its enchanting melodies and harmonies, acts as the sonic backdrop to the performing arts symphony. From the cultural richness embedded in folk music to the refined elegance of classical compositions, music serves as a universal language that amplifies emotions, enhances narratives, and creates a profound connection between performers and audiences. Folk arts, a celebration of cultural heritage, bring authenticity and diversity to the stage. Through visual arts, crafts, and various traditional expressions, folk arts contribute to the vibrant palette of performing arts, connecting communities and preserving the living traditions that shape our collective identity.

In this exploration, we have witnessed the transformative power of the performing arts, where artists, through their commitment to discipline and artistic mastery, become vessels for cultural preservation and ambassadors of shared humanity. The essence of performing arts lies in its ability to transcend the ordinary, inviting us into a world where stories are told through movement, emotions are amplified through music, and cultural legacies find expression on the stage. As we decode the symphony of expression within performing arts, we recognize that its true essence lies in the unity of these diverse forms, each contributing a unique voice to the collective narrative of

human experience. From the intricate movements of dance to the evocative storytelling of drama, from the transcendent notes of music to the authenticity of folk arts, the performing arts resonate as a testament to the boundless creativity that defines our shared existence. In this symphony, we find not only artistic brilliance but a reflection of our collective soul, an invitation to embrace the beauty, diversity, and enduring spirit of the performing arts.

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# Folk Theater and Education

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“I consider the theater the greatest of all art forms, the most immediate way for a man to share with another what it is to be a man.” - Oscar Wilde A fusion of music, dance, drama, stylized speech and spectacle, folk theater is an integrated art form with deep roots in local identity and local culture. An important indigenous means of interpersonal communication, this form of theater reflected the socio-political realities of its time. India has a long, rich and illustrious history of folk theatre. In ancient times, cultured dramas were performed at seasonal festivals or to celebrate special events. Between the 15th century and the 19th century, actors and dancers were given special positions in the courts of several Indian kings. For example, in the 18th century, Tamasha folk theater was patronized by the powerful Peshwas of the Maratha Empire. The Maharajas of Travancore and Mysore vied with each other to establish superior talent for their theater troupes. The Maharajas of Banaras were the producers and patrons of the Grand Ramalila, a multi-day play based on the Ramayana that drew audiences in the thousands.

## **The Idea of Theater:**

Anthropologists have said that the origin of human-like creatures on earth is probably one lakh years ago. We are seeing cave paintings of ancestors in many parts of the world with the intention of knowing its truth. Although they are

very recent pictures, they seem to show the modest activities of a bygone world. In the cave paintings we see a tribe going out for hunting. Manu?Àya not in the same line?Which?ÀDharana and holding a spear, they are seen dancing and moving forward. Another group of people are star-like beasts that walk on four legs and wear leather horns. That painting is not meant to be a magical kind of thing. Mankind's complete dependence on nature appears to be an attempt to conquer the mysteries of nature. He wanted to tell the story of what happened there through the film, and he also wanted to continue the activities like hunting every day. In the scene where the hunting is seen, a kind of theater is seen. A kind of expertise is seen in the minds of the painters when they see the way the hunters hold the weapons, the way they dance and walk. A class of experts must be produced to know how to work with the cave paintings as a model for performing arts.

The need for these experts in theater is high when the situation of life is expressed through drama. As the environment changes, human image or imagination finds different situations of life and presents it as art. From the pages of history, we can learn that dramas are a mass medium that has been performed in one way or the other since the time of primitive man. The original of these theater performances was to express the imitation of the animals and birds in their daily life and environment in front of their family members, this method of imitation changed from day to day and kept the insect elements in a systematic place and kept the elements of curiosity and entertainment among the viewers and the theater grew as a performance medium.

Then, away from the primitive man, in the civilized era, this performance method got the name folk, first it was introduced as folk sports, then folk music, folk dance, folk theater, folk rituals, folk culture and so on, with many changes, the fact that cultural practices merged into the performance. The purpose of this folk theater education is to understand the various aspects of sports, importance and how the elements of theater are contained in the cultural platform of the people and how they are useful in performances or rituals.

### **Folk traditions in folklore studies:**

In folklore studies, the study of folk traditions has not been intensive till now. The reason for this is not thinking seriously about folk traditions. Traditional practices are found in different caste groups. Rituals are one of the most important aspects of that tribe, formed on the solid foundation of the rites of the people and passed down from one generation to the next. This tradition may have been born within the jurisdiction of a regional state, when did it originate? Why was it born? The question of how it was born is not important to anyone, but the main purpose here is that tradition has been going on in the past and will continue going forward. In the middle of these, since it is going on as a part of the ritual culture for the community, as it is a part of the development, the effort to save it and use it is the work that should be done by our young generation, so it has been taken with this purpose.

### **Tradition:**

It pervades all spheres of human life and shapes their lives. Without the existence of tradition, a person or ideas

cannot be formed. In primitive society than in modern society, traditions are stronger in rural areas than in cities, among tribal people than in civilized groups. Beliefs and traditions are essential for the upliftment of the original man or society, so the benefit of this can be given to the masses. At the international level related to the management of folklore, no specific drama traditions have been formed for folklore. They have built it according to their own advantages. Our field work science also does not go in the same direction and has a deep relationship with the theoretical framework that we have formed. According to the special modern plan, we study folklore and systematize everything and give it a single form. . There are many ways of transformation by looking at the various stages of human development.

**Folk drama in tribal culture:**

As we practice the cultures of the original tribes to construct these folk dramas, we will notice that folk goes back to the antiquity. Rather, it is a living art that has emerged with the life of man, that's why these folk arts are a symbol of our culture and also an indicator of diversity. Since folk art originated and lived in the villages, the folk art is responsive to the opinion and spirit of the community. Discuss about conducting a wide study of folk literature in Karnataka, especially the performing arts. . All in all, folk art is an integral part of life and brings inspiration and cheer to the life of the villagers. Folk arts are losing their prominence in today's modern era. People's lives are made difficult, even a single meal is difficult, and this is why these entertainers perform their games, folk plays, in the absence of urban



theater in most Indian cities. Bharatendu Harishchandra, known as the father of Hindi theatre, was a 19th century playwright who combined folk traditions with the Western dramatic forms popular at the time. Rabindrabath Tagore's plays reflect the influence of Baul singers and folk theatre. Today, folk theater is considered an art form that keeps the basic elements of drama intact, but takes on the stories and flavors of the region. This factor makes folk theater a vibrant and important component of India's intangible cultural heritage. They need to be encouraged, saved and cultivated. It is our duty to recognize and respect these heritage & cultural values. With the view that such arts can be used in this field only if they strive in this regard, the purpose of adapting the stories to the stage and experimenting with it, more and more research measures have been undertaken in the field of folklore, but all the dimensions of the theater can be performed in the original form.

### **Folk prevalence**

Folklore has exerted its influence in a wide range of spheres of human life. Human dynamic and exploratory forces, which are not the backbone of the development of civilization and culture, are expressed and embodied through various media of the people. Prehistoric human communities invented certain techniques for hunting. Transport routes were built on the rivers. The pot also made wheels for vehicles. He tamed and tamed the dense wild and ferocious animals to his advantage. A story in the form of a story-telling song or song is called a ballad. The Italian word "balletta" is equivalent to the English word ballade. Short narrative lyrics set to song are identified in Western literature

as ballads." A "ballad" would be more appropriate as a ballad rather than a ballad. Today we have a growing tendency among folklorists to isolate all phases of life. As such trends convince us of the depth of cultural strata in a sufficient way, they create in us wonders, wonders and curiosities about the world. That is why the collection of folklore is also going on along with the study of folklore. No matter how much is collected, new elements keep appearing on top.

The folklore works which are being published in large numbers day by day are the testimony of this saying. Folklore also inspires the performance of socio-cultural responsibility. In this view, folk collection studies must be done inevitably and necessarily. It can be said that folk songs describe all the layers of human society like all other forms of folklore are used to know the daily facts of people's life. In the early days of Kannada folk collecting, there was a feeling that 'folk' simply meant 'songs'. That is why the collection of folk songs poetry has been abundant in us than all other forms of folklore, actively and adequately collect the songs heard in any one society - a group of people and explain the origin and development of music in the history of mankind, Indian musical heritage, its different streams, folk music, professional music, Domestic theater widely classified as amateur music; Total Theater Decline in Film Media's Onslaught Film media is declining in the face of new forms of entertainment being available in every corner and palm of the house through electronic media. Drastic changes are happening from time to time; It is the responsibility and urgency of the present to ensure that cultural footprints of the past are not completely erased in the midst of this change. A

look at the theater model in education shows how the possibilities and techniques of theater can be adapted.

**Conclusion:**

Art, culture, literature, folk life which is the life of the people or theater education should be adopted at the school and college levels. It is a form of mental health. Then there is a wide range of other benefits and helps in the development of imagination and artistic awareness. It enhances social awareness especially through role play, mental awareness and verbal fluency, self-knowledge, self-respect, self-discipline and self-confidence. It gives us an opportunity to learn how to cooperate with others and helps us develop orderly thinking and organizational skills. And it improves physical coordination and physical fitness. It is nothing but the therapeutic effects of theater arts. By removing the boredom of learning, it will lighten the mind of the children. In the educational system, there are many cases where students are subject to fear, anxiety, shyness, embarrassment. In such a situation, the atmosphere brings out the energy inherent in the students through excitement, and makes them think through the discriminating between misconceptions and making them think.

By helping children cope with their real-life problems. There is a theory of catharsis invented by Aristotle. Catharsis is the discovery of emotions or feelings. It also expresses various dimensions of life. All the movements, phrases, music, painting, architecture, various art forms embedded in the silence of life are combined into drama on stage. It's something we all deal with every day when dealing with difficult situations. That is why we call drama as a

combination of all performing arts. The traditional arts of a country are alive if they are in the hands of artists who depend on them. When you start learning by incorporating drama, music and dance, learning becomes an elixir of knowledge rather than an iron pill for the students.

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# Dancing Threads: Weaving Unity in Diversity through Indian Classical Dance Forms

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India, a land rich in cultural richness and diversity exemplifies the deep concept of unity in diversity. This harmony has been eloquently expressed through classical dances through the centuries. Incorporating various styles such as Bharatanatyam, Kathak, Odissi, Kuchipudi, Mohiniattam, Manipuri, Kathakali and Sattriya, Indian classical dance acts as a fabric to tie together the strands of India's cultural heritage at the centre of Indian classical dance is the celebration of individuality in a broader cultural mosaic. Each dance is a unique expression of the traditions, myths, and aesthetics of its region, but together it speaks to the essence of Indian spirituality, philosophy, and mythology. Through intricate movement, storytelling, and emotional cues these dances become vessels carrying a nation's shared heritage of unparalleled diversity. One of the most fascinating aspects of Indian classical dance is its ability to cross language and regional barriers. The dances may come from different parts of the country, each with unique historical and cultural nuances, but their commitment to artistic expression, spirituality and deep connection to ancient traditions share a common thread.

Moreover, Indian classical dance is a unifying force in its ability to engage and transform. Over the centuries, these dances have absorbed influences from different regions, empires, literary influence, and artistic developments. They are not static but have evolved reflecting the dynamism of Indian culture. This flexibility allows classical dance to capture a modern audience while maintaining its timelessness.

The diversity within unity is also evident in the dance repertoire, which often includes a spectrum of themes ranging from mythological narratives to contemporary social issues. Dancers draw inspiration from epics like the Ramayana and Mahabharata, folklore, and even modern poetry, addressing a wide array of human experiences. Through this, Indian classical dance becomes a medium for storytelling that transcends temporal and spatial boundaries, fostering a sense of shared humanity.

### **Indian Classical Art Forms**

Indian classical dance forms are a mesmerizing array of traditional dance styles that have evolved over centuries, each with its unique history, techniques, and cultural significance. Rooted in ancient traditions, these dance forms serve as a vibrant expression of India's rich cultural heritage. Here are some prominent Indian classical dance forms:

<b>Sr. No.</b>	<b>Indian Classical Art Form</b>	<b>Origin</b>	<b>Feature</b>	<b>Theme</b>
1.	<b>Bharatanatyam</b>	Tamil Nadu, Southern India.	Precise footwork, intricate hand gestures (mudras), expressive facial movements, and elaborate storytelling.	Often revolves around mythological stories, devotion, and spiritual themes.
2.	<b>Kathak</b>	Northern India, with influences from Mughal courts.	Emphasis on footwork (tatkaras), spins (chakkars), and storytelling through expressive facial expressions.	Blend of Hindu and Persian themes, historical narratives, and tales of love.
3.	<b>Odissi</b>	Odisha, Eastern India.	Fluid movements, graceful poses (bhargas), and elaborate costumes and jewellery.	Primarily based on mythological stories, particularly those related to Lord Krishna.
4.	<b>Kuchipudi</b>	Andhra Pradesh, Southern India.	A blend of dance and acting, intricate footwork,	Mythological stories, particularly from the Puranas, and

			and quicksilver movements.	devotional pieces.
5.	<b>Mohiniattam</b>	Kerala, Southern India.	Lyrical and graceful movements, swaying gestures, and elaborate costumes.	Devotional themes, love stories, and mythology, with a focus on feminine grace.
6.	<b>Kathakali</b>	Kerala, Southern India.	Elaborate makeup and costumes, distinct facial expressions, and stylized movements.	Primarily based on epics like the Ramayana and Mahabharata.
7.	<b>Manipuri</b>	Manipur, Northeastern India.	Circular movements, graceful hand gestures, and an emphasis on spiritual themes.	Devotion to Lord Krishna and Radha, and stories from Manipuri folklore.
8.	<b>Sattriya</b>	Assam, Northeastern India.	Expressive hand gestures, graceful movements, and simplicity in costume and makeup.	Based on stories from the Bhagavata Purana, performed in the traditional Sattras (monastic institutions).



Indian classical dance plays an important role in promoting cultural understanding and appreciation. As these dances gain global recognition, they become ambassadors of Indian culture, fostering relationships and breaking stereotypes. The striking gestures, facial expressions and costumes carry a cultural significance that reflects the depth and diversity of India's artistic heritage.

These dances are not just artistic expressions but are deeply embedded in the cultural, religious and social fabric of India. They are often a way to preserve cultural heritage and pass it on from one generation to the next. Today, Indian classical dance forms continue to attract audiences worldwide reflecting the timeless beauty and diversity of India's cultural traditions.

### **Purpose of Indian Classical Art Forms**

Affiliative Relationships to Indian Traditional Dance  
From the vigorous expression of Bharatanatyam to the rhythmic legs of the kathak, the kaleidoscope of Indian classical dances has a wonderful common purpose, tying them together and creating deep connections. of mythology, of folklore, and narratives embodying historical sagas Rhythm, dynamic postures (gestures), and expressive movements transcend language barriers and constitute the universal language of Indian culture the beautiful fabric is revealed an important unifying goal of Indian classical dances is their spiritual expression. These dances are based on ancient philosophical ideas, not just performances. They are sacred rituals that connect dancers and spectators to the divine. The elaboration of storytelling and subtle facial expressions, as well as the grace of movement in dances like

Odissi and Mohiniattam, are not merely aesthetic expressions but ways in which performers explore spiritual and emotional realms in the depths of the. Pursuing emotional essence is a collective effort in these dances, providing a spiritual fabric that unites their purpose. Moreover, the educational value of Indian classical dances reinforces their collective purpose. Learning these art forms requires discipline, dedication and a deep understanding of cultural nuances.

Indian classical art forms, including dance, music, and visual arts, serve multifaceted purposes that extend beyond mere entertainment. Rooted in ancient traditions and philosophical principles, these art forms hold significant cultural, spiritual, and social importance. Here are some key purposes of Indian classical art forms:

1. **Cultural Preservation:**

- *Heritage Transmission:* Indian classical art forms play a crucial role in transmitting cultural heritage from one generation to the next. They preserve ancient stories, traditions, and values, acting as living repositories of the country's cultural wealth.

2. **Spiritual Expression:**

- *Devotional Elements:* Many classical art forms have deep spiritual and devotional roots. They are used as mediums for expressing devotion to deities and exploring the divine through artistic expression. Ritualistic dance and music are often integral parts of religious ceremonies.

3. **Aesthetic Experience:**

- *Beauty and Aesthetics:* Indian classical art places a strong emphasis on aesthetics. The intricate

movements, melodies, and visual compositions are designed to evoke a sense of beauty and appreciation, providing audiences with a deeply enriching aesthetic experience.

4. **Emotional Expression:**

- *Rasa Theory:* Rooted in Bharata Muni's *Natya Shastra*, the concept of "rasa" (emotional essence) forms the foundation of Indian classical arts. These art forms aim to evoke specific emotions, allowing performers and audiences to connect on a deep emotional level.

5. **Social Commentary:**

- *Storytelling and Morality:* Many classical art forms incorporate storytelling to convey moral and ethical lessons. Through narratives from epics and mythology, they provide a medium for addressing social issues, morals, and societal norms.

6. **Community Bonding:**

- *Festivals and Celebrations:* Classical art forms are often integral to festivals and celebrations. Performances bring communities together, fostering a sense of unity and shared cultural identity. Festivals like Navaratri, Diwali, and others feature classical dance and music performances.

7. **Educational Value:**

- *Pedagogical Significance:* Learning and mastering classical art forms require discipline, dedication, and rigorous training. These art forms act as educational tools, teaching practitioners not only the technical aspects of the art but also instilling values such as perseverance and patience.

