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Editor-In-Chief
Dr. S.D. Sargar

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CONTENTS

Sr. No	Author	Title of the Paper	Download
1	Dr. Archana Durgesh & Neha S. Raghuvanshi	Impact of Zodiac Signs on Communication Skills of an Individual	1301PDF
2	Mr. Pankaj Vaishnav & Dr. R.S. Zirange	Naipaul's <i>An Area of Darkness</i> : A Critique	1302PDF
3	Dr. Vijaykumar Ambadasrao Patil	Need of Interdisciplinary Studies in Higher Education	1303PDF
4	Dr. Archana Durgesh	Aesthetics: Beauty and Sublime	1304PDF
5	Jayasimha Polavarapu	Cognitive Implications in Irving Layton's 'Keine Lazarovitch'	1305PDF
6	Dr. Tanu Tandon	Transformation of Women Aggression to Women Empowerment: A Grounded Theory Approach	1306PDF
7	Dr. Archana Durgesh	Position of Women: Yesterday & Today	1307PDF
8	Rupal Amin Farista	Theme of Faith and Magic Realism in the Novel 'Life of Pi'	1308PDF
9	Pooja Singh & Ramya Dwivedi	Impact of Gender on Self concept and Self esteem	1309PDF
10	V. S. Sankara Rao Chinnam	The Social Reaction and Cross-Section of Indian Society in Anand's <i>Coolie</i>	1310PDF

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(1)

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Need of Interdisciplinary Studies in Higher Education

Dr. Poo Vijayalakshmi Ambalavani

Abstract

Higher Education in India is seriously observed, critically acclaimed, systematically scrutinized and comprehensively planned. It has gone through various stages of modification. The current status is the outcome of the visionary directives which had been initiated at earlier and recent stages. The renaissance, restoration and revolutionary periods in national life are clearly depicted in it. The credibility of higher education in India is enhanced in the ultramodern society. Today, irrespective of social strata, education has reached out to almost every segment of Indian society. The policy, 'education for all,' is reaching to all and has proved decisive and rewarding.

Key Words: Interdisciplinary studies, higher education, modification.

Introduction

Higher Education in India is seriously observed, critically acclaimed, systematically scrutinized and comprehensively planned. It has gone through various stages of modification. The current status is the outcome of the visionary directives which had been initiated at earlier and recent stages. The renaissance, restoration and revolutionary periods in national life are clearly depicted in it. The credibility of higher education in India is enhanced in the ultramodern society. Today, irrespective of social strata, education has reached out to almost every segment of Indian society. The policy, 'education for all,' is reaching to all and has proved decisive and rewarding.

It is a proud moment to note a considerable increase in higher education. The trend of pursuing higher education is in full swing and the intensity and number will substantially increase in near-future. Use of advanced technological resources in (virtual) classroom is substantially adding to the processes of teaching, learning and particularly expanding learning abilities. In contemporary context (learning is

becoming an intellectual joy as e-resources are included in teaching and learning process

Learning today is multi-layered. Systematic progression from Kindergarten to post-research is crystal clear. Depending on a person's ability, this systematic layered progression works at various levels. Earn while you learn and (learn schemes are in vogue. This has attracted a mobile group towards education. This multi-faceted group is vital, vibrant and trendsetting. (L)earners are investing to make our educational system more productive, focused and multidimensional.

Various commissions:

Indian education system is systematically designed. Sadler Commission (1917-19), Calcutta University Commission, the Central Advisory Board of Education (CABE), The University Education Commission, presided over by Dr. S. Radhakrishnan, The Kothari Commission (1964-66), National Policy on Education 1968 have all played a key role in the progress of education in India. University Grants Commission (UGC), All India Council for Technical Education (AICTE)

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and others have been designed to control various aspects of Higher Education in India and direct them in the correct direction. They are not only lucrative but also are being to enhance credibility of contemporary educational system.

Concurrent Trends:

Higher education in India is in the international presence. It represents is in the need of new institutions of great standards. Renowned persons are setting their own educational institutions to promote their dreams. It is also substantially adding to channelize best practices in education in concurrent society. These are easily adaptable and adoptable in the imbibing the culture of the globalisation and crystalizing the educational institutions for specified cause. These educational institutions are financially too strong and supported, channelized and nurtured by scholars. Their infrastructural setups, quality advanced labs and human resources are of some quality standards. Healthy competitions between such institutions must be used by government authorities for betterment of Indian society.