8. **Global Representation:**

- *Cultural Diplomacy*: Indian classical art serves as a global ambassador, representing the rich cultural heritage of India on the international stage.

### **Conclusion:**

In essence, the conclusion drawn from the shared purpose of Indian classical dance forms is a testament to the enduring unity that binds these diverse expressions of art. Through the graceful movements, intricate storytelling, and spiritual resonance, these dance forms create a tapestry that interlaces the cultural diversity of India into a harmonious whole. The convergence of purpose—whether in the pursuit of cultural preservation, spiritual exploration, education, or social commentary—underscores the profound interconnectedness of these traditions. As each dancer weaves the threads of their regional dance form, they contribute to a collective narrative that transcends individual styles, reflecting the timeless and universal spirit of Indian culture. Thus, the unity in purpose not only connects these dance forms to each other but also to the shared heritage and identity of a nation, fostering a vibrant continuum that resonates across generations and geographic boundaries. In the rhythmic cadence and expressive storytelling of Indian classical dance, the echoes of unity persist, weaving a cultural legacy that remains both timeless and ever evolving.

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# **Nava Rasa In Epics: Mahabharata**

## **Part-1**

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Mahabharata is one of the two Sanskrit epic poems of ancient India. The Mahabharata is an important source of Information on the development of Hinduism between 400 BCE and 200 CE and is regarded by Hindus as both a text about Dharma (Hindu moral law) and a History (Itihasa, literally "that's what happened") Mahabharata consist of a mass of mythological and didactic material arranged around a central heroic narrative that tells of the struggle for sovereignty between two groups of cousins, the kauravs (sons of Dhritarashtra, the descendant of Kuru) and the Pandavas (Sons of Pandu). The poem is made up of almost 100,000 couplets about seven times the length of the Iliad and the Odyssey combined divided into 18 paravans, or sections and a supplement titled Harivansh (Genealogy of the God Hari). Although it is likely that any single person wrote the poem, its authorship is traditionally ascribed to the sage Vyasa, who appears in the work as the grandfather of the Kauravas and the Pandavas. The historical occurrence of the war that is the central event of the Mahabharata are much debated.

The Story begins when the blindness of Dhritarashtra, the elder of two princes, causes him to be passed over in favor of his brother Pandu as king on their father's death. A curse prevents Pandu from fathering children, and his wife Kunti asks the gods to father children in Pandu's name. As a result , the god of Dharma is father of Yudistara the wind is father of Bhima, the Indra is father of Arjuna the Ashvine (twins) is father Nakul and sahadeva (also twins) born to Pandu's second wife, Madri) The enmity and jealousy that develops between the cousins forces the Pandavas to leave the kingdoms when their father dies, During their exile the five jointly marry Draupadi (who born out of a sacrificial fire and to whom Arjuna wins by shooting an arrow through a row of targets) and meet their cousin Krishna, who remains their friend and companion thereafter. Although the Pandavas return to the kingdom, they are again exiled to the forest, this time for 12 years, when Yudhishtira loses everything in a game of dice with Duryodhana, the eldest of the Kauravas.

The Feud culminates in a serious of great battle on the field of Kurukshetra. All the Kauravas are eliminated, on the victorious side, only the five Pandava brothers and Krishna survive. Krishna dies when a hunter, who mistake him for a deer shoots him in his one vulnerable spot his foot and the five brothers, along with Draupadi and a dog who joins them (Dharma raj Yudhishtira) Set out for Indra's heaven. o One by one they fall on the way and Yudhishtira alone reaches the gate of heaven. heaven. He is finally reunited with his brother and Draupadi, as well as with his enemies, the kauravs to enjoy perpetual bliss. More than one fifth of the

total work. The remainder of the poem addresses a wide range of myths and legends, including the romance of Damayanti and her husband Nala (who gambler away his kingdom just as Yudhishtira gambles away) and the legend of Savitri, whose devotion to her dead husband persuades Yama, the god of death. to restore him to life. the Poem also contains descriptions of Places of pilgrimages, its basic plot and account numerous myths, the Mahabharata reveals the evolution of Hinduism and its relations with other religions during its compositions. The period during which the epic took shape was one of transition from Vedic sacrifice to sectarian Hinduism, as well as a time of interacting sometimes friendly, sometimes hostile -with Buddhism and Jainism. The Mahabharata is an exposition of dharma (Codes of conduct) including the proper conduct of a king of a warrior, of an individual living in times of calamity and of a person seeking to attain moksha (Freedom from samsara) or rebirth)

### **The Prelude:**

Shantanu, the king of Hastinapur, was married to ganga (personification of the Ganga) with whom he had a son called Devavrat. Several years later, when Devavrat had grown up to be an accomplished prince, Shantanu fell in love with Satyavati. Her Father refused to let her marry the king unless the king promised that Sathyavati's son and descendants would inherit the throne, unwilling to deny Devavrat his rights, Shantanu declined to do so but the prince on coming to know of the matter, rode over to Satyavati's house vowed to renounce the throne and to remain celibate throughout his life. The. prince then took Satyavati home to the place so

that the king, his father would marry her. On account of the terrible vow that he'd taken that day, Devavrat came to be known as Bheeshm. Shantanu was so pleased with his son that he granted to Devavrat the boon of choosing the time of his own death. In time, Shantanu and Satyawati had two sons. Soon thereafter, Shantanu died. Satyawati's sons still being minors, the affairs of the kingdom were managed by Bheeshma and Satyawati. By the time these sons reached adulthood, the elder one had died in a skirmish with some Gandarvas (heavenly beings) so the younger son, Vichitravirya was enthroned. Bheeshma then abducted the three princesses of a neighboring kingdom and brought them over to Hastinapur to be wedded to Vichitravirya, the eldest of these princes declared that she was in love with someone else, so she was let go, the two other princes were married to Vichitravirya who died soon afterwards, childless so that the family line did not die out, Satyawati summoned her son Vyasa to impregnate the two queens. Vyasa had been born to Satyawati of a great sage named Parashar before her marriage. Mother who taken to be laws of the day, a child born to an unwed mother was taken to be a step child of the mother's husband by that token, Vyasa could be considered Shantanu's son and could be used to perpetuate the Kuru clan that ruled Hastinapur. Thus by the Niyog custom, the two queens each had a son of Vyasa : to the elder queen was born a blind son called Dhritarashtra, and to the younger was born an otherwise healthy but extremely pale son called Pandu, To a maid of these queens was born a son of Vyasa called Vidura. Bheeshma brought up these three boys with great care.

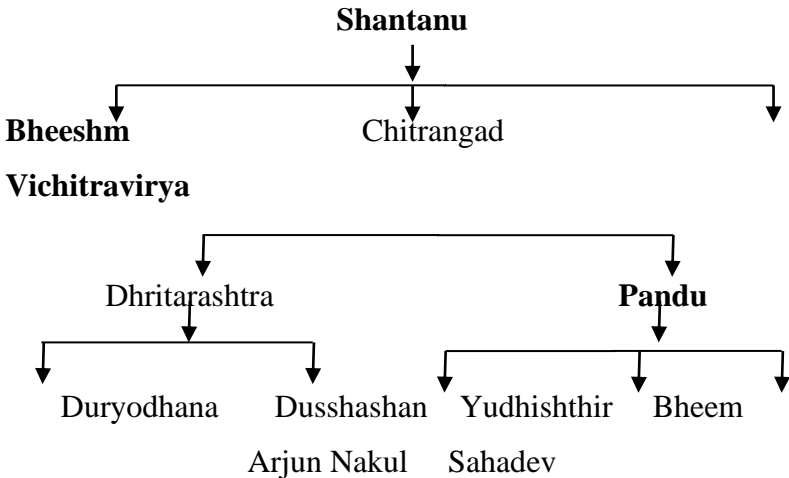


Dhritarashtra grew up to be the strongest of all princes in the country, Pandu was extremely skilled in warfare and archery, and Vidur knew all the branches of learning politics, and statesmanship with the boys grown, it was now time to fill up the empty throne of Hastinapur. Dhritarashtra, the eldest, was bypassed because the laws barred a disabled person from being king. Pandu instead, was crowned. Bheeshm negotiated Dhritarashtra's Marriage with Gandhari, and Pandu's with Kunti and Maduri, Pandu expanded the kingdom by conquering the surrounding areas, and brought in considerable war booty with things running smoothly in the country, and with its coffers full Pandu asked his elder brother to look after the state affairs, and retired to the forests with his two wives for some time off. A few years later Kunti returned to Hastinapur with her five sons, and the bodies of Pandu and Madri. the Five boys were the sons of Pandu born of Dharma, the second of Vayu, third of Indra and the youngest twins, of Ashvins.

In the meanwhile, Dhritarashtra and Gandhari too had children of their own 100 sons. and one daughter. The Kuru elders performed the last rites for Pandu and Madri, and Kunti and the children were welcomed into the palace. All the 105 princes were subsequently entrusted to the care of a teacher; Duryodhana, the eldest Kaurava, tried - and failed - to poison Bheema, the second Pandava, Karna, because of his rivalry in archery with the third Pandava, Arjuna, allied himself with Duryodhana. in time , princes learnt all they could from their teachers, and the Kuru elders decided to hold a public skills exhibition of the princes, it was during this exhibition that the citizens became plainly aware of

the hostilities between the two branches of the royal family, Duryodhana and Bheema had a mace fight that had to be stopped before things turned ugly, Karna - uninvited as he was not a kuru prince - challenged Arjuna, was insulted on account of his non royal birth, and was crowned king of a vasal state on the spot by Duryodhana. It was also around this time that questions began to be raised about Dhritarashtra occupying the throne, since he was supposed to be holding it only in trust for Pandu, the crowned king. To keep peace in the realm, Dhritarashtra declared the eldest Pandava, Yudhishtir, as the crown prince and heir apparent.

**KURU FAMILY TREE**



The Second exile for this exile, the Pandavas left their ageing mother Kunti behind at Hastinapur, in Vidur’s place, they lived in forests, hunted game, and visited holy spots, at Around this time, Yudhishtira asked Arjuna to go the heavens in quest of celestial weapons because, by now it was apparent that their kingdom would not be returned to them

peacefully after the exile and that they would have to fight for it. Arjuna did so and not only did he learn the Techniques of several divine weapons from the gods. he also learnt how to sing and dance from the gandharvas. After 12 years, the Pandavas went incognito for a year. During this one- year period, they lived in the Virat kingdom, Yudhishtira took up employment as a King's counsellor, Bheema worked in the royal kitchens, Arjuna turned himself into a eunuch and taught the place maidens how to sing and dance, the twins, worked at the royal stables, and Draupadi became a hand maiden to the queen. At the end of the incognito period- during which they were not discovered despite Duryodhana's best efforts the Pandavas revealed themselves, The Virat King was overwhelmed, he offered his daughter in marriage to Arjuna but he declined since he had been her dance teacher the past year and students were kin to children. The Princess was married instead, to Arjuna's son Abhimanyu, At this wedding ceremony, a large number of Pandava allies gathered to draw out a war strategy. Meanwhile, emissaries had been sent to Hastinapur to demand Indraprastha back but the mission had failed. Krishna himself went on a peace mission and failed Duryodhana refused to give away as much land as was covered by the point of a needle, let alone the five villages proposed by the peace missions. The Kauravas also gathered their allies around them, and even broken away a key Pandava ally- the Maternal uncle of the Pandava twins by trickery. war became inevitable.

**The Kurukshetra war** 16<sup>th</sup> Century painting illustrating a battle scene in the Bhagavad Gita, during the battle of Kurukshetra. Arjuna (Far right), Hero and leader of

the Pandav Army, is supported by his personal charioteer, the god Krishna (Second from right) The gods are looking down on the battlefield. Krishna is aiding Arjuna mentally and spiritually, explaining him that it is his duty to proceed and to fight for what is right. The War Bugle was sounded, Arjuna saw arrayed before him his relative his great grandfather Bheeshm who had practically brought him up, his teacher Teachers Kripa and Drona, his brothers the Kauravas, and for a moment, his resolution wavered. Krishna, the warriors par excellence, had given up arms. for this war and had elected to be Arjun's Charioteer. To him Arjuna said " Take me back, Krishna, I can't kill these people. They're my father, my brothers, my teachers, my uncles my sons what good is a kingdom that's gained at the cost of their lives" then followed a philosophical discourse that has today become a separate book on its own the Bhagavad Gita. Krishna explained the impermanence of life to Arjuna and the importance of doing one' duty and of sticking to the right path.

Arjuna Picked up his bow again casualties on both sides were high. when it all ended, the Pandavas had won the war but lost almost everyone they held. dear. Duryodhana and all of the Kauravas had died, as had all of the menfolk of Draupadi's family, including all of her sons by the Padavas. The now dead Karna was revealed to be a son of Kunti's from before her marriage to Pandu, and thus, the eldest Pandava and the rightful heir to the throne.,

The grand old man, Bheeshm, lay dying, their teacher Drona was dead as were several kinsfolks related to them either by blood or by marriage. After the war, Yudhishtir became king of Hastinapur and Indraprastha. The Pandavas

ruled for 36 years, after which they abdicated in favor of Abhimanyu's Son Parikshit. The Pandavas and Draupadi proceeded on foot to the Himalayas, intending to live out their last days climbing the slopes heavenwards one by one, they fell on this last journey and their spirits ascended. to the heavens years, later Parikshit's son succeeded his father as king He held a big sacrifice, at which this entire story was recited for the first time by a disciple of Vyasa called Vaishampayan.

## **RASA**

Rasa Bhava Abhinaya Dhame Vriti Pravirtaya

Siddhi Swara Athodya Gaanam Rangasha Sangarha II

Rasa (Sentiment), Bhava (Emotion), Abhinaya (Representation threw gestures),

Dharme (Rules), Vriti (Styles of Presentation), Pravartiti (action putting it a stage), Siddhi (Success/ Achievement), Swara (notes of music) Athodya (Musical Instrument), Gaana (Songs) Ranga (Stage).

## **Rasa Bhava Sangreha**

Rasa: it includes 8 rasas according to Natyashastra-Srinagara, Hasya, Karuna, Rudra, Veera, Bhayanakha, Bebatsya and Adhbutha.

**BHAVA:** Sthai bhava/ Satvika bhava/ Sanchari Bhava, Satvika bhava Sthai bhava: Rati, Hasya, Shoka, Krodha, Veerakrutha, Bhaya, Jugupsa, Vismaya,

**SANCHARI / Vibhichari bhava:** Nirvedha (haplessness) Glani (debility), Shanka (Suspicious), Asuya (envy), Madha(Intoxication), Sharma( tiredness), Alasya (laziness), Dhaineya(Depression), Chinte (recollecting), Moha (distraction), Smrithi (Thinking) Dhruthi( equanimity),

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Vreeda (Shame), Chapalate (Unsteadiness) Harsha (Joy), Avegha (Agitated), Jadaga (Stupification), Garva (arrogance), Veshadha (failure), Authusukya (longing), Nidra (Drowsiness), Apasmara (Loss of memory), suptam (day dreaming) Vibhoda (awakening) Amarsha (offended), Avahityam (avoidance) Ugratha (Stern) Mathihi (resolving), Vyadihi (sickness) Unmaada (madness) Marana (death), Thrasa (Shock), Vitharakaha (doubt),

**Satvika bhava:** Sthamba (Paralysis), Swed (Perspiration), Romancha (goosebumps), Swarabedha/Swarbhanga (Sweating) Vepathu (Shivering), Vyvarana (change of colour), Ashru (tears) <

### **Rasa Suthra:**

Bharata considered Rasa and Bhava as the most important concept in his treatise, in enumerating the thirteen topics of the art of histrionics he has given the topmost position for these.

"Vibhava Anubhava Vybhichari Samyogadrasa Nishapathi"

The Passage forms the pivot round which the whole rasa system revolves two matters have to be noted in the sutra.

The word 'Sthayi' does not occur in it.

It is somewhat vague, particularly as to the import of the words 'Samyoga' and 'nispatiti'

Sthai Bhava	Rasa	Diety	Colour
Rati: The Passion of love	Sringara (erotic)	Vishnu	Green
Haasa: Mirth	Hasya (Laughter)	Shiva Ganas	White
Shoka: Sorrow	Karuna (Compassion)	Yama	Dove colour
Krodha : Anger	Raudra (fury)	Raudra	Red
Utsaha: Heroism/	Vira (Heroic)	Indra	Wheat

Enthusiasm			brown
Bhaya: Fear	Bhayanaka (fearful)	Kamadeva	Black
Jugupsa: Disgust	Bibhatsa (Revulsion)	Mahakala	Blue
Vismaya: Astonishment	Adubhuta (Wonder)	Brahama	Yellow

The Rasa suthra may be explained briefly as follows: "Vaibhay's are certain causes or main springs of emotion, like love, pathos etc., They are heroes and the excitants of love, like the spring season, Pleasure Garden, Fragrance, moonlight etc., Anubhava's are the visible effects or the consequents of the searching of the heart of the heroes. Vyabhacharibhava's are transitory or evanescent emotions that tend only to blending and representation of appropriate Vaibhav's Anubhav's and Vyabhicharibhava there arises in the audience certain climax of emotion, invariable accompanying by thrill and sense of joy and this is Rasa or aesthetic pleasure" without understanding the technical words employed by Bharath, one could not get a proper idea, There are certain permanent and dominants propensities or basic mood in the minds of the lovers of the theatrical art or readers of poetry These are ordinarily dormant and get roused by appropriate stimulis such as poems. As a result of this rousing one gets pleasure of a different kind it is these permanent moods, that are called sthayibhaava.

Yadha Narana Nrupathi: Sheshayanam cha Yadha Guruha I  
Evahe Savebhavanam Bhavaha Sathay Mahaneha II

Through a king and his servants are all possessed of similar limbs and physical features, one man is called the

king and others wait upon him so one mood is called Sthayi and other Vibhav's

**Interpretation of the Rasa Sutra:** There are four different interpretations of the Rasa sutra mentioned by Abhinayabharati for the first time. This is perhaps the greatest contribution of the commentary to the field of aesthetics. Abhinavagupta has elaborated not only his own and Bharath's view as the theory of Rasa or aesthetic joy but also those of his predecessors, viz, Bhatta Lolitha, Sri Sankuka, Bhatta, Nayaka and the Sankhya writers, the following are the main exponents of the theory in this regard.

1. **Bhatta Lolita-** Utpattivada: Who lived about the beginning of the ninth Century A.D., was first writer to explain in Rasa sutra of Bharath. we do not know whether he has written a comprehensive book on histrionics or a full-fledged commentary on Natyashastra. The rasa then primarily residence in the characters (Like Raama) and also in the actors, on account of their imagining themselves for the moment, to be those very same characters, Bharath's sutra took the Vibhava as the direct cause (Karana) of Rasa, Which therefore is an effect (anukarya or Utpatti). The rasa found in characters like ram is attributed to the actor, who imitates the characters in form, dress and action and thereby charms the spectators. According to the view, it is the actors who exhibit the rasa and so it is they who realize it leaves out the poet and audience outside the preview of Rasa realization. This cause-and-effect theory of Lolita cannot satisfactorily explain the relation of the Vibhavas etc., to the Rasa.

2. **Sri. Sankuka-** Anumitivada: The next important writer on the subject mentioned by Abhinavagupta and others, rejects



this interpretation of the Utpattivadins who are said to follow in their peculiar theory the line of the Mimamsa School of Philosophers. He critics Lolitha for holding that Sthayibhava when intensified become Rasa, Abhinav Summarizes the view of sankuka as follows.in these words Lolitha's account rasa is severely criticized by sankuka. if rasa is held as the last stage of accumulation then the six-fold classification of Hasya of Bharat would be impossible. So also, the ten stages, of love will not be enough to include all the aspects of Sringara. in case like karuna, the intensity may decrease after sometime. In the face of such objection, one could not sustain the view of Lolita.

**3. Sankhya view:** Sukhaduhkhasvabhava: The third view mentioned by Abhinava in relation to the Rasa sutra is that of Sankhya. But he has only hinted at this view without going into details. it is follows; accordingly, rasa is of the nature of pleasure and pain. The objective would that possess the potency of causing pleasure and pain is itself external. The Position of the Sankyas is not acceptable to Abhinavagupta. The Sankhya Philosopher himself has noticed the difference between the two concepts Sthayin and Rasa and from the teachings of Bharath it should be clear to him that Sthatins are to be developed into a Rasa.

Abhinava has pointed an inherent defect in the Sankhya view regarding the disparity in the apprehension of Rass. The temperaments of the spectator due to the preponderance of three guans, Sattva, Rajas and Temas may also be taken into account in this matter.

**4.BHATTA Nayaka - Bhuktivada:** The Next view taken up for discussion by Abhinavagupta is that of Bhatta nayaka.

There is a combination of the doctrines of Mimamsa and Sankhya System in the View. Bhatta Nayaka is also seen refuting the doctrine of Vyanjana or Dhvani Advocated by Anandavardhana. The View is set forth in the Abhinavabharati as follows. The crossing of the ocean, by ram could not be generalized. There cannot be the apprehension of Rasa in such situations with reference to the spectator. The spectator will be totally indifferent to another person's emotions The Same is the case with the production of Rasa is latent and even being revealed or suggested as the advocates of Dhavani maintain, there arises the disparity of apprehending the object suggested. It is manifested by a special process known as bhavaktva (generalization). In Poetry this happens because of the appropriate description and use of figure. The rasa consistent. in the Sthayibhava or the permanent mood, experienced in a generalized form in poetry and drama through the powers of 'abhidha' and 'bhavakatva and enjoyed by a blissful process known as 'bhoga' till it is raised to a state of pleasurable relish which is not worldly (alaukika), but disinterested and which is alien to the philosophic mediation of Brahma. The process of 'bhavakatva' referred to by Bhatta Nayaka only amounts to Vyanjana or suggestion which even includes the process of 'Bhoga' - delectation, The Process that leads to generalization is nothing but Vyanjana or Dhvani itself.

**5. Abhinavagupta-** Abhivyaktivada: after expounding the views of his predecessors with regard to the Rasa realization in clear terms. Abhinavagupta sets out to explain his own position. He declares that his object in giving a fresh interpretation is not just a mechanical exercise. He is not just

questioning the wisdom of the earlier writers. The following observation is significant in that it represents his attitude towards the problem. At the very outset he declares that his aim in giving a fresh interpretation in the matter is not a mechanical representation. The first enumeration of things or a doctrine is like a picture without a prop or pedestal. The attempt of Abhinavagupta is to improve upon the views of earlier scholars and not to demolish them. The reinforcement of the original doctrine follows upon the proper synthesis of earlier views. He has made a very judicious use of whatsoever grains of truth he could view, the truth in the matter of Rasa has been enunciated by Bharath himself in the seventh chapter while defining the Bhavas, Abhinava is of the view that this 'Pratiti' of rasa results from its abhivyakti or manifestation of the power of suggestion and consists of a state of relish known as 'rasana' 'asvada' or 'carvana' The obstacles are sevenfold such as incapacity to comprehend; attachment to a particular place or person, interest in one's own happiness, defects of the means of apprehension, absence of clarity, absence of prominence of the Sthayin and the rise of a doubt, They do not make any virtual distinction between the image and the deity.

There is a significant observation by Abhinava who explains the rasa theory in a nutshell through an analogy.

**6. JAGANNATHA-** Eightfold interpretation: Abhinavagupta, Mamata and other have dealt with the Rasa theory - most of the later writers are inclined to accept the Abhivyaktivada propounded by Abhinav based on his study of Dhavanyaloka. He has quoted the sutra and the different views are succinctly stated as follows in the first chapter of Rasa Gangadhara. In these words, Jagannatha has summed up the views of several of rhetorician without actually mentioning their name, some of these are writers are later than Abhinavagupta, still these are referred to here in order to

show the scope of interpretation with regard to the aphorism of Bharat.

### **CONCLUSION:**

Being an admirer of the of Indian epic, it is very import to known them so that there were various characters present in them and their emotions as well, as a Dancer we mostly focus on the rasa or emotions in each sequences/ sub stories in the mythological epics. We get to the dynasty and there gurukul form of education ad their weapon training. In Dance we use it in form of a dance drama in which at times we include a small jathi or a swarm and the characters are been set and using many movements we us them and elaborate the story at times using dialogues.

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# Impact of Music on Individual and Health Management

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## **Abstract:**

In every esteemed university across the world, researchers have delved deeply into this aspect of music and concluded the benefits of music. Music keeps the heart healthy, elevates the mood, help pain management and many more. We have many different genres of music catering to a diverse range of audiences. Each region of the globe has discovered plethora of sounds and transformed them into musical notes and redefined the formats of music according to its usability and skills existing in the native performers. All of these new flavours have been cherished and relished by a host of listeners and connoisseurs worldwide. But there are few unanswered questions as to how much of these sounds of music have benefitted the performer and listener who persue music with academic interest? Do these avid pursuers truly reap the merits of performing and listening to music? In the current case study, titled “Impact of Music on individual and Health management” a two-dimensional view of how music if practiced in an inappropriate manner, can impact both the listener and most importantly the performer in an adverse way is contemplated on.

**[Key words: Music learning, genres, Impact on health, careers, Listener Vs Performer.]**

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## **Introduction:**

The scientific world as well as the spiritual world considers music as a medium to maintain the mental health of an individual. While, we all believe, practice of music improves mood, lessens the agony and anxiety and it's a way to ventilate the emotional expressions of human mind, as the saying goes "A healthy mind in a healthy body". This points to the fact that the aim of being bodily healthy is to finally become healthy in mind. According to the WHO standards, mental health is a state of mental well-being that enables people to come up with the stresses of life, realize their abilities, learn well and work well, and contribute to their community. These are some of the known facts in the field of music and also to lay persons who would eventually prefer to understand more about music. The journey of a true music pursuer, the challenges faced by the upcoming artists, the peer pressures, the dilemma in choosing between normal career and a skilled career, all of these do have an impact on the mental health of artists who are in the making, unlike a simple passionate listener. Though, some of the views may be debatable, yet, the present article, attempts to give a self-introspective view of how a performer perceives the art and its rendering and in turn how a listener receives it. In the entire process, what are the experiences and its impact on the individuals both as performers and listeners is the proposition of this case study.

## **Scope and Objectives**

The current case study aims at:

- ✓ Understanding the level of passion and also the underlying psychological bent of mind in students who are willing to pursue classical format of music.
- ✓ To identify the parameters to encourage more people to follow their indigenous talent.
- ✓ To prevent people from getting affected by melancholy and fall prey to addictions.

For the current case study, the following group of people taken into consideration:

- Students learning Karnataka Classical music in their formative years.
- Music Students of all age group starting from 10 to 60 years are interviewed and observed in order to arrive at the inferences. This also includes students learning at the university level.
- An informal conversation with artists has been done at different occasions.

### **Listener's role in music perception**

Hearing is the special sense by which noises and tones are received as stimuli. It is a process, function or the power of perceiving sound. However, listening is an extension to hearing and a voluntary activity unlike hearing which could be involuntary most of the times. Listening is to pay attention, especially through the act of hearing. It needs to be undertaken by the person for a particular purpose. Hearing is passive whereas Listening is active. For a heightened level of knowledge acquisition, there are three types of listening

recommended mainly affective listening, structural listening and dialogic listening<sup>1</sup>.

**a) Affective listening** - This involves the basic type of listening. It is to get a glimpse of a number of compositions, in a way, preparing the stage for further focussed listening. The aim of such listening is to answer few of these questions that arise in the listener's mind. What instruments are heard? What genre of music is employed? What emotions does it evoke? How fast or slow is it? For those with musical training, this might also include more targeted questions to draw out observations about tempo, meter, rhythm, range, etc<sup>2</sup>.

**b) Structural listening** - In the course of listening, sometimes within a particular composition, the listener compares different sections. The listener compares Pallavi, anupallavi and the charana sections. Some of the questions which raises in the mind of the listener are how does the artist or composer move from one idea to another? Why? What underlying questions does the composition pose and how does it answer these questions, if at all? How does the text relate to the sounds?

**c) Dialogic listening** - This kind of listening is a much more meticulously handled activity. It entails comparing a piece of music to another piece by the same artist or composer, to a later reworking or different recording of that piece, it could even involve tracing the composition's reception over time.

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In addition to the above three there are some other kinds of listening in interpersonal communication. They are Informational listening, Critical listening, Emphatic listening, Appreciative listening, Rapport listening, Selective listening<sup>3</sup>. While Informational listening is to learn, critical listening is to evaluate and analyse. Emphatic listening is more to comprehend the feeling and emotion. Appreciative listening is listening for enjoyment. Rapport listening is to convey the solidarity and building friendship with the people. Selective listening implies filtering out information which are not considered significant by the listener. Selective listening could be a merit and a demerit both at the same time. However, in reality, listening may be aimed at achieving two or more goals at a time in the above-mentioned targets.

With this as the background to listening, from a music concert perspective, in concert halls jam packed with audience, there is a mix of two groups of people. Few who have knowledgeable and fine appreciation of the art and few others, for whom, music is nothing but sound. The variation in notes, in tempo, rhythm has no artistic meaning or emotional stimulus for them. It is nothing more than a mere sound of a clock or a hit of a gavel<sup>4</sup>. In this kind of a gathering, the first set of people undergo a fair amount of stress compared to the second set of philistine people for whom music is nothing but sound. The second group remain seated for a few minutes out of inquisitiveness and walk out

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of the concert hall when things are beyond their comprehension. However, for the first group, that which begins as an extensive listening narrow down to form intensive listening especially if they are students of music, pursuing it in an academic way. It should be noted here that the stress developed by music students depends on the type of listening they have employed. For eg: An appreciative listening will release stress whereas a Dialogic listening may lead to mental fatigue after a while.

The thirst for knowledge and the built-up pressure to assimilate more in the student's mind can be a cause of stress and mental disturbance in due course of time, if proper measures are not taken during this stage. A retrospective view of the journey of a performer can give a refined outlook to the above statement.

**a) Formative period:** The journey of learning the art of singing or playing an instrument, though begins with a high level of enthusiasm, the student faces different types of challenging modules of music to be accomplished. Regular music rehearsals, music classes amidst academic school lessons definitely requires skilful way of balancing both. Failure to cope up with this, can lead to dissatisfaction most of the times and ultimately to stress.

**b) Period of Proficiency:** During this juncture of choosing a career, there are multiple options for the music student to select his/her endeavours. Though, some may have an innate passion to chase their dream in the field of music, due to uncertainties, they may postpone or never do it. This is again a kind of pressure mentally.

**c) Period of Accomplishment:** There is yet another scenario, wherein the student makes up his mind to follow his aptitude. There is one faction of upcoming performers who manage to get opportunities in different platforms and showcase his/her talents. But, after a few years in the field, there is a kind of saturation faced by them and a sense of unhealthy competitiveness builds up while trying to compare themselves with their peers in the fraternity. This leads to mental and emotional upheavals. The second group may face many mental turmoil and psychological blocks like stage fright, diffidence in memorizing, public phobia and fear of public humiliation due to non-performance. All of these negativities in the mind of performers hinders them from performing well and also creates stress. This further leads to performance anxiety which debilitates a performer's career and health. Furthermore, for both the group of performers ups and downs in their personal lives, in a way influences their priorities while choosing to perform. The performance anxiety undergone by women is higher when compared to men in such situations.

An overall survey of the journey of music pursuers, clearly indicates, stress being developed at every stage of learning and nurturing the art. Rejection, judgement and fear of not performing well can lead to adverse health factors. The expectation of flawless rendition by performers and fear of negative criticisms to be faced by them after their performance contributes to the development of performance anxiety<sup>5</sup>. This kind of nervousness can either lead, to the

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person discontinuing the art or still pursuing it in an anxious atmosphere. There are also instances, where in artists yield to substance addictions and behavioural addictions. The challenge is to manage this perplexity in such a manner that the seriousness of the art is restored as well as mental health of the artist is also well maintained to relish it in his/her lifetime.

**Conclusion:**

In order to overcome some of these detrimental effects, re-configuring the mind could possibly change the outlook towards the art by the music pursuers. The need for a right mind set consisting of elements like passion, positivity, perseverance and proactivity can reduce the agitation that occurs in the mind<sup>6</sup>. Probably, for the same reason, in certain cultures, across the world, music was forbidden for public display especially in the elite section of the society. It was always cultivated to imbibe civilized personality. Some of the ancient spiritual thinkers made it mandatory in certain countries that music with secular ideas was to be considered as blasphemy. Though, Indian fine arts were less subjected to such stringent policies, during the ancient period, music took its inception as a communication with the Absolute reality considered as God. Gradually, it was associated with theistic philosophy with an outlook called 'Nada Yoga', a practice which emphasizes the suppression of body, mind and will and meticulous observance of pure consciousness through the medium of music. In certain other regions, music

performance was restricted to liturgical services and music that portrayed emotional oscillations was considered an obstacle to spiritual progress<sup>7</sup>.

Whatever be the reason for music to be practiced, if it can unfold the resourceful and emphatic personality from within a person, the true success is achieved. To conclude, a growth mind set and a proactive thinking can bring in more thrill to the art and set us free from the bondage of perfection which in reality is a mirage.

*“What art does is to coax us away from the mechanical and towards the miraculous. Art is not part of the machine, Art asks us to think differently, see differently, hear differently, and ultimately to act differently, which is why art has moral force ...”* - Jeanette Winterson<sup>8</sup>.

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# William Shakespeare In Indian Films

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## **Abstract:**

Shakespearean plays serve as examples of both successful and unsuccessful human reactions to order. These images are really effectively captured and presented in film. This piece of writing makes an attempt to analyze the Shakespearean adaption to Indian Films. It examines the extent to which Shakespeare has permeated the Indian psyche. The focus of the work is on the most recent Shakespearean adaptations in Indian Films: the 2004 release of Vishal Bhardwaj's *Maqbool* (based on Shakespeare's adaptation of *Macbeth*), the 2006 release of *Omkara* (based on Shakespeare's adaptation of *Othello*), the 2014 release of Vishal Bhardwaj's *Haider* (based on Shakespeare's adaptation of *Hamlet*), The Shakespeare has never been more domesticated thanks to these films' enormous success in India. The paper delves into the means by which cinematic representation upholds the status quo of societal order. The essay examines the ideology that directed the making of the movie and the messages it sent.