Era of globalization is helping us to get merged with global scenario. It makes us think from a view point of multi-dimensions to take a final call on adapting and adopting trends in education. Global and adopting trends in education. Global and (i.e. global and local) constraints are diverse. Each segment of Indian society is different, unique and specified. Each subgroup wants to get education at par. This urgent need tempts one to see an upgraded version of educational system.

As said earlier, in India, learning is becoming multi-dimensional. Due to financial, social, political and other constraints, one wants to select that course (education) which will make one perfect to live in style. Through this urge, trends like professional courses, integrated courses and contractual courses have emerged. Many of these are rewarding and will

change the traditional way of learning. This trend will surely get modified soon and become a landmark for upcoming generation. The 21st century will be remembered for its intellectual discoveries of relative and quantum mechanics and for the incorporation of the structure of DNA molecules that have enabled researchers to unravel some of nature's secret and functional behaviour of some of its life forms.

The mass that is attracted towards higher education is much focused. This group knows the answers of normative questions who, where, and what. But they better know the answers to questions of how and why. It presents unified identity of learners who want to learn for the sake of learning.

The group that tempts to look seriously at educational system in India is highly educated, focused, matured and dedicated. Those who are already working as faculty, engineers, doctors, managers or any other professionals are keen to undertake interdisciplinary study/studies. This is an outcome of their urgent need of learning for a cause. Their background and motivational forces work constructively in this regard. For the betterment of society and human life, it is essential to nurture this culture. The development of this culturally educated group will be an added advantage to Indian society. Highly qualified learners want to learn and set apex standards.

Objectives of Educational System:

The aim of educational system is to make a learner familiar with the subject with special reference to learner's overall personality development. For this purpose, the layered progression and designed structure for assessment of students from kindergarten to Higher education is structured and well-planned. In this regard a fresh attitude is required to look at current educational Indian system. According to Chalam, K.S., "Universities,

professionally, even in key cultural institutions to be responsible for public enlightenment. The concentration of higher education has placed considerable strain on its sector process. The old yardstick's qualifications for a university that stands for 'honours etc.' need to be replaced with profit, market, manipulation, control, authority, and so on. This will cause challenges of uneven distribution of human capital and finds that it will allow some nations to take full advantage of new opportunities while others drift further and further. Through it seems that it is affecting current educational scenarios, it may be believed that good steps initiated by authorities will enhance the credibility of Higher Education in India which will set up standards in near future.

Need of Interdisciplinary Studies

As stated earlier, interdisciplinary studies is a must in Indian society. Usha Latha mentions, "To untrained eye, the world of interdisciplinary or more accurately multidisciplinary. Thus, one must understand the basic concept of interdisciplinary study. It is a kind of study which one can undertake after getting specified educational qualification. The further or targeted study may not be related to the mainstream subject(s) that one might have learnt during possessing specified academic qualification. Currently, many universities are advocating trans-disciplinary studies. This move is welcomed.

The highly qualified educated Indians are tempted to learn for their personal and social benefits. Educated Indians, who are working, look at educational system from a different perspective. Distance education may be a good resource for them. But there are certain practical oriented courses, where training under supervisors is vital. In the study of medical science, expert's guidance, knowledge of pharmacy and proper diagnostic methods are required. At the department of distance education teaching by providing all these facilities

will not be available. It may even be not practical. Thus, distance education is not an ultimate solution to all issues related to higher educational system, with special reference to interdisciplinary education in India.

Basically, inter-disciplinary education stands for knowledge of allied subjects in the field of mainstream studies. The aim of any education system is to get proper knowledge of a subject. For the various layers of study are interrelated. But through inter-disciplinary education an opportunity may be provided to one to learn the subjects of one's choice.

An example of a daily life in this context may be helpful. If an academician wants to know about a disease, he will collect information from e-resources, books and other resources including discussions with doctors, counsellors, psychiatrists and pharmacists. (S)He may use this knowledge for his personal gains. He may also use it to sensitize the students or other related people. But, spreading and gaining knowledge through such a method is neither valid nor authentic and may not be suitable to all learners. Can our government come with a measure so that this academician may not only do research but also provide medicine to the diseased?