**Keywords:** Indian Film: Shakespearean adaptations; Vishal Bhardwaj.

## **Introduction:**

Shakespeare arrived in the Indian subcontinent as a result of colonialism. Cultural dominance is part of India's long history of colonial dominance. India's colonial educational system was rife with Western literature, such as Shakespeare. For example, Shakespeare was included in the colonial curricula not only as the exemplary figure of literary and artistic greatness, but also because his works illustrated the fundamental principles of Western tradition. The proliferation of Western literature, particularly Shakespeare, within the colonial education system was important for a political reason as well. Shakespeare had been translated, altered, and assimilated into numerous Indian languages by the turn of the twentieth century, and writers and performances throughout the Indian cultural landscape helped to maintain his presence.

His conception of friendship, the outsider, the racial other, gender, women, same-sex partnerships, generational conflicts, the twin or double, gender, women, and conceptions of masculinity Violence, conflict, feelings, the idea of an empire, the idea of a nation, kingship, excellent leadership, politics, law, order, disorder, disguise, appearance, and reality, as well as nature, landscape, geography, the supernatural, and prophecy, have timeless knowledge that has made a significant impact on world cinema. The world-famous literary works of the Bard of Avon have for decades inspired the Bollywood films. Adapting Shakespeare's work to Indian ethos is the latest "in" thing in Indian cinema. By and large, Bollywood has become synonymous with Indian popular culture over the

years, and it simultaneously represents and shapes the consciousness of the country. Bollywood can be said to be bluntly Shakespeare-esque in its temperament featuring song and dance, love triangles, comedy, melodrama, star-crossed lovers, angry parents, conniving villains, convenient coincidences and mistaken identities. Yet even in a massive culture industry, the Bard of Avon is often left unacknowledged in the practice of adaptation. However, recent Bollywood productions, such as the Bollywood director Vishal Bhardwaj's movie *Maqbool* (released in 2004; based on Shakespeare's adaptation of *Macbeth*), *Omkara* (released in 2006; based on Shakespeare's adaptation of *Othello*), the 2014 release of Vishal Bhardwaj's *Haider* (based on Shakespeare's adaptation of *Hamlet*), renounced the "transparent imitation" of their precedents and cited Shakespeare as the inspiration or original text.

### **Macbeth as Maqbool:**

This *Macbeth* remake by Indian writer-director Vishal Bhardwaj relocates Shakespeare's timeless story of ambition and greed to Mumbai's criminal underworld Bollywood. The right-hand man of formidable crime leader Abbaji (Pankaj Kapur), *Macbeth* stand-in *Maqbool* is portrayed by legendary Irrfan Khan. When *Maqbool* starts an extramarital relationship with Abbaji's stunning young mistress, Nimmi (Tabu), she persuades him to kill his boss in order to steal his position at the top of the local gangster organization. Abbaji's real apprentice is *Maqbool*. Nimmi will stop at nothing to enfold *Maqbool* in her arms, and he will do everything at his command. Abbaji is engaged in a struggle for control. *Maqbool* feels that he is being excluded from the



entire situation purposefully. He then decides to handle things himself. Once more entering are the two policemen Pandit and Purohit (Om Puri and Naseeruddin Shah). They foretell that Maqbool will lose the power struggle, just as witches' prophecies in Macbeth did.

In many ways, Maqbool is a masterpiece. First of all, it goes against the established Bollywood formulas of a hero and a heroine falling in love and dancing around trees with a large group of other dancers. Additionally, there is no conflict between the good and the terrible. The evil meets the worse in this movie. She does not represent an ideology. She doesn't hold back her preference. The movie also navigates the rocky terrain of denial. It discusses denying supremacy, denying desires, and denying power. Each character struggles against these denials in an effort to restore the life in their own unique way.

Maqbool's success on both the local and international film markets is due to how seamlessly it combines Shakespeare's treachery and turmoil with the shady, dangerous Mumbai underworld. The movie features the typical love stories that are found in popular Bollywood movies, but Maqbool also raises issues like terrorism, corruption, and intergroup peace that have recently become prominent in Hindi cinema. Shakespeare and the underworld obviously go well together, at least in Bollywood. Shakespeare's Macbeth has been translated into Hindi and is set in a different time and place as "Maqbool." This drama has been performed on stages all over the world. There have also been few films produced outside of the Indian context.

## **Othello as Omkara:**

Othello, a Shakespearean play, is adapted by Vishal Bhardwaj, according to the opening credits of Omkara. The first letters of the characters in Bhardwaj's film and those of their equivalents in the Omkara (Othello), Ishwar (Iago), Dolly (Desdemona), Indu (Emilia), Kesu (Cassio), Billo (Bianca), and so on are characters from a Shakespeare play. The 385th anniversary of Othello's initial publication is in 2007. For those who are unfamiliar with Shakespeare's Venetian domestic tragedy Othello, it might be claimed that the thesis of the film Omkara is that suspicion kills. However, for those who have not read Othello are bound to enjoy the movie more, as the ending will be a surprise to them.

The Omkara narrative, which is set in the rural districts of the Indian state of Uttar Pradesh, goes something like this: Omkara, also known as Omi (Ajay Devgan), is a political thug who falls in love with Dolly, a lawyer's daughter. Dolly elopes with Omkara because her father had planned for her to wed Rajoh (Deepak Dobriyal). Saif Ali Khan and Vivek Oberoi's Ishwar "Langda" Tyagi and Kesu are Omkara's two reliable right-hand guys. Ishwar, also known as "Langda" or "Lame," is a sharpshooter who is cunning, cruel, and power-hungry. He is wed to Indu (Konkana Sen), who is the big sister to Omkara's gang's goons as well as Omkara. Kesu is a well-educated, obedient goon whose mistress is Billo, a local dancer (Bipasha Basu). Omkara choose Kesu over Langda to be his top lieutenant in order to appeal to Kesu's sizable political base and secure a victory for Bhai Sahib in the election. What about Langda? the astute Bhai Sahib queries. He is similar to my brother, Omkara foolishly responds. He

will comprehend. Omkara has Langda's complete confidence and respect, but he never bothers to let him know why. Because Omkara becomes suspicious that Dolly and Kesu are having an affair as a result of this one occurrence, Langda sets out to bring Omkara and Kesu down.

Langda joins forces with Rajoh, who is seeking retribution for Dolly's rejection of him, and together they gradually build circumstantial evidence that leads Omkara to suspect Dolly of having an affair. Saif Ali Khan offers a controlled, fantastic performance as a power-hungry, illiterate, rural goon with a great sense of humor in Omkara, while generally having the typical chocolate-boy looks, chic clothing, and leading man persona. Khan's portrayal turns Langda into a sympathetic antagonist despite his messy appearance, abrupt vocabulary, and limp. Khan behaves even when he is not delivering dialogues, marvelously.

Indu's wife Konkana Sen appears to be living the part. She seamlessly transitions into the role. For the duration of the film, you get the impression that she is actually some sassy, smart-talking rural belle who has no inhibitions or illusions about life. After a while, Vivek Oberoi gives a strong performance as Kesu. He has the appearance of a fool and is the ideal example of an intelligent, gullible goon who is unaware that both Langda and Omkara are manipulating him. Rajoh, played by Deepak Dobriyal, demonstrates his acting skills as he transforms from the bewildered fiancé who realizes there will be no wedding to the cunning guy seeking retribution.

The movie provides an accurate illustration of the politics of power. Fools do not deserve power, even if they

have a large following and, in fact, it is dangerous when they possess it. Fools is referred to both Omkara and Kesu. Omkara considers himself a power broker but does not know even the basic rules of politics - beware of sycophants whom you have ignored or slighted, and always initiate communications, explain your actions, and apologize if you have to, so others understand they are not being purposely lied to or betrayed.

Omkara maintains Othello's integrity. Bharadwaj used visuals to convey what Shakespeare did with words. There are numerous deeply symbolic actions and items in the movie. The movie's depiction of Desdemona's lost "handkerchief," which brought about the tragic conclusion in Othello, substitutes a waist band. The waistband has cultural importance in addition to being an erotic symbol. Characters also sporadically break into songs and dance routines, in typical Bollywood fashion, although none of these detract from the film's authenticity.

### **Hamlet as Haider:**

To the dismay of his wife Ghazala, who questions his allegiance, Hilaal Meer agrees to perform an appendectomy on Ikhlauque, the leader of a terrorist group, while the insurgency in Kashmir continues through 1995. He does so at his home to avoid detection. The following day, Hilaal is charged with harboring terrorists during a military operation. At his house, there is a gunfight that results in the death of Ikhlauque and the removal of Hilaal for questioning. The doctor's home is then blasted to eliminate any further terrorists who may be hiding there.

Later, after graduating from Aligarh Muslim University, Ghazala's son Haider comes to look into his father's disappearance. When he arrives, he is shocked to see Hilaal's younger brother Khurram singing and joking with his mother. Without being able to comprehend Ghazala's actions, he starts looking for Hilaal in several police stations and detention facilities with the assistance of his childhood sweetheart, journalist Arshia Lone, whose father, Pervez, works for the police.

In Kashmir, winter has arrived. Haider starts to lose hope as a result of the growing intimacy between Ghazala and Khurram and the fact that he is still unable to locate any clues. Arshia, on the other hand, meets Roohdaar, a total stranger, who asks Haider to get in touch with him so he can learn more about his father's disappearance. A pro-separatist group member named Roohdaar tells how Hilaal and himself were both held captive in a detention facility by a counterinsurgency militia Khurram organized. In order to fulfil Hilaal's last wish for Haider to get retribution on Khurram for his betrayal, the group had both Hilaal and Roohdaar executed. However, Roohdaar survived and is meeting Haider today.

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counterinsurgency militia Khurram organized. In order to fulfil Hilaal's last wish for Haider to get retribution on Khurram for his betrayal, the group had both Hilaal and Roohdaar executed. However, Roohdaar survived and is meeting Haider today.

When Arshia finds out that her lover killed her father, she suffers from emotional stress and ends her life. In the meantime, Ghazala phones Roohdaar after discovering his phone number in Arshia's diary. Haider travels to the cemetery where Hilaal was interred in order to be picked up. However, he notices a funeral in the area and realizes it is for Arshia. He goes against his managers' orders and stops the procession, which sparks a confrontation with Arshia's brother Liyaqat and results in his death. When Khurram and his men arrive at the residence, they start a gunfight that results in the deaths of the majority of Khurram's men. Roohdaar drops Ghazala off at the residence, where she begs Khurram for a chance to convince Haider to give up.

### **Conclusion:**

Bhardwaj said in an interview, post the year 2000 has started what we can doubtlessly call the golden age of Indian cinema. This is an obvious result of the rapid development in filmmaking techniques along with other peripheral advances—the huge leap in the development of the communication system in the internet age etc. in short, the phenomena we call globalization. Such rapid growth, along with the aid of certain other socio-cultural and economic factors, has almost completely changed the viewing practice of the urban audience. Now, there is a gamut of audience for every kind of cinema. Owing to such reassuring conditions, producers are

also more willing to experiment with both content and form of cinema and break free from the boundaries of the traditional storytelling modes and preferences. Also, Bollywood today readily finds at its disposal a widespread global audience, enjoys simultaneous international releases and higher ticket prices. The overseas market today generates 65% of a film's total income.

Keeping this figure in mind, one may say that in the recent tumultuous years of global economic crisis, Bollywood perhaps enjoys a larger viewership than any other film industry in the world. In such times, artists with a sensibility steeped in literary and cultural tradition can afford to revisit old practices, and not merely grind their talent in mindless money churners. When "all the world's a stage" to the bard, Indian cinema has proven to be no exception. In the sub continental, as well as in a global context, Bhardwaj's films can be seen as works that string together disparate aspects of a global trans-cultural history of art, across mediums of expression, adapting the English master in a foreign tongue and still managing to keep both cultural elements intact with all their nuances and flavor. In a global context, Bollywood films can be understood and enjoyed as a requiem for world peace, sung in a foreign (firangi) tongue at the turn of 21st century.

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# Eternal Dance of the Soul Exploring Bharatanatyam's Spiritual Journey through Sadhanā

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## **Abstract**

This scholarly inquiry delves into the enchanting world of Bharatanatyam, a classical Indian dance, and its profound synergy with Sadhanā, the spiritual discipline rooted in ancient Hindu tradition. It explores the intricate tapestry of Bharatanatyam's movements, harmoniously blending precision, grace, and emotive storytelling, which bring to life the ancient narratives enshrined in the Purana-s and epics. The study examines Sadhanā as more than a practice of discipline, evolving into an integral rhythm of existence for dancers, deeply influencing their artistic and spiritual journey. The paper highlights how Bharatanatyam acts as a vessel for divine union, with each movement and posture reflecting a deeper spiritual quest. The study positions Bharatanatyam as a living, breathing art form that transcends mere aesthetic appreciation, embodying a holistic spiritual experience that resonates across time and cultures.

**Keywords:** Bharatanatyam, Sadhanā, Spiritual Tapestry, Yoga, Indian Classical Arts

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**Vedo nityamadhīyatām taduditaṁ karma svanuṣṭhīyatām  
tenesasya vidhīyatāmapacitiḥ kāmye matistyaajyatām.  
pāpaughāḥ paridhūyatām bhavasukhe doṣo  
anusandhīyatām ātmechchhā vyavasīyatām  
nijagr̥hīhāttūrṇaṁ vinirgamyatām  
~Sādhanā Pañcakam, Verse 1<sup>1</sup>**

In Sādhanā Pañcakam, Verse 1, Ādi Śaṅkarācārya asserts that the disciplined pursuits he delineates resonate in the rigorous training and unwavering practice essential for mastering the art. In the tapestried realm of India's rich cultural heritage, Bharatanāṭyam emerges as a radiant thread, an emblematic classical dance that embodies millennia of profound traditions and cultural ethos. This dance, with the meticulous precision of its footwork, the fluid grace of its postures, and the expressive depth of its facial narratives, breathes life into ancient tales and legends etched in the Purāṇa-s and timeless epics.

Sādhanā, a jewel in the crown of ancient Hindu spirituality, captures the very essence of spiritual fervor. This evocative term, translating to a journey of "discipline" or "spiritual practice," flows like a guiding river, directing both mind and body towards elevated spiritual panoramas. Its spectrum spans the soulful realms of meditative quests, the rhythmic dance of yogic asanas, the cadence of devotional chants, and the hushed murmurs of heartfelt prayers.

For the guardians of this Indian classical dance tradition, Sādhanā transcends mere discipline to become a rhythm of existence, revealing itself in a tapestry of vibrant hues, each marking a step in the dancer's comprehensive journey.

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In exploring the profound resonance of Sādhanā within Bharatanāṭyam, one is invited to perceive the intimate symphony between Yoga and Bharatanāṭyam. These dual pillars, one spiritual, the other artistic, cradle and sculpt every aspect of our existence, leading our souls on a transformative odyssey towards celestial transcendence. This spiritual pilgrimage reaches its pinnacle when the seeker merges with the Cosmic Pulse, erasing the lines that separate the self from the boundless universe.

At the core of both Yoga and Bharatanāṭyam pulses the essence of Abhyāsa – a sustained and resonant commitment. This dedicated engagement nurtures a flourishing of holistic qualities, guiding seekers towards an idealized state of being. This realm, carved by the tools of discipline, blooms with physical vigor, steadfast resilience, psychophysical balance, and a reinforced sense of self. The choreography of Yoga Āsanā-s is poetically mirrored in the elegant movements of Bharatanāṭyam's Aḍavu-s. Their shared rhythm highlights the body's divine axis, interwoven with the lyricism of gravity, unveiling the secrets of energetic whirlpools. This melding, from the poised alignment of the head, the lyrical bend of the neck, and the robust column of the spine to the purposeful symphony of limbs, underscores their interlinked philosophies. This mutual respect for balance and grace marks both Yoga and Bharatanāṭyam as transformative journeys, reshaping the triad of body, mind, and spirit, and guiding souls to a haven of inner peace.

**Intertwining Spirituality and Movement: The Yoga of Bharatanatyam:**

In the tapestry of our exploration, we delve deeper into the spiritual wellsprings that animate Bharatanāṭyam. This dance form, akin to a multifaceted prism, captures and disperses the radiant essence of spirituality, devotion (Bhakti), and wisdom (Jñāna), culminating in an ethereal dance of the soul that reaches out to embrace the infinite cosmos. At the forefront of this enlightened discourse stands the seminal work of Dhivya, who draws from the deep well of knowledge of her Guru, Yogacharini Kalaimamani Ammaji Meenakshi Devi Bhavanani. Ammaji, a luminous embodiment of both Yoga and Bharatanāṭyam, declares, "Bharatanāṭyam, in its purest essence, is Yoga itself—envisioned as a symbol of divine union. This ageless art form, pristine and unchanged, unfolds as a profound expression of humanity's unending quest for a sacred communion with the Divine."<sup>2</sup>

Yet, to confine Bharatanāṭyam to mere choreographic sequences is to overlook its profound depths. Beyond its mesmerizing footwork and expressive gestures lies a journey traversing the realms of Bhakti (devotion) and Jñāna (wisdom), culminating in the sublime state of Samādhi or cosmic consciousness. In this rhythm, the practitioner merges with the 'Cosmic Dance of Energy,' symbolically personified by Lord Natarāja. For the ardent seeker, particularly the vibrant spirits of youth, Bharatanāṭyam serves as a crucible of transformation. It molds the physical form with elegance, hones the intellect to a fine edge, and purifies emotions, allowing them to resonate with the profoundest desires of the human heart. These devoted individuals, offering their passion, fervor, and discipline as a sacred gift, find

themselves cradled in the exalted embrace of Lord Śiva. In this intimate engagement with Bharatanāṭyam, they encounter the triad of Satyam (truth), Śivam (goodness), and Sundaram (beauty) - realms of existential truth, divine benevolence, and aesthetic grandeur. This radiance bestowed upon them stands as a tribute to the generosity of the sovereign of the cosmic dance, honoring his devout followers.

### **Yoga and Natyam: The Resonating Echoes of Ancient Disciplines:**

Emerging from the radiant depths of our previous exploration, our odyssey now weaves through the tangible yet mystical realms of Nāṭyam and Yoga, shedding light on their beautifully complex interplay. In this realm, the esteemed Bharatanāṭyam maestro, Padma Bhushan V.P. Dhananjayan, an icon in the art, enriches our comprehension of this profound symbiosis.

Dhananjayan, a beacon in the world of dance, eloquently states, "*Sampūrṇa Yogam itham Nāṭyam*- Nāṭyam, when it unfurls in its full splendor, echoes the essence of Sampūrṇa (complete) Yoga, touching and igniting every human sense. To behold the Karaṇā-s in Nāṭyam is to witness Yogic postures in a dance with the heavens. The union of Yoga and dance is not a mere chance occurrence but a fundamental intertwining. Yoga extends beyond enhancing a dancer's physical attributes like stamina, agility, and concentration; it infuses the practitioner with a celestial vitality." Such profound insights, emanating from the pinnacle of this artistic form, underscore the indissoluble bond between these twin pillars of Indian heritage. They stand as eloquent testimonies to the harmonious melding of

Nāṭyam and Yoga, and their collective endeavor in fostering a journey of holistic transcendence.

### **Bharatanatyam and The Temple: The Illuminating Analogy of Balasaraswati:**

Continuing our exploration into the profound intertwining of Yoga and Nāṭyam, we turn to the sage-like insights of T. Balasaraswati (1918-1984), a revered devadasi and a doyenne of Bharatanāṭyam. Her visionary perspective offers a transformative window into the essence of this dance form. Balasaraswati saw the structured progression of a Bharatanāṭyam performance as mirroring the consecrated journey within a majestic temple. She articulated with poetic grace, "The Bharatanāṭyam recital unfolds much like a spiritual odyssey weaving through the sanctified corridors of a temple."<sup>3</sup> It commences with the rhythmic sanctity of the 'Alāriṭṭu', echoing the initial, reverent steps at a temple's threshold, beckoning with its primordial charm. This initial phase gently orchestrates the dancer's being, attuning both body and spirit for the ensuing tapestry of expressions. Advancing further, 'Jāṭiswaram', ushers us into a melodious domain, where the confluence of music and movement crafts an atmosphere bordering the celestial.

In Balasaraswati's evocative temple metaphor, she envisions the Alāriṭṭu, as the welcoming gateway, the 'Jāṭiswaram' as the intermediary chamber, the 'Śābdam' akin to the grand hall, culminating in the sanctum – the temple's heart, represented by the 'Varnam.' Here, within the 'Varnam', the dancer immerses themselves, passionately embracing tradition while boldly painting on an expansive canvas with strokes of imagination. As the performance deepens, it turns

introspective with 'Padam-s' and 'Dēvarnāma-s,' reflective of the journey from the temple's grand halls to its tranquil innermost sanctum. The climax, the 'Tillana,' symbolizes the fervor of the temple's final rites, ending in a verse steeped in devotion, mirroring the devotee's deep spiritual awakening post ritual.

In the context of our study on the integrative role of Sādhanā in Bharatanāṭyam, Balasaraswati's allegorical portrayal enriches our comprehension. Her insights elegantly unravel the layered structure of a Bharatanāṭyam performance, portraying it as a spiritual pilgrimage, a resonant echo of the sacred voyage undertaken within the hallowed confines of a Hindu temple.<sup>4</sup> Bharatanāṭyam, in its multifaceted spiritual expression, vividly manifests Hinduism's spiritual richness. Every performer, every spectator, contributes to this dance a kaleidoscope of experiences and spiritual hues. Bharatanāṭyam thus stands as a beacon, guiding souls towards a mystical union with their inner essence. Beyond its aesthetic splendor, it kindles devotion, provokes moral reflections, and through Nritta, embarks on a quest for the profound truth – Brahman. Hence, this dance form offers a spectrum of spiritual experiences, resonating with the varied stages of spiritual growth.

### **Indian Arts as Spiritual Portals: The Enlightened Visions of Vatsyayan and Coomaraswamy:**

As we navigate beyond the insightful realm of T. Balasaraswati, our journey ventures deeper into the oceanic expanse of Bharatanāṭyam, steered by the luminous wisdom of Vatsyayan and Coomaraswamy. Their profound insights cast light upon the notion that traditional Indian arts

transcend mere aesthetic splendor, elevating to a higher spiritual plane.

Dr. Vatsyayan, with poetic finesse, captures the spiritual essence of these arts. She articulates that their ultimate aim transcends the realm of visual spectacle, striving instead for a harmonious spiritual alignment, engaging both the artist and the 'Rasika' (audience). In her enlightened view, these art forms serve as celestial bridges, leading the soul towards a blissful union with the Divine – an experience imbued with 'Ānanda', the joy of spiritual ecstasy. It is a quest for ephemeral yet deeply resonant moments of transcendence, where both performer and observer journey through the sublime landscapes of spiritual rapture. The true measure of these art forms, she asserts, lies not in their outward beauty but in their profound ability to forge this deep spiritual communion.<sup>5</sup>

Expanding upon this reflection, Dr. Vatsyayan intricately weaves a vision where art becomes the 'Yantrā', a sacred tool guiding the 'Sadhakā' (spiritual seeker) towards an expansive realization of the Infinite. This profound insight, she emphasizes, is not a solitary journey of the artist but a shared spiritual odyssey, embracing both the performer and the audience within its fold.

In the realm of technique, Bharatanātyam emerges as a harmonious composition of precisely defined movements. Through Dr. Vatsyayan's insightful lens, we perceive a focus on skeletal symmetry, imbuing the dance with a sculptural elegance, reminiscent of exquisitely carved statues. The dance artfully transforms the human form into a geometric masterpiece, where the body, in its dignified angularity,



becomes a celestial constellation of triangles, ascending to the zenith of geometric artistry.<sup>6</sup> Shifting to the sagacious perspectives of Ananda K. Coomaraswamy, we are invited to experience Indian art as an innate, subconscious dance. Coomaraswamy champions an instinctive and visceral engagement with art, a natural, unpremeditated communion.<sup>7</sup> He suggests that the essence of Indian art transcends meticulous detail, focusing instead on its capacity to evoke 'Ānanda' – a profound joy – in both the creator and the beholder. Coomaraswamy's insights extend beyond the realm of precise execution, highlighting the deep resonance that arises when all elements of the art converge in a single, unified experience, thus amplifying the holistic essence of Indian arts.

### **Concluding Dance Steps: The Eternal Spirit of Bharatanatyam:**

In the final act of our artistic odyssey, guided by the profound insights of Vatsyayan and Coomaraswamy, we gracefully step into the concluding stance of our exploration into the Sādhanā that breathes life into Bharatanātyam. This journey illuminates the transcendent nature of dance – its intricate gestures and rhythmic pulses soaring beyond the mundane, becoming a celestial conduit to the Divine. Bharatanātyam, in its rich mosaic of movements, reveals itself not merely as a feast for the eyes but as a sublime reflection of the soul's depths. Its dance steps are a harmonious echo of tales sculpted in ancient stone, brushstrokes frozen in timeless art, words etched in age-old inscriptions, and narratives spanning vast literary terrains and foreign shores. These elements have woven into the vibrant

cultural tapestry of our nation. Illuminated by the wisdom of Vedic texts, epic saga-s, Purānā-s, and a plethora of literary masterpieces, Bharatanāṭyam resonates with the enduring veneration it has commanded throughout history, affirming its hallowed existence since the dawn of our civilization.

As we conclude our scholarly pursuit of understanding the comprehensive role of Sādhanā in Bharatanāṭyam, an enlightening realization emerges. This art form, conceived in ritualistic sanctity, has pirouetted through the annals of time, evolving, morphing, yet consistently preserving its radiant essence as a living, breathing art. Amidst this temporal ballet, a contemplative question arises: Can the spiritual essence of Bharatanāṭyam remain immutable, untouched by the passage of time? The rich narratives and testimonies interlaced throughout this study resound with an optimistic chorus: the spiritual heart of Bharatanāṭyam beats undiminished. My research fervently argues for the preservation and reverence of Bharatanāṭyam's foundational structure and technique. Within its classical form resides the unchanging soul, the enduring spiritual cadence, echoing timelessly through the corridors of history.

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# Revitalizing Tertiary Education: Embracing a Theatrical Perspective in Accordance with NEP 2020

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## **Abstract:**

The higher education landscape in India is undergoing a profound transformation with the implementation of the National Education Policy (NEP) 2020. This policy framework, aimed at revitalizing and reimagining the educational system, places a strong emphasis on multidisciplinary, flexibility, and inclusivity. At the same time, the world of theatre, with its rich tradition of engaging audiences, fostering creativity, and promoting self-expression, presents an intriguing avenue to enhance the educational experience within Higher Educational Institutions (HEIs).

## **Introduction:**

The National Education Policy (NEP) 2020, introduced by the Government of India, marks a significant shift in the approach to higher education in the country. With its focus on multidisciplinary, flexibility, and inclusivity, the NEP 2020 aims to reshape the higher education landscape to meet the evolving needs of students and society. Concurrently, theatre, as a dynamic and engaging form of expression, holds immense potential to enrich the educational experience within Higher Educational Institutions (HEIs). This research paper explores the integration of theatrical pedagogies into

HEIs in alignment with NEP 2020, with a focus on the transformative power of theatre, its role in bridging academic disciplines, promoting inclusivity and diversity, faculty development, overcoming challenges, and recommendations for implementation.

**Main Body:**

**A) Theatre Pedagogies Have a Transformative Power:**

Theatre has a long history of captivating audiences, immersing them in narratives, and evoking powerful emotions. In the context of higher education, these qualities can be harnessed to create transformative learning experiences. The immersive nature of theatre allows students to step into different roles, explore various perspectives, and engage with complex ideas in a dynamic and experiential way.

Improvisation, for example, encourages students to think on their feet, respond to unexpected situations, and develop effective problem-solving skills. It promotes adaptability and creativity, qualities that are highly valued in today's rapidly changing world.

Role-playing enables students to inhabit characters and scenarios, providing a deeper understanding of human behavior and societal dynamics. This can be particularly valuable in disciplines such as psychology, sociology, and conflict resolution.

Experiential learning through theatre engages students in hands-on experiences, allowing them to apply theoretical knowledge to real-world situations. This approach fosters a deeper and more practical understanding of academic concepts.

The alignment of these theatrical techniques with NEP 2020's holistic development goals is evident. Theatre, with its emphasis on creativity, critical thinking, and effective communication, contributes to the holistic development of

students, preparing them not only for academic success but also for the challenges of the 21st century.

### **B) Using Theater to Cross Disciplines:**

The traditional approach to education often compartmentalizes knowledge into distinct academic disciplines. While this structure has its advantages, it can sometimes hinder students from seeing the connections between different fields of study. Theatre, as an interdisciplinary art form, offers a unique opportunity to bridge these disciplinary gaps.

Incorporating theatre into higher education can facilitate cross-disciplinary exploration. For example, a theatre production that addresses historical events can involve students from history, literature, and drama departments, encouraging them to collaborate and gain insights from each other's expertise.

Moreover, theatre can serve as a bridge between the arts and the sciences. Scientific concepts can be brought to life through theatrical demonstrations and performances, making abstract ideas more tangible and engaging for students.

In the context of NEP 2020, theatre's ability to transcend traditional academic boundaries aligns perfectly with the policy's objectives. It encourages students to think critically and creatively, drawing on knowledge and techniques from multiple disciplines to address complex challenges.

Theatre also fosters adaptability and versatility, qualities that are highly valued in today's rapidly changing job market. Graduates who have experienced interdisciplinary learning through theatre are better equipped to navigate diverse career paths and contribute to innovative solutions in a variety of fields.

### **C) Inclusion and diversity through theater:**

Through powerful narratives and immersive experiences, theatre serves as a platform for addressing social and cultural issues. It not only raises awareness but also promotes empathy and understanding among students from diverse backgrounds.

Theatre has a unique ability to shine a spotlight on social and cultural issues, making them accessible and relatable to audiences. In the context of higher education, this quality can be harnessed to create inclusive and diverse learning environments.

One way in which theatre promotes inclusivity is by providing a platform for underrepresented voices to be heard. Through storytelling, students can explore narratives from various perspectives, including those of marginalized groups. This not only broadens their understanding of different cultures and experiences but also fosters empathy and a sense of social responsibility.

In addition, theatre can serve as a means of addressing stereotypes and biases. By engaging in role-playing and character development, students can challenge preconceived notions and gain a deeper understanding of the complexities of human behavior.

Furthermore, theatre productions that tackle contemporary social issues can spark meaningful conversations on campus. These productions often serve as catalysts for dialogue and reflection, fostering a culture of open-mindedness and inclusivity.

Theatre, with its potential to address social and cultural issues, aligns perfectly with the goals of NEP 2020. By incorporating theatre into higher education, institutions can create spaces where students from diverse backgrounds feel seen, heard, and valued.

## **D) Faculty Development and Theatre Training:**

Theatre training for educators can enhance their teaching skills, foster adaptability, and rejuvenate pedagogical approaches. It provides insights into successful faculty development programs that incorporate theatre techniques, emphasizing the benefits of investing in faculty development as a means to improve the overall quality of education in HEIs.

Incorporating theatre into higher education requires not only a willingness to innovate but also the necessary training and support for faculty members. Educators who are well-versed in theatre techniques can create more engaging and effective learning experiences for their students.

Faculty development programs that focus on theatre training can have a significant impact on teaching practices. These programs often include workshops, seminars, and collaborative projects that allow educators to explore and apply theatrical techniques to their teaching.

One of the key benefits of theatre training for faculty is the enhancement of communication skills. Educators learn how to convey complex ideas in a clear and engaging manner, making learning more accessible to students.

Additionally, theatre training promotes adaptability and creativity in teaching. Educators become more open to experimenting with new approaches and are better equipped to adjust their teaching methods to meet the needs of diverse learners.

Successful faculty development programs that incorporate theatre techniques often involve collaboration between theatre departments and other academic disciplines. This interdisciplinary approach not only enriches the learning experiences of students but also fosters a culture of collaboration among faculty members.



NEP 2020 recognizes the importance of faculty development in creating high-quality educational experiences. By investing in faculty training and development, institutions can ensure that educators are equipped with the skills and knowledge needed to implement innovative pedagogies, including theatre, effectively.

### **E) Overcoming Challenges and Recommendations:**

While emphasizing the opportunities presented by theatrical pedagogies, this section candidly acknowledges the challenges that institutions may face in implementing them. It addresses common concerns such as resource constraints, resistance to change, and the need for faculty buy-in. Drawing from practical experiences and insights, this section offers recommendations and strategies for overcoming these barriers. It emphasizes the importance of institutional support, professional development, and a phased approach to implementation.

The integration of theatre into higher education, while promising, is not without its challenges. Institutions may encounter resistance from faculty members who are unfamiliar with theatrical techniques or reluctant to change their teaching methods.

One of the common challenges is the allocation of resources. Theatre productions and training programs can require additional funding and facilities. However, institutions can explore cost-effective ways to incorporate theatre, such as utilizing existing spaces and collaborating with local theatre organizations.

Resistance to change can also be a barrier. Faculty members may be hesitant to adopt new teaching methods or perceive theatre as unrelated to their academic disciplines. To address this challenge, institutions can provide incentives for faculty members to participate in theatre training and create a supportive environment for experimentation.

Moreover, faculty buy-in is crucial for the successful implementation of theatrical pedagogies. Institutions can engage faculty members in the decision-making process and provide opportunities for them to contribute to the design of theatre-based courses and initiatives.

In addition to these challenges, there may be logistical considerations, such as scheduling and coordination that need to be addressed. However, with careful planning and institutional support, these challenges can be overcome.

### **Conclusion:**

In conclusion, this research article advocates for the integration of theatrical perspectives into the HEI landscape, aligning with NEP 2020's vision of dynamic, inclusive, and innovative learning environments. It asserts that theatre, with its capacity to engage, inspire, and transform, has the potential to revolutionize higher education. By fostering creativity, critical thinking, effective communication, and inclusivity, theatre prepares students for a future where these skills are paramount. This article calls for further research and exploration in this area to unlock the full potential of theatre as a transformative pedagogy in HEIs.

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# Comparative Study on Daru music in Bharatanatyam and Kuchipudi Dance-Drama

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## **Abstract:**

Art is a valuable medium for making people aware of religion, ethics, religious value, social life, and for a devotee to praise the Lord. There are sixty-four such arts. The most ancient of these arts is the art of Music. Our ancestors used to praise the Lord through 'Ṛk'. The remembrance of the Lord became more effective when the swaras were composed for these 'Ṛk' and sung in the Samaveda. Thus, music became the medium for the remembrance of God. Remembrance of Lord started through dance and dramas based on this musical art. Dance and drama trace their origins to the Bharata's Natyashastra. Dhruva is said to be Ranga Gita in Bharata's Natya Shastra. The Dhruva Gīta is a type of Prabhandā in one of the 'Chaturdandi' of music. It is from this Dhruva Gīta that the musical composition called Daru was created. Bhakti rasa is often found in these well-known compositions in music. Daru in Bharathantnyam is composed and performed in the

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form of Varnam. Most of the lyrics of Daru varnam is based on describing the God/Goddess. Whereas in Kuchupudi Dance-drama, music or Daru is composed based on the characters and the situation. Different types of Daru have been incorporated in Kuchupudi dance-drama. Here is a comparative study between the composition of Daru in Bharathantyam and Kuchupudi.