If a person studies a specified subject by completing certain procedure, the knowledge of that person will get upgraded. Interdisciplinary study will provide an auspicious opportunity to scrutinize, verify and certify this knowledge. It may be utilized for the betterment of society. This bottom-line of thought must be discussed seriously from a new perspective for the betterment of Indian society.

At initial stage this strata may look simple and even may not be that much impressive. But the basic idea, that if a person wants to learn something from the bottom of his heart after reaching to a specified level will learn that subject with more focus

attention and motivation. This sense of ownership or homework which helps to learn and knowledge may not be retained by this group of learners. This type of learning will take place at a different level where only quality and interest matters. It may save the time of getting initial information in the classroom. Continue to this through motivation or reflection program or a specified training program/syllabus of three years may be learnt or taught in minimum period and in perfect style. Here the receiver and transmitter will communicate at an intellectual level and an excellent course of action will take place. It is important to note that only the interested person will initiate the process of learning and will learn till his intellectual ability demands.

The question of verifying the knowledge may remain a difficult task. But if proper steps are taken, assessment of answers and gained knowledge may be done systematically. It cannot be a big challenge. Specified method of knowledge testing will help. Even the stringent method of testing may be adopted so that the learner will not make any errors. As we all know, government of India has already designed a proper chain to grant permission to start any new business. These measures will take proper steps to control the quality of end results of interdisciplinary education.

Advantages of Interdisciplinary Studies:

To state the advantages of interdisciplinary studies, one may look at the current Indian educational scenario. K. B. Pawar maintains, "Along with the concept of quality, education has adopted from industry a variety of terms like quality control, quality assessment, quality audit and quality assurance. Unfortunately, in the literature of quality- issues in higher education these terms have often been used with overlapping connotations, and sometimes the same term has been used

with different meanings." It proves that higher education in India is going through a difficult state. It is expanding to the state of interdisciplinary studies. Only those interested one will initiate the process of learning. Following are the advantages of interdisciplinary studies.

1. Maturity and substantial background of student will make learning focused.
2. Learner will easily adopt the culture of new subjects.
3. Learner learns in specified environment.
4. Only interested and able will learn.
5. Knowledge will reach targeted audience.
6. Cost of education hardly matters. And it may remain rational.
7. Experts will be able to match learner's level.
8. Teacher can point out limitations of learner and can negate facility of teaching-learning to unqualified or below average learner (if any).
9. Examinations can be conducted as and when required.
10. No hurry to get a degree as the learner wants to learn for a cause.

Disadvantages:

One cannot claim that interdisciplinary study is too perfect and flawless. There are certain disadvantages or challenges that occur in developing the culture of interdisciplinary studies. They may be enlisted as below.

1. Not suitable to all learners.
2. Cannot predict that all learners will learn till (s)he reaches to specified level.
3. New scenario of educational system required.
4. Drastic changes are required in current education system.
5. Learner with negative stances may learn for wrong reasons.
6. Specified faculty may not be available or interested.
7. Cost of learning may be more.

8. Learning in professional environment may not take place.
9. Learning may unnecessarily cross boundaries.
10. May be difficult for teachers to handle aggressive student.
11. Difficult to maintain lateral progression.

Challenges in Interdisciplinary studies

In this research paper, we have already discussed the concept, advantages and disadvantages of interdisciplinary studies. Briefly speaking the following may be major challenges in interdisciplinary studies.

1. Lack of trained human resource
2. Lack of infrastructure
3. Developing curricula that encompass need of learner and interdisciplinary learner
4. Designing a chain of evaluation for interdisciplinary learner
5. Considering future prospectus or challenges of interdisciplinary learners and learning.
6. Testing the status quo
7. Sensitive matters related to age, experience and background of interdisciplinary learner.

Special study of interdisciplinary learning will add more to this list as the matters of

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each interdisciplinary study may remain distinct and diversified. But one must accept a fact that though there are certain challenges and disadvantages of interdisciplinary studies, interdisciplinary study is in vogue. Resources and other modern resources are helpful in this regard. Above cited authors, disadvantages and challenges regarding a fact that interdisciplinary study in Higher Education in India is not a simple task. Yet it is a must. It spreads awareness and may help the needy. The challenge is not (bare) but if the government and other authorities are convinced in this regard, they will upgrade Indian Education System for betterment of humanity, by using this tool. We must remember as B. Deka says, "The objectives of higher education are to promote welfare of individuals as to strengthen the nation."

Conclusion

Interdisciplinary study in Higher Education is a must in today's era. It will prove multi-beneficial, if proper steps are taken to upgrade it by enhancing its credibility. This type of study will be in great demand in near future which will uplift human life.

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CONTENTS

Sr. No.	Author	Title of the Paper	Page No.
1	Dr. M. Ravichand S. Pushpa Latha	Bigger Thomas – The Hero in the Novel <i>Native Son</i> by Richard Wright	1-9
2	Sushant Chaturvedi	The Kite Runner through Wayne Booth's Evaluative System	10-13
3	Ms. Upasana Dugal	Multi Touch: A Finger Synchronized Screen	14-24
4	M.K.Sharma Ankur Kulshreshtha Richa Sharma	Formulation of Linear Programming for Cost Optimization in Soap Stone Powder Industry	25-35
5	Dr. Archana Dr. Pooja Singh	Spousal Violence: A Woman's Destiny	36-42
6	Dr. Sutapa Biswas	Interpreting the 'World Within': A Psychoanalytical Study of the Characters from <i>The God of Small Things</i> and <i>Cry, the Peacock</i>	43-50
7	Kamna Dubey Naveen Kumar Pathak	Nayantara Sahgal: A New Perspective to Women's Writing in India	51-53
8	Dr. Sahebrao B. Ohol	Challenges before Co-operative Dairy Industries	54-66
9	Ramchandra R. Joshi	Rethinking Classics, English and Indian: A Comparative Approach to Milton's Satan in <i>Paradise Lost</i> Book I and Bhasa's Duryodhana in <i>Urubhangam</i>	67-72
10	Dr. Anurag Agnihotri Prof. Rajkumar	Empirical Study of Indian Export and Exchange Rate Elasticity	73-80

11	Ms. Richa Pathak Dr. Aparajit Tiwari	Empowered Indian Women in Selected Novels	81-85
12	Dr. P.B. Patil	Migratory Modes in <i>The Shadow Lines</i>	86-93
13	Dr. Meenakshi Kaushik	The Role of HR as a Knowledge Facilitator	94-100
14	Dr. V. A. Patil	Feminism without Illusions	101-105
15	Dr. Keyur K. Parekh	Rasa Theory	106-108
16	Dr. Prakash M. Joshi	Information Communication and Technology (ICT) in E.L.T.	109-115
17	Dr. Mukesh Kumar Pandey	Situating the <i>Difference</i> in Women's Studies: Postcolonialism and Beyond	116-125
18	Shamrao J. Waghmare Miss. Vijaya D. Bidwai	Ngugi's <i>A Grain of Wheat</i> : a Saga of Common Masses Struggle	126-131
19	Dr. Hasamukh Suthar Prof. Vishal Joshi	Importance of Correlation in Rural Higher Education	132-136
20	Dr. Krishna Mohan Jha	Sarjanatmak Bhay Ki Kavita	137-142

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Feminism without Illusions**Dr. V. A. Patil***Nalanda Nritya Kala Mahavidyalaya, Mumbai, (M.S.) India***Abstract**

This research paper presents an idea of feminism without illusion. Basically, feminism is well ignored. Certain mainstream feminists and humanists, under specified conditions, strongly advocate a fact that women's experiences in personal and social life are not bright, pleasant and satisfactory. Their role as a mother, daughter and sister might have been duly respected but it seems that woman as a person has hardly been respected and allowed to enjoy a full-fledged freedom compared to the lifestyle of man. Through this research paper an attempt will be made to present a feminist perspective to women's experiences, biological conditions, social strata and their psychological functioning to present a constructive picture of women society and their challenges. These constraints have been fully depicted in various feminist theories. In today's era women are taking new (in traditional terminology-bold) steps, compared to their traditional role. It has impetus women's studies, particularly feminism, which has taken various turns from its inception. Thus, a new perspective is a must to look in this matter seriously which will present feminism without illusions.