**Keywords:** Bharathantyam, Kuchupudi, Dance-Drama, Dhruva geetha, Daru

### **Introduction**

Bharatanatyam is one of the traditional dance styles of India, which has its roots in Tamil Nadu. The Natya Shastra, an ancient Indian text on performing arts, is where Bharatanatyam got its start. The dance was originally performed by Devadasis, or temple dancers, as a form of devotion. It developed in the temples of Tamil Nadu. There are different types of styles/banis in Bharatanatyam. When referring to the dancing style and technique, unique to a guru or school, it is called bani. Bani which also means "tradition" and is frequently named after the guru's village. Like other classical dances, Bharatanatyam has three types of performance repertoire: natya, nritya, and nritya. The dancer's guru is usually present as the nattuvanar, or director-conductor of the performance and art, and the dance is accompanied by music and a singer. A component of Vachika Abinaya (expression via song and music) is music and instruments. Carnatic music provides the beats and rhythm for Bharatanatyam performances. The vocalist starts a performance by singing the song, and then the instrumentalists follow. Adavus are the basic dance units or

steps in Bharatanatyam, and Jathis are rhythmic patterns that accompany these steps. The music for adavus and jathis is typically composed in accordance with the tala (rhythmic cycle) of the dance piece.

The Bharathantyam Margam has Alarippu, Jathiswaram, Shabdham, Varnam, Padam, Javali, Shloka and Tillana. A "Varna" (often spelled as "Varnam") is a complex and elaborate dance composition that serves as the centrepiece of a Bharatanatyam performance. It is a versatile and challenging composition that requires the dancer to showcase proficiency in both nritha (pure dance) and abhinaya (expression). Varnams are set to complex musical compositions, often in a specific raga and tala. The lyrics of a Varnam are typically in praise of a deity or describe a divine love story. The dancer interprets and portrays these lyrics through expressive movements and gestures. There are four different types of varnams, such as taana varnam, pada varnam, daru varnam and swarajathi varnam. Daru varna is a systematic combination of swara (musical notes) and sahitya (lyrics) which makes it a distinctive type of Carnatic music. The comparison between this Daru varna and Daru/Dhruva in Bhamakalapam will be explained further.

The state of Andhra Pradesh, in southeast India, is where the traditional Indian dancing style known as Kuchupudi first emerged. It is among the eight principal types of classical Indian dance. Kuchupudi is known for its impeccable footwork, expressive gestures, and elegant movements. The village of Kuchelapuram in the Andhra Pradesh Krishna district is where Kuchipudi is thought to have got its name. Among the Indian traditional dance styles,

Kuchipudi is distinct in that it combines acting and dance techniques<sup>8</sup>. Dancers frequently portray dramatic scenes from Hindu mythology, combining expressive facial expressions (abhinaya), dramatic movements (mudras), and pure dance (nritta).

Kuchipudi's outfits are colorful and traditional. Male dancers dress in dhotis and shirts, while female dancers wear vibrantly colored sarees with pleated fronts. Elaborate makeup is applied, with particular focus on creating an expressive eye look. An ancient Indian treatise on performing arts called the Natya Shastra serves as an inspiration for Kuchipudi. It adheres to the Natya Shastra's teachings on Abhinaya, Rasa, and Bhava. Kuchipudi performances typically feature classical Carnatic. The dance is frequently accompanied by traditional instruments like as the violin, veena, flute, tabla, and mridangam. Daruvus are used in a variety of contexts, such as character introductions, self-referencing, conversational daruvus, nature descriptions, dramatizations of episodes, and so on. In the following content, a comparison of the Daruvus in Kuchupudi and Bharatanatyam is explained.

### **Brief description of Daru:**

The formation Daru can be said to have originated in ancient treatises. 'Prabanda' applies to all literary works. But 'Prabanda' in music is subject to a fixed framework. Included in such an 'Prabanda' are Daru or Dhruva structures. Dhruva prabandha is an introductory part similar to pallavi. It is sung together at the end of each part of the song. In these Dhruva songs rhythm and music are the main reason for the Rasikas/audience to experience the Rasa. In many Darus we

can see the features of the musical structure of the medieval Daru. Such compositions are incorporated in Geya Natakas and Dance dramas. Daru structure is used in Tamil and Telugu language Geya Natakas, Dance dramas and Bhagavata mela, Yakshagana, Koravanji drama etc. The structure of Daru is similar to the Kruthi. There are sections called pallavi and charana, and in some compositions there are three parts called pallavi, anupallavi and charana.

Darus are mostly Madyama kala. There is also the use of Vilamba kala depending on some circumstances. There are simple talas like Aditala and Roopakatala and the use of chapu talas is more. Chaputala is often found in Bhagavata Mela dramas. Rakti ragas are predominantly used. Most of all, there are no complications in the raga movement. Darus can be classified according to the actions they indicate. Swagatha daru, Pralapa daru, Heccharika daru, Padavandanas daru. And depending on the occasion, there are many types of Varnana daru, Pravesha daru, Samvada daru, uttara-pratyuttara daru, Kummi Kolata Daru and so on<sup>9</sup>.

Geya Natakam's historical origins may be found in Jayadeva's Gita Govindam and Krishna Leela Tarangini of Narayana Teertha. Other well-known ones are Shri Tyagaraja's (1767- 1847) Nouka Charitram, Prahlada Bhakta Vijayam, Arunachala Kavi's (1711-1779) Ramanatakam and Gopala Krishna Bharati's (1811- 1896) Nandanar Charitram. Plays based on Sanskrit allegory. Music and dance were predominant. The musical drama thus created gradually added a plot to music, verse, performance and some prose, and dramas were formed in the medium of music. These were called Gitanataka, Gayanataka, Sangeetnataka, Ishainataka

and Opera. First prose plays were created in our country. Then the musicals were created.

### **Review of Literature:**

Natyashastra composed by Bharatamuni, this text is a huge characteristic text that deals in detail with all aspects of dance art. This text is mostly written in 2<sup>nd</sup> century B.C. This book written in Sanskrit was translated into English by Sri Adya Rangacharya. In 1996, a book named ``The Natyashastra: English translation with critical notes" was published by Munishreeram Manoharlala. The book used for this research is Adya Rangacharya's book translated into Kannada, published by Neenasam Ranga Shikshana Kendra, Heggodu. Natyashastra has 36 chapters and 6000 verses<sup>1</sup>. Out of the 36 chapters here, the 32nd Dhruva Gita chapter have explained about which Geetangas are called Dhruva by Naradadi Dvija, who use them differently many times. The five types of dhruva organ, five types of Dhruva are explained. The position and rasas of Dhruvas described in this chapter, the details of the six types of Dhruvas, time-signifying Dhruvas, language of Dhruvas, songs, and singers have been specified. Bharatha says that just as the Vedic chants, the Dhruva cannot be without Chhandas (meter)<sup>3</sup>.

Abhinavagupta in his Abhinava-bharati, says that a composition (sahitya) is referred to as a Pathya when it has six Alankaras and sweet tones. Svara, Sthana, Varna, Kaku, Alankara, and Anga are the six Alankaras. (Note: kakus are vocal sound variants used to represent various thoughts.) Laya denotes a song or dance's tempo, or speed. In Chapter 29 of the Natyashastra, it is discussed how a certain Laya might best convey the emotional content (Rasa) or mood of a



Dhruva song. The Vakya (sentence), Varna (syllables), Alankara (grace notes), Yatis (succession of rhythm patterns), Panyah (use or non-use of drums), and Laya (beats) were harmoniously fixed (Dhruva) in relation to each other - (anyonya sambandha), according to Abhinavagupta. This is why the type of these songs was called Dhruva<sup>15</sup>.

Pandarikavithala's Nartana Nirnaya specifies particularly about the dancer. He gives a separate order to Daru dance and says that it is composed of rules like gati. Since this research mainly focuses on the Darus, it is important to know the order given by Pandarikavithala. When applying the principles of Geyanataka to Bharatanatyam, it becomes necessary to include these elements in the choreography<sup>2</sup>. Karnataka Sangeetha Vahini by Dr. Ra Sathyanarayan gives in details explanation of the structure of Daru and the variations in the Daru of different types of drams. It also explains about the taya, geetha, prabhanda in which prabada leads to Daru or Dhruva geetha.

KUCHUPUDI - S Kothari, A Pasricha - 2001

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In this study the author details about the kuchupidi daru. The various ragas which feature in Kuchupudi dance-drama are selected by the Bhagavatulus for enhancing various sentiments for the appropriate effects and the events. The mode is classical and whenever the jathis are recited they are recited in tara sthaya shadija at the commencement of the play. Every daru begins with a Konakkolu shabdham called Ethu jati and concludes with a Mugimpu jati.

## **Comparison between Daru of Bharathanatyam and Kuchupudi Dance-Drama:**

Bharatanatyam and Kuchupudi are formed on the foundation of Bharatha's Natyashtra. Bharathanatyam is known for its Marga system and has a distinct style that combines Nritta, Nritya, and Natya. Bharatanatyam today is a solo style (yekaharya) of dance. Daru in Bharathanatyam is mainly performed as Daru Varnam and also during the performances of Geyanatakas (Music-Drama). In Kuchupudi Dharuvu or Daru is composed and performed in a different manner. Every main character in a Kuchupudi performance uses a daru to introduce themselves on the stage. And continue with different types of Daru depending on the character and situation. So, the comparison of Daru between two different styles of Classical dances have been explained further. The comparison here is limited to the Daru varnam of Bharathanatyam and Daru of Kuchupudi Dance-Drama. While the tradition of carnatic music is the same throughout the southern part of India, there are some notable, unusual, and distinctive regional variations that have been developed by the people in the various regions, leading to the specialization of musicians in these singing styles.

**Structure** of Daru varies. A Dharu is a varnam format in Bharathanatyam that usually includes the standard pallavi, anu pallavi, and charana in addition to Swara, Jathi, and Saahithya all in one. The charana comes first, then the anu pallavi, and then the swara-jathi-saahithya pattern. In Kuchupudi the structure of the Daru varies on the type of Daru. In general, Kuchupudi Daru consists of Pallavi, anu Pallavi and charana. Patra pravesha Daru starts with Ethu

jathi. In Tillana Daru the lyrical portion features proverbs and vintage themes in addition to additional wordings and phrases, and it resembles the Tillana song. Jakkini Daru have the first part as jathi and the second part has lyrics<sup>16</sup>.

**Lyrics** in the Bharathanatyam Daru varnam is mainly on praising the diety or explain a specific mythological figure. For Example, 'Mathe Malayadwaja' the Daru varnam composed in raga – kamach, Adi tala and composed by Sri Harikeshanallur Mutayyaa Bhaagavatar, praises the Hindu Goddess Madurai Meenakshi Devi. While the lyrics in Kuchupudi Daru again depends on the type of daru. Praveshika Dhruva – The lyrics is based on the characters entry. Nishkramika Dhruva – lyrics on the characters exit. Antara Dhruva – lyrics sung during the intervals between the character or the scenes. Swagatha Daru – the character themselves sing the daru where they explain about their character. Heccharika Daru – the lyrics is about praising the deity or the king during the procession. Varnana Daru – the lyrics will explain either the character or the situation. Typically, the lyrics in Daru of Kuchupudi explains about the character, scene or the situation.

**Tempo/Tala** in Daru varna starts with the medium tempo and the second half goes with the fast tempo. Daru varnas are usually composed in Adi tala. Kuchupudi Daru also goes with Jaru style that is medium and quick tempo. The feature of kuchipudi music is the use of simple notes and phrases which is performed quickly. The well-known "Madhana Daru" in Anandha bhiravi, which is composed in Vilamba Kaala in Krishna parijatham<sup>16</sup>. The sections of this song are sung in various tempos. The Pallavi is written in

Vilamba kala, and at the end, the sahitya is clearly visible in the madyamama and dhruta kalas.

**Raga** in Daru varna is mostly the Rakthi raga, the raga that creates a deep impact on the listeners. Whereas in Dance-drama of kuchupudi the Drama starts with nata raga and ends with surata ragas. Ahiri is the most used raga in the Dance-drama of Kuchupudi. In Madhana Daru different sections are sung in different ragas. The ragas used in these darus have "Prayogas" of the raga, that are particularly unique and distinctive to the Andhra area.

The **Rasa** is the essence or the emotion that is experienced by the rasika/audience. Daru varna have Karuna Rasa and Bhakthi Rasa in most of its compositions. Since the lyrics is all about praising the deity or the king, the rasa expressed by the character will be either karuna or bhakti. In Kuchupudi Dance-drama all the nava rasas can be experienced. Since it the drama, the character expressed the rasas according to the story line. For example, in Bhama kalapam Madhura Bhakti has been portrayed and demonstrate the proper path of Dharma in plain language so that all segments of the audience can understand its main message. The analysis of Sringara rasa, one of the eight Rasas that Bharata has classified, is unique in that it covers the entire play on one type of Sringara, "Vipralambha Sringara," and it does so in a very elegant and royal manner. The primary theme of Sringara, according to Siddhendra Yogi, is the monarch of all rasas. He explained the various stages of Avastha in Sringara, where other emotions, such as pride, jealousy, sadness, rage, etc., are subtly depicted in Satyabhama Devi, Utthama Nayika, the avatar of Lord

Krishna. Madhavi creates hasya rasa (hasyam/humour) simultaneously<sup>14</sup>.

The way the Daru/Daruvu is performed in Daru varna of Bharathantyam and the Daruvu in Kuchupudi Dance-drama varies. In varna the artists enter the stage and starts the varna with the neck movement and continue with the lyrics/sahitya, jathi with the fast tempo. In Kuchupudi Dance-drama two dancers held a multi-coloured curtain, known as the tiraseela, with the main character on the opposite side. At the appropriate moment, the curtain is removed to create a dramatic impact. In the past, the torch bearers would hold the curtain while adding a theatrical touch by tossing resin powder onto the flame to cause a flash of light and remove the curtain at the same time. Prior to this, the narrator, also known as Sutradhara, dresses in regal regalia, steps onto the platform, addresses the crowd, and recite the invocation<sup>10</sup>. The whole poorvarnaga is performed before the patra pravesha Daru is performed.

### **Conclusion:**

The formation Daru can be said to have originated in ancient treatises. 'Prabanda' applies to all literary works. But 'Prabanda' in music is subject to a fixed framework. Included in such an 'Prabanda' are Daru or Dhruva structures. Dhruva prabandha is an introductory part similar to pallavi. It is sung together at the end of each part of the song. Bharatha have explained the Dhruva songs, the songs in the drama in his Natyashastra. Even though the origin of Daruvus is same, it has taken different structure based on the culture, religion, beliefs, lifestyle of the people of the particular religion. Hence the compositions too changed according to the artist of

the different states. The comparison between the Daru varna of Bharathantyam and Daru in the dance-drama of Kuchupudi proves the above statement.

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# NṚTYAA ABHINAYA NĀṬYAM IN KUCHIPUDI DANCE

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## **History of Kuchipudi:**

Kuchipudi is an ‘*agrahāra*’ in Krishna district of Andhra Pradesh state. This tradition belongs to Nāṭya tradition, following all the *āṅgās* of Nāṭya Veda Samgraha-the rules or sutras to perform Nāṭya or Rūpakam or drama explained by Nāṭya Śāstra by Bharata. We can find the roots of this tradition from Nāṭya Śāstra period. When we see the last chapter of this text – “The Descent of Drama”, Bharata says that the Bharata *putras* (Sons) were cursed by the other sages because of their mocking performance of the entire sages. The furious sages cursed them that they will lose this biased knowledge and to be born as Sudras on the earth. Gods were worried that this Nāṭya Veda would be lost. Then, the sages assured that it would never be lost, but their rest of curse would take effect (Nāṭya Śāstra) Bharata remembered the request of king Nahuṣa of popularizing Nāṭya on the earth. Remembering this, Bharata sent them to Nahuṣa’s Kingdom. Pratiṣṭhānapuram was the capital of Nahuṣa. Bharata putras performed and spread the Nāṭya through many performances including female characters in Nahuṣa’s kingdom. After producing their successors, they returned to heaven. Kūcipūḍi and Kathak, both originally being male

dance forms, claim themselves to be the direct descendants of Bharata. Secondly, both claim that Pratiṣṭhānapuram was in their respective region of influence. (Shovana Narayan, 2005)

When Mughals initially, attacked and conquered the northern part of India, they started demolishing Hindu temples and discouraged Indian art forms. Many Kṣtriyās, Brahmans and artists from ‘Pratiṣṭhānapuram’ migrated to the southern part of India through Sarasvati River (Shovana Narayan,2005). Among those, few Kuśīlavās, who’s main occupation was story telling came to the Andhra region during Kakatiya reign (1083 – 1323) near Krishna River and made it their settlement. (BabuRao, 2006). The term “Kuśīlavās” can be found in Nāṭyaśāstra, who were adept in the art of storytelling with enactment, as explained in verse 38 of chapter 35 of Nāṭyaśāstra. The subsequent group of performers who were proficient in the art of music, dance and poetry was known as ‘Cāraṇa’ and has been mentioned in the *Adharvāṇa* Veda too. Since then that place became the hamlet of these Kuśīlavās and was known as Kuśīlavapuri. Another version about the derivation of the village name is as this place was the settlement of ‘Kūcigāllu (Which means dancers in Telugu) and in course of time the village name became Kūcipūḍi. this place was called as Kūcipūḍi. This village was once situated on the banks of river Krishna that is said to have changed its course 5 centuries ago and now flows away from this place (Chintalapati, 1997). It was called as ‘Agrahara’ as these traditional Brahmin Bhāgavata families were living exclusively in that area. Kūcipūḍi Bhāgavatulu were always touring to various places showcasing their various dance traditions and entertained



common people and the elite in the same way. During rainy season, they used to come back to their village and grow paddy and lead simple village life.

In Andhra region, Dance developed in two ways called *Nāṭyameḷam* and *NaṭṭuvaMeḷam*. *Meḷam* means troupe. *Nāṭyameḷam* consists exclusively male artists, performing dramas based on the stories from epics like *Ramayana*, *Bhagavatam* and *Mahabharata* are performed for the entertainment of common and elite people outside the temple. *NaṭṭuvaMeḷam* was restrained inside the temple as a part of ritual or offering to the deity. In this tradition, exclusively ladies were chosen for this purpose and they were called as “*Devadāsi*”. Initially Kūcipūḍi Bhāgavatulu used to perform Sanskrit Rūpakās. Later, these Bhāgavatulu performed *Śivalīlā Nāṭyam* (stories of lord Śiva) at Shiva temples and at Viṣṇu temple, they used to perform Viṣṇu stories as *Viṣṇulīlā Nāṭyam*. During the Bhakti movement, various poets and writers wrote *Kavyas*, *Prabhandas*, *bhajans*, *Kīrtanās*, *Dohās* etc, as a part of ‘Bhakti Movement’. Brahman men formed into troupes and they sang and danced to its glory. It was that time when *Madhvacharya* established *Udipi Maṭṭ*, to promote *Dvaita Siddhanta* through *Vaishnavism*. *Jayadeva’s Geeta-Govindam* had already left a great influence on various poets, singers and dancers all over India. During the 11th century the Krishna cult in this region attained great popularity. After the fall of Kakatiya Empire, this region was under the control of Kalinga rulers. *Narahari Tīrtha* was the minister of Kalinga. After his rule, while he was coming to Srikakulam, he brought with him a text of *Jayadeva’s Geeta-Govindam*. It seems he stayed in

Srikakulam for 11 years, propagating the Krishna cult. One of his disciples *GopalaKrishna Saraswati* wrote the Maha Bhagavatam in 128 songs suitable for dance, he also wrote “*Srī Kriṣṇa Jalakrīḍa*” and a dance treaty called “*Gōpāla Kriṣṇa Vṛitti*”. *Līlāśuka*, the composer of “*Srī Kriṣṇa Karnāmṛtaṁ*”, was also a resident of Srikakulam during this period. Kūcipūḍi Bhāgavatulu included all these into their performance.

Kuchipudi Bhāgavatulu also danced for *Aṣṭapadis* and other songs in the form of *Kēḷika*, *Kīrtanās Harikathas* and *Vīdhināṭakās*. It was exclusively a troupe of men like any other Bhāgavatamēḷa troupes in India. They never allowed women to participate in their performances and portrayed themselves all the female roles, consequently these artists were called as “*Bhṛukumsulu*” which means men acting like women. It was only from 1930’s, Kūcipūḍi Bhāgavatulu allowed non-traditional men and women into their tradition. Kuchipudi Bhāgavatulu always understood the interest of the audience and changed their performances time to time. Therefore, one can find various theatrical traditions in Kūcipūḍi, that cannot be found in any other Indian classical dance tradition.

Saint *Narahari Tīrtha*, progenitor of *Harikatha* movement and direct disciple of *Madhvācārya*, who popularized Bhagavata Dharma, was from the border of Andhra and Orissa. He was the minister of Kalinga for some time. Siddhendra yogi, who was considered as “Father of Kuchipudi Dance Tradition”, was the disciple of *NarahariTīrtha*. Since the days of the “Bhāgavata Purana” the Krishna Radha episodes have been a central concern of both

the poets and performing artists. It is interesting to know that Satyabhāma replaces Radha in the Andhra region, especially in their signature piece called Bhāma Kalāpaṁ. It is completely based on the *Dvaita Siddhantam*. It is only in Andhra that the Krishna-Satyabhāma love episode has been central to the Krishna legends. In later years, Kūcipūḍi Bhāgavatulu called it as Bhāma Kalāpaṁ and it got great applause from people and kings. In 16<sup>th</sup> century the Golconda Nawab *Abdul Hasan Tanisha*, happened to witness this performance, was very much pleased watching their performance and gave the entire village as gift to the Bhāgavatulu. Since then, they named their performance tradition on their village name and were called as Kuchipudi Bhāgavatulu and their troupe as Kuchipudi Bhāgavata Meḷam.

Later, in 18<sup>th</sup> century Bhāgavatula Rāmayya, who wrote “*Ātmayagjñam*” which became very popular in later time as Golla Kalāpaṁ. It is completely contrast to Bhamakalapam, explaining the great philosophies of birth, caste and rituals. This Kalāpaṁ is completely based on ‘*Advaita Siddhantam*’. It is really astonishing to know that, the modern science could prove the secret of birth as Science of Embryology in the early 19<sup>th</sup> century explain the X, Y, Chromosomes, sperm, ovum, zygote and the process of development of the embryo in the womb, but our Vedas have explained all these topics in details in Vedic period itself. A Brahmin from a remote village called Kūcipūḍi explained these topics through a dance-drama for the understanding of common people. Kūcipūḍi Bhāgavatulu were also famous in PagaṭiVeṣās too. Hence, these artists were called as “*Bahurūpulu*”, which

means one single person doing many characters. By early 19<sup>th</sup> century, for the first time in Kuchipudi dance tradition, Yakṣagāna technique was introduced by Cinta Venkata Rāmāyā. Later, Vēdāntam Lakṣmi Narayana Sastry introduced Solo dance system into Kuchipudi tradition by allowing women and non-traditional enthusiastic dancers into this tradition. Later Vemṭaṭi Chinna Satyam introduced Nṛtya Nāṭika. Even today Kuchipudi artists perform Kalapas, Yakṣagānas, Nṛtya Nāṭika, Solo dance. With all these above mentioned, we can come to a conclusion that Kuchipudi dance tradition is completely drama tradition. Before dwelling into “Abhinaya in Kuchipudi tradition”, let us understand ‘What exactly s?’ *Abhinaya* is?

### **Abhinaya:**

Before dwelling into the *Abhinaya* technique in Kūcipūḍi, let’s understand what *Abhinaya* is? In English *Abhinaya* means acting. Usually, we all automatically reacts to our own pains and pleasures in our daily life, it is very common phenomenon; can you call this as ‘Acting or *Abhinaya*’? No, this is not “*Abhinaya*”. Then what exactly *Abhinaya* is? When a person behaves differently other than his normal behaviour, you can say that the person is acting. When an individual takes on the role of another person in a particular scripted environment like a play or film and behaving exactly like that person or his situation (*Avastha*) is called *Abhinaya*. So acting is the ability to live truthfully under imaginary circumstances. What the actor is doing may not be his/her real situation. They have to understand, imagine that particular situation, feel it and then express it through their skills. That’s why, in Indian drama, the actors

are called as “Pātra”, which means “vessel”. While acting, an actor or dancer suppress her/his own identity, their own mental condition, their way of actions, speech, walk and their behaviour, gestures, everything and assumes the character that they are portraying on the stage and they behave and talk exactly like that of the character. This is what exactly Abhinaya means. This is like “*Parakāya Pravēśam*” means getting into another’s body. Para means other’s, kaya means body; which means getting into other’s body.

### **Bharata defines Abhinaya:**

*Abhi pūrvastu nīṅ dhāturābhi mukhyārtha nirṇaye /  
Yasmāt padārthān nayati tasmādhabinaya smṛtāḥ //*

- Since the meaning of the song, are communicated through it, to the spectators it is called *Abhinaya*. The word *abhinayaṁ* (abhi + ṇi) is very important, the verb *nīṅ*, prefixed by *abhi* means conveying or communicating.

We all know that every creature in this world behaves or react, based on the three components called “*Triguṇās*”. – *Sattvaguna, Rājasaguna and Tāmasaguna*. These *Triguṇās* are integral constituents of the mind. These are responsible for a person’s physical and psychological behaviour or nature. Whatever the vibrations are emitted by anyone, depends on its predominant subtle basic component. This is what exactly influences the behaviour of every creature. Depending upon these three *guṇās* in the individuals, we will get attracted towards the kind of life. So, understanding the *Guna* of the character that we are going to portray is very essential. According to the character, the dancer has to do *Abhinaya* on the stage. The actor conceals his form by dress

and painting his body, and assumes the form of the other whose form he has taken over. Actor should have thorough knowledge of the emotions; state of the character that he or she portraying; because we may not be really experiencing those emotions for that period. So, we can reproduce the same feelings with the help of concentrating on the mind or Satva and then enact on the stage

***Vibhāvayati yasmacca nānārdhānhi prayogatāḥ /***

***śākhāṅgōpōṅga saṁyukta stasmādabhinayāḥ smṛtāḥ //***

since the objects are represented by means of gestures of the body and limbs both main and ancillary, it is again designated as abhinaya. When, an actor acts exactly like that of the character, the *prekshaka* (viewer) forgets himself and his own identity, while absorbing what is happening on the stage. When the dancer imitates the original Hero/Heroine, the audience completely assumes that they are watching the real character and fully enjoys. Purpose of any art form is to make the audience feel good and enjoy the drama or whatever they are presenting on the stage. This enjoyment is called as Rasa. To bring out the Rasa in the *Sahrudaya's* mind the actor has to do the Rasābhinaya. Bharata says:

***Na rasanā vyūpāra āswādanaṁ apitu mānasa eva /***

– the goal of any art form is to invoke rasa. That was the reason Bharata place Rasa as the first nātyāṅga in the Nāṭya veda Saṅgraha.

***Rasābhāvahyabhinayah dharma vṛttipravṛthayah /***

***Siddhiḥ swarastadatodyaṁ gānaṁ raṅgūśca Saṅgraha //***

The eleven āṅgās of the SŪTRA are: 1. Rasa (Psychological states), 2. Bhāva (sentiments), 3. Abhinaya (Histrionic representations), 4. Dharmi (mode of

presentation), 5. Vṛtti (style), 6. Pravṛtti (regional variation), 7. Siddhi (success), 8. Swara (Music), 9. Athodya (instruments), 10. Gāna (song), 11. Raṅga (stage)

The entire human activities are carried out through mind, speech, and actions. These actions are done by the involvement of *Chiitta* which means mind, *Vaak* which means words and *Karma* which means the action. These three are together known as “*Trikaraṇa*”. As *Nāṭya* is *Lōkavṛttānukaraṇam*, *Bharata* used these three actions as the key for expressing the story on the stage and mentioned it as *Āṅgikābhinaya*, *Vācikābhinaya* and *Sātvikābhinaya* and added the *Āhāryābhinaya* to identify character and situation in the drama, thus making the *Abhinaya* into four folds.

*caturvidhaścaīṣa bhavennāṭya syābhinayo dvijaḥ /  
anekabheda bahulam nāṭyamasmīn pratiṣṭitam //  
Āṅgiko vācikascaiva hyāhāryaḥ satvikasthathā /  
jñeyastvābhinayo viprascaturvidhā parikalpitaḥ //*

*Abhinaya* is the main tool especially in *Nāṭya* through which the spectator experiences the particular emotions of the dramatic element that leads him towards the *Rasānanda*- the ultimate bliss which is the aim of *Nāṭya*. *Bharata* called *Nāṭya* as “*Rūpakam*”, because he says, “*rūpaṁ darśyata yōcyate / -* which means the audience are able to see the “*rūpaṁ*” (form) of that character in a *Nāṭya*/drama.

*Bhavābhinayasambandhān sthāyibhāvamsthatha budhāḥ /  
āswādāyanti mānasa tasmannāṭya rasāḥ smṛthāḥ //*

*Kūcipūḍi* is the one and only tradition that still performing *Nāṭya* (the various theatres like *Yakṣagāna*, *Kalapas*, *Nṛtyanāṭika*) along with *Nṛtya* (Solo repertoire). Whether it is *Nāṭya* or *Nṛtya* that we present on the stage is to

get the appreciation of the audience – Rasāsṡvādana. As these two are different techniques, the abhinaya also differs. Let us understand these two techniques according to *Nāṡyaśāstra and Abhinaya Darpaṡam*.

Dancing in Sanskrit is called as *Naṡanam*. *Naṡdikeśvara* is the first person who defined *Naṡanam* and said this *Naṡanam* is three kinds:

***Yētat caturvidhōpetam naṡanam trividham smṡtam /  
Nāṡyam nṡttam nṡtyamiti munibhir bharatādhibhiḥ //***  
**(Abhinaya Darpaṡam)**

He also says:

***Nāṡyavēdam dadou pūrvam bharatāya caturmukhaḥ/  
Tatasca bharataḥ sārtham gandharvāpsara samganaiḥ //  
nāṡyam nṡttam tatha nṡtya magrē śambhōḥ prayuktavān /***  
- long ago Brahma created Nāṡya and entrusted it to sage Bharata. Then Bharata with his troupe consisting of *Gandharvās* and *Apsarās*, presented Nāṡya, Nṡtta and Nṡtya in the presence of lord Śiva. After Bharata, his disciple Kohala, created many Uparūpakas which were based on the Nṡtya, Thereafter, this Nṡtya developed as a new artform, to make it more authentic and more useful. Naṡdikeśvara wrote Abhinaya Darpaṡam as an exclusive treatise for Nṡtya. So, the first ever text or Śāstra on Nṡtya is “Abhinaya Darpaṡam” and for Nāṡya it is Nāṡya Śāstra. Let us understand these terms- Nāṡya and Nṡtya through the opinion of various scholars.

Bharata says, Nāṡya is:

***yoyam svabhāvo lōkasya sukha dukkha samavitaḥ /  
sōṅgādyābhinayō petam nāṡya mityabhidhīyate //*** (N.S.  
**SLOKA 119)**

**THEARE: *Mulit Dimensions* 200**



The existing happiness or sadness in the world, is enacted through abhinayas is known as Nāṭyaṃ

***Nānā bhāvōpa saṃpannam nānāvasthāntarātmakam /  
lokavṛttānukaraṇam nāṭyame tanmayākṛtam // (N.S.***

**SLOKA.112)**

Nāṭyaṃ is full of various bhavas showing various situations and conditions in the world. Bharata also says:

***Lōkōpadeśa jananam nāṭyame tat bhaviṣyati /***

Nāṭya or drama will portray the activities of people who are of exalted, middle and low class and will contain instructions for their benefit. Not only that it will provide advice in all matters and actions. Bharata has not used the word Nṛtya in his text separately. The Nāṭya which was given by Brahma and the Nr̥tta, given by Shiva, was combined by Bharata and put into his new choreographies, thus, giving rise to a new technique called Nṛtya, which he was not aware of it. That's why Bharata says:

***pradhamaṃtvabhineyam syād gītake sarva vastukam /  
tadēvatu punarvastu nṛttēnāpi pradarsayet // (Nāṭyaśāstra)***  
- the meaning of the song is conveyed through abhinaya-gestures and expressions, later the same thing is done by incorporating Nṛttaṃ into it.

Naṃdikeśvara was the first person to compare the terms – Nāṭya Nṛtta and Nṛtya and explained. According to Naṃdikeśvara:

***Nāṭyam tannāṭakamcaiva pūjyam pūva kathāyutam /  
Bhāvābhinayahīnamtu nṛttamītyabhidhīyate/  
Rasa bhāva vyañjanādi yuktaṃ nṛtyamitṛyate //***

Later scholars like *Dhananjaya*, *Dhanika*, *Śārṅgadeva* and *Jayana* did not agree with the definition of Nṛtya that

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was given by Nāṁdikeśvara. They avoid the word “Rasa” from his definition. According to them, Nṛtya is not Rasātmakaṁ. Later scholars, *Ramachandra* and *Guṇacandra* also defined Nṛtya as “Rasa Bhava vyanjanādiyuktam” and as Nāṭya create rasa, Nṛtya also create Rasa.

According to *Saṅgītōpaniṣadsāroddhāra* Nṛtya is:

***Yasmāt pañcedriya prūtiḥ bhavet ca dukkha vismṛtiḥ /  
Sadā soukhya kāraṁ tattu nṛtyam //***

- it pleases all the five sense organs and makes one forget his misery and provides pleasure art all times.

According to *Nṛttaratnāvalī* of *Jāyana*, Nāṭya is full of *Sātvikabhāvas* which are the main ingredients to create the *Rasa* and the technique of abhinaya in Nāṭya is ‘*Vākyārdhābhinaya*’ (conveying the meaning of the sentence in a song). Nṛtya is ‘*Bhāvāśraya*’ and the technique of abhinaya is ‘*Padārdhābhinaya*’ (meaning of each word of the song is conveyed through abhinaya). In Nāṭya a story with various characters and scenes are enacted; where as in Nṛtya, the song meaning is explained through various bhavas. In Nāṭya, various *avasthas* (*situations* of various characters) are portrayed by the actor/dancer, But in Nṛtya, a single dancer depicts all the expressions and emotions. With the above reasons we can come to a conclusion that Nāṭya is Rasātmakaṁ, whereas Nṛtya is Bhāvātmakaṁ, and the technique of Abhinaya in Nāṭya is Rasābhinaya and in Nṛtya it is Bhāvābhinaya.