Key Words: feminism, illusion, patriarchy

Concept of Feminism

A feminist history highlights the concept of feminism, women's major issues and challenges, and other allied aspects. Feminism is a study of woman's life which strives to regain woman's identity as a woman and reiterate that she must enjoy a freedom to live in style without pressures or limitations based on false conceptions that can substantially affect her life. Feminists strongly refute a wrong notion that woman, being subordinate, must offer services to man irrespective of her priorities, attitude, mood(s) and abilities. This restricted life, in which they were and are enforced to follow blindly and rigorously) the unhygienic and

irrational demands of man, made them feel miserable, insulted, side-lined and stretched. They even experienced themselves as a mere tool and outsiders even in their own (two) families that of their parents and in-laws. This subversion makes women restless and determinately enforces them to strive for their human identity and impetus feminism. Feminism may miraculously reward. Susanne Kappeler (1986:219), "Part of a feminist strategy must be the elaboration of a concept of community that differs from male bonding over commodities and enemies." It is generally accepted notion that men's power and attitude towards woman is the root cause that initiated feminism. Lynne Segal (1987 :69),

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maintains that the "uneven, sometimes widening gap between what feminism had seemed to promise and women's still, vulnerable, and for some increasingly impoverished, position in the world, fits most neatly with a biologicistic and fatalistic interpretation of the inevitability of men's power."

Etymology

As this paper explores the idea of feminism without illusions, it is essential to understand basic concept of feminism and illusion. We will not study about word feminism, the word feminism but the term feminism. Feminism, in grammar, is a mass/uncountable noun. It is derived from French *féminisme*. According to online *Oxford Dictionary* feminism is "the advocacy of women's rights on the ground of the equality of the sexes." It further states, "The issue of rights for women first became prominent during the French and American revolutions in the late eighteenth century. In Britain it was not until the emergence of the suffragette movement in the late nineteenth century that there was significant political change. A 'second wave' of feminism arose in the 1960s, with an emphasis on unity and sisterhood; seminal figures included Betty Friedan and Germaine Greer." According to *Cambridge Dictionary*, feminism is "the belief that women should be allowed the same rights, power and opportunities as men and be treated in the same way, or the set of activities intended to achieve this state. She had a lifelong commitment to feminism." Further, according to *Cambridge Advanced Learner's Dictionary and Thesaurus* (Cambridge University Press), feminism is a

"Belief in the social, political, and economic equality of the sexes," and also, "The movement organized around this belief."

Woman's life in general and Feminism

A natural tier of woman's life states that woman plays a role of a daughter, sister, wife, sister-in-law, mother, and mother in law. Her father, sister and brother, husband and in-laws, her son and daughter and even grandchildren add substantially to her life at different stages. The relationship of father and daughter is the most pious in the universe. No father can see ailing daughter. He strives to provide best for her irrespective of his conditions. Considering social conditions, till last century, he may not have provided comprehensive education and job opportunities to his daughter. But, if is a mother (a female), who has been repeatedly training her in kitchen. She also had enforced her to adjust with social conditions irrespective of her attitude. This training of getting adjusted with society includes getting married to a person of parent's choice, offering services to family members and remaining at home and at agricultural or specific land of parents choice under their supervision. This is a first step, in history and social life of women where she is trained to adjust not to fight or correct the social conditions hazardedly affected woman's life in general. She had been repeatedly asked to submit and surrender to demands of senior family members and offer her services (like cooking and cleaning). Marriage brings a major change in her life. She is dethroned from her maternal family and enters in the

new family. Her role from daughter is changed and she becomes a daughter-in-law. Now she is asked and enforced to serve her husband and other in-laws. Her personal desires in this family also are restricted and her exploration(s) depend on the mood and attitude of her husband and his family members. It seems that no full-fledged freedom is enjoyed by her till she becomes a mother or mother-in-law. Though she gets an opportunity in making personal choices after passing middle age, it is found that she never became a complete person to enjoy human life. Additional burden of taking care of children (though a pleasant experience in maximum cases) makes her condition miserably poor due to extravaganza of social conditions and male dominated society. A comprehensive study of all these elements is integral aspects of feminism. These must be presented without illusions to understand a basic concept of feminism.

Ultramodern lifestyle of woman is totally attacking false and notorious traditional notions. It is intrinsically including various aspects of her domestic life. Complex cultural and cross-cultural connections are (re)producing human identity of woman. Varied options and opportunities, changed and changed attitude in social strata, substantial contribution at political-social and other fields