Bharata says:

***Vibhāvānubhava sañcārī saṁyōgāt rasanīpathiḥ //***

Usually in Abhinaya the bhavas along with the *Vibhavas* and *Anubhavas* have been amplified. While

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portraying a character on the stage, he/she has to completely transform into that character. Bharata insists that for successful dramatic production, special importance should be given for Āhāryābhinaya which is also called as ‘Nepathya’:

***Āhāryābhinayō nāmagyeyō nepathyajōvidhiḥ /  
tatrakāryaḥ prayatnastu nātyassa śubhamicchataḥ //***

One can find total usage of the four components of Āhāryābhinaya- Pusta, Alāmkāra, Aṅgaracana and Sajjīva in a drama/Nāṭya. Whereas in Nṛtya/solo performances, the Āhārya – either Alāmkāra or Aṅgaracana is used only to identify the style of that dance tradition. There is absolutely no chance to use any Pusta or Sajjīva on the stage especially while performing Nṛtya solo dance piece. Vācīkābhinaya is given special importance in Nāṭya by rendering dialogues, singing *Padyams* etc. In Nṛtya, only songs are rendered by the singer and according to that the dancer dances and shows the expressions.

Bharata gives beautiful explanation how one has to do these Caturvidhābhinayās through this sloka:

***Vayānurūpaḥ prathamastu vēṣaṁ vēṣānurupēṇa gatipracaraḥ /  
gatipracārānugataṁ ca pātyaṁ pātyanurūpōnabhinayasca  
karyāḥ //***

Aharya should be put according to the character’s age, gait should suite to that age, Sahitya should match with the speed of the gait, finally following the sahitya of the song one should do the Abhinaya.

Bharata mentioned ‘Rasa’ as the first element or aṅgā in his Nāṭya Veda Saṁgraha. He says:

***Na rasana vyāpaāra āsvādanaṁ apitu mānasa evaca /***

- the goal of any art is to invoke Rasa. Even Ramachandra and Guṇacandra of Nāṭya Darpaṇam says Rasa as “*aloukika chamtkara*”. To create Rasa, the actor/dancer has to show the bhavas through Abhinaya which is mainly based on the *Dharmi, Vr̥tti and Pravṛtti*. The most important and difficult task for any actor or dancer is ‘*Bhāva Prakaṣana*’, which makes the abhinaya significant. What is Bhava?

***Bhāvayati karoti rasanvā yiti bhāvah /***

They are called bhāvās, since they convey to the audience the theme of the poem by means of speech, physical actions and mental feelings. The root word “*Bhu*” means to become.

***vibhavenāhṛtōyordhōhyānubhāvaistu gamyate /  
vāgaṅga satvaābhinaih sa bhāvaiti saṅgitaḥ //***

- The meaning brought about by the *Vibhāvas* are suggested by *Anubhāvas* by means of production of speech, bodily movements and mental feelings and hence it is termed as Bhāva. The most important thing a dancer/actor should understand is that whatever bhavas that they are exhibiting is not of their own ideas nor their choice. Bharata while explaining about the bhava:

***vāgaṅga mukharāgeṇa sattvenābhinayena ca /  
kaverantargataṁ bhāvaṁ bhāvayān bhāva ucyate //***

-it is termed as *Bhāva* since the intention of the ‘poet’ is conveyed through the presentation of speech, facial expressions and the depiction of mental feelings. Hence, while portraying any character in a drama, the dancer should thoroughly understand the idea and intention and expressions of the poet who wrote the script or *Pāṭya*, and accordingly the

same kind of bhavas should be displayed in the abhinaya. Same rule pertains to Nṛtya too.

Every responsive being will have innate emotions within them, these emotions are generally called as *Bhava*, which are also called as ‘*Sthayībhava*’. So, *bhāvās* are the feeling, mood, a state of mind, being or temperament. In acting or Drama, these bhavas refer to the emotional states of the character that the actor is portraying, and the actor will become the embodiment of that character's state of being or emotion, and emote various bhavas expressed in a performance towards the evocation of *rasa*, the aesthetic experience. One must know that the Bhavas are evoked only when circumstances intervene, till then all these bhavas will remain as inert in the deep mind. When the Sthayī bhava is evoked, the person reacts according to that particular Bhāva, then only the Bhava will flourish. So, we can assume that Bhāva, viewed first is the “Sthayī bhava”, Only these Sthayī bhavas have the characteristic of transforming in to *Rasa*. That is the reason Bharata says that these are called Bhāva since they convey the theme of the poem by the Vibhāvas, is brought into realization through Anubhāvas by means of speech (*Vāk*), physical action (movement of *Aṅga*), and mental feelings. The root word “*Bhū*, which is a Sanskrit word, which means “to become”. So, Bhāva therefore means giving “expression to feelings”. “*Bhāvayanti*” means fully compiled and spread through. We should remember that Bhāva, with reference to Āṅgikābhinaya, is essential to Sātvikābhinaya. Bharata, while explaining the *Sāmayābhinaya*, categorizes the Abhinaya into three kinds: Jyēṣṭhābhinaya, Madhyamābhinaya and Adhamābhinaya.

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Among the three Abhinayas- Angika, Vācika and Sātvika, if all the three are in equal ratio, it is considered as Madhyamābhinaya, If Āngikābhinaya is more than Vācika and Sātvika, it becomes Adhamābhinaya and if Sātvikābhinaya is more than the other two abhinayas, then that Abhinaya becomes Uttama or Jyēṣṭhābhinaya. Kuchipudi tradition gives more importance to Jyēṣṭhābhinaya.

**What is Rasaniṣpathi:**

*Vibhāvānubhāva Sañcāri samyōgād rasa niṣpatti /*

-The emotion (Bhāva), with the combination of the cause (Vibhāvas) create changes in the body which are known as Anubhāvas and then transitory moods that are Sañcāri Bhāvās, results to creates an aesthetic experience called rasa. Bharata says,

*Bhāvo vāpi, raso vāpi pravṛttirvṛttirevā vā /  
bahūnām samavetānām rūpaṃ yasya bhaved bhahu  
//(Natyasastra)*

- A bhava or a Rasa or Pravṛtti or Vṛtti join together to enhance a particular feeling which then attain the position of a *sthāyī* -permanent mood developing into the status of Rasa, while relegating others to the position of transitory. This enhances the permanent mood to make it a Rasa. Scholars and audience enjoy these *Sthāyībhāvās* displayed through the bhavas with the help of abhinaya, they are called as Nāṭya Rasas. Hence, for Rasa Niṣpathi, Sthāyī bhāvās are the most important element as:

*yetā narāṇām nṛpati, śiṣyāṇām ca yathā guruḥ /  
yevamhi sarva bhāvānām bhavaḥ sthāyī mahānihā //*

- how King is great among all the people and Guru among all disciples, *Sthāyībhāvās* are considered as the supreme.

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These Sthāyībhāvās like Rati, Hāsa, Śōka, Utsāha, Krōdha, Bhaya, Jugupsa and Vismaya are present in every human. When we encounter with some situations these bhavas are evoked. The cause which evokes the Sthāyībhāvās is called “*Vibhāva*” and the consequents are known as Anubhāva. While doing Rasābhinaya, the dancer should have a thorough knowledge about the Vibhāvas, Anubhāvas, Sañcārībhavas, Sātvikabhāvās, what kind of Āngikābhinaya should be used according to the character or its *avastha* to create the perfect mood or *rasa*. Dancer should take proper care on his makeup, Gait etc. Bharata says:

*Vayānurūpaḥ prathamastu vēṣaṁ vēṣānurupēṇa gatipracaraḥ /  
gatipracārānugataṁ ca pātyaṁ pātyanurūpōnabhinayasca  
karyāḥ //*

One should also be aware of the *Mytri* (friendly) rasas and *Virodhi* (enemy)rasas while doing the Rasābhinaya. Special care should be taken regarding the ‘*Rasābhāsa*’ too.

When it comes to Bhāvābhinaya, first of all, there is no scope to show the rūpaṁ. With the help of Āngikābhinaya and Sātvikābhinaya, the dancer has to make the audience to recognize the form/rūpaṁ. In Nṛtya, the dancer has to create the Vibhāvas with the help of gestures and show the Anubhāvas by using more of Sātvika and Sañcārībhavas to make Rasānubhūti amongst the heart of Sahrudayas. Whereas in Nāṭya, this will become easy because of using the Āhāryābhinaya for various characters, especially, Sajjīva, Pusta, Alāmkāra and Aṅgaracana. In Nṛtya, the same dancer has to portray all the characters. Until and unless, the dancer has good knowledge of Śāstra, she/he fails in creating the Rasānubhūti in the mind of audience. In Rasābhinaya, one

should begin with *Ālambana Vibhāva* and then proceed to *Uddīpana Vibhāva*, according to the Vibhāvas, dancer has to show the Anubhāvas in a gradual manner of Bīja, Aṅkura and Pallavita stages. Sthāyī bhava comes in Bīja, Sātvika bhavas in Aṅkura and Sañcārībhavas in the Pallavita stages.

### **Conclusion:**

In Kūcipūḍi one can see various theatrical traditions. It started with Sanskrit Rūpakās, *Śivalīlā Natyam*, *Viṣṇulīla Natyam*, *Bhāgavatamēḷa Nāṭakās*, *Vidhi Nāṭakās*, *PagaṭiVeśās*, *Kēlikās*, *Kīrtanās*, *Kalapas*, *Yakṣagānas* and *ṛrtyanāṭikās*. Thus, Kūcipūḍi tradition gradually transformed from Nāṭya tradition to Nṛtya tradition. So being a Kūcipūḍi dancer, one should know the technique of Rasābhinaya while doing the various theatrical presentations of Kūcipūḍi, and Bhāvābhinaya while doing solo repertoire.

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# A COMPARATIVE STUDY OF GAITS (IN DANCE) IN NĀṬYAŚĀSTRA AND ABHINAYA DARPAṆAM

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## **Abstract:**

It is undoubtedly the paramount accomplishment of any dancer to be capable of authentically transmitting the passion and feelings felt within to the audience (rasikas). Dance is a nonverbal conversation where the dancer uses every single gesture of theirs to convey the essence. Gati (walks or gaits) is one of those gestures through which the dancer portrays their emotions. Gati is a word that is used to indicate the mannerisms of walking (gait) executed by a dancer in the Bharatanatyam style of dance. Gati plays an important role in any form of dance. If it is not implemented appropriately, the entire choreography may appear lifeless.

Bharathamuni, in his NĀṬYAŚĀSTRA (Chapter 13) gives a detailed analysis on “Gati” and defines a separate gati for men and women broadly. He clearly sketches the gait corresponding to the standard of the character – whether they are a superior, middle or inferior personality. Bharathamuni distinctly relates the interval of feet, the time of steps, the

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tempo of gait: how it should be naturally, as well as in special conditions. He even delineates the association of gait with sentiments (rasas). For example, when a lover enters the stage, he should be in a slow tempo with graceful steps following a proper rhythmic pattern.

In chapter twenty-seven of ABHINAYA DARPAṆAM, Nandikeshwara depicts the gatis of the fairer sex in birds and animals. He illustrates ten types: Hamsi Gati (female swan), Mayuri Gati (peahen), Mrgi Gati (doe), Garjalita Gati (the playful movement of the elephants), Tarangim Gati (mare), Simhi Gati (lioness), Bhurjangi Gati (female serpent), Manduki Gati (female frog), Vira Gati (heroic) and Manair Gati (spirited woman). The walk or gati intervening in a performance, although appearing to be insignificant, can alter the entire direction of the aesthetics that connect the dancer and the audience (rasika). The perfect blend of the gati and the mood or sentiment (rasa) that the dancer experiences play a dominant role in any composition.

### **Introduction:**

The NĀṬYAŚĀSTRA is a Principle work of dramatic theory encompassing dance and music in classical India. NĀṬYAŚĀSTRA is believed to have written during the period of 200BC and 200AD by Sage Bharatha. It discusses a wide range of topics from issues of literary construction to the structure of the Stage or Mantapa to a detailed analysis of musical scales and movements and to an analysis of dance forms that considers several categories of body movement and the effect on the viewer.

The text contains a set of precepts on the writing and performance of dance, music and theatre and why it primarily deals with the stage craft, it has influenced Indian Music, Dance, Sculpture, Painting and Literature as well. Thus,

NĀṬYAŚĀSTRA is considered to be the foundation of the Fine Arts in India.

NĀṬYAŚĀSTRA consists 36 chapters containing approximately 6000 poetic verses. The first five chapters discusses the outer and spatial aspects such as the stage, the theatre building etc. Chapter six to seven discusses the theory of Rasa i.e the crucial question as to how to evoke a mood. While chapter eight to thirteen focus on the physical acting technique. The verbal aspect such as speech and sound is dealt with in Chapters fourteen to nineteen. Chapters twenty and twenty-one discuss the types and structure of Drama. The outer aspects of acting such as the costume makeup and props are dealt within Chapters twenty-two to twenty-six. More general aspects are touched upon in several chapters while twenty-eight to thirty-three focus on music.

Aspects of the theatre troop and the distribution of rolls are then discussed after which the focus returns to the very beginning i.e. to the question of the divine origin of the heart of the theatre.

The ABHINAYA DARPAṆAM, a comprehensive text describing various gestures, postures and movements in Dance is ascribed to Nandikeshvara. However, the identity of this Nandikeshvara; his period; and, the other works associated with him are much debated. It is very likely that were many persons during the ancient periods that went by the name of Nandikeshvara. And, quite a few of them seemed to have been scholars, who were well versed in the theoretical principles of Dance, Music and other branches of knowledge. Though Nandikesvara acknowledges the importance of all four kinds of Abhinayas, in his work ABHINAYA DARPAṆAM, he focuses, almost exclusively, on the

Angika-abhinaya – gestures, postures and movements of the hands, feet and other limbs, in Dance.

Abhinaya literally means carrying forward towards the spectator. The Angika-abhinaya or gestures is an essential part of the dance-language. It is that which expresses Bhavas (states) by means of bodily gestures and movements (Angika), in Nrtya. Abhinaya also includes elements of Vachika and Sattvika, which are meant for suggesting actions thoughts and emotional states of the character (Bhaved abhinayo vasthanukarana). And, the other element of the Abhinaya is Aharya, the costumes, makeup of the performers as also other accessories on the stage. Angika-abhinaya, in Drama and Dance, uses artistic gestures, regulated by the character's bearing, walk and movements of features and limbs. It follows the stylized Natyadharmi mode of depiction. Nandikesvara's primary concern in his work is Angika-abhinaya; and, he presents a detailed analysis of various kinds of gestures, postures, movements, their symbolic meanings and their applications in Dance. In addition, he also cautions which of the gestures or movements may not be used in a given context. But, at the same time, Nandikesvara takes care to ensure that the Abhinaya aspect is not entirely overlooked.

The Abhinaya-Darpana deals, predominantly, with the Angikabhinaya (body movements) or Gesture-language of the Nrta class; and, is a text that is used extensively by the Bharatanatya dancers. It describes Angikabhinaya, composed by the combination of the movements of the Angas (major limbs- the head, neck, torso and the waist); the Upangas (minor limbs – the eyes, the eyebrows, the nose, the lower lip, the cheeks and the chin); the Pratayangas (neck, stomach, thighs, knees back and shoulders, etc) ; and, the expressions

on the countenance. The text specifies, when the Anga moves, Pratyanga and Upanga also move accordingly. The text also suggests how such movements and expressions should be put to use in a dance sequence.

**Objective:**

Gati, the art of movement or gait, serves as a means for dancers to express their emotions. If it is not implemented appropriately, the entire choreography may appear lifeless. It seems trivial, but often takes apart the involvement of the dancer in depicting a character.

For dancers with varied physical attributes, determining the walks or gaits that suits everyone in a group choreography is a challenge, which can be solved by setting a standard rule. An attempt at a comparative and analytical study of the Gati Bhedas which is mentioned in NĀṬYAŚĀSTRA and ABHINAYA DARPAṆAM with its intrinsic connections with the Ashta Rasa.

**Methodology:**

- Critical analysis of two texts Natyashastra and Abhinaya Dharpana
- Cross reference using a production
- Interviews with historians, Bharathanatyam Gurus and Scholars
- Trying to relate with sculptures
- Gathering of Historical Data
- Descriptive study
- Comparative study
- Analytical study
- Prepare conclusion and recommendations

**Conclusion:**

As per Bharathamuni's NĀṬYAŚĀSTRA, the various ways or speeds of walking and stepping is referred as Gati.

The different moves, the stroll and tempo are to be implemented according to the character and the situation. NĀṬYAŚĀSTRA explains definite Gait for Men and Women. Gati compliments the gracefulness and the aesthetic value of the dance. According to Nandi Keshwara's ABHINAYA DARPAṆAM Gati are illustrated as 10 types which can be connected with the eight Rasas that Bharatha Muni has mentioned in NĀṬYAŚĀSTRA. Each individual differs in the physical built and personality that eventually varies in the style of walking even on the stage. To set a universal role for the Gaits is practically a challenging attempt because of this.

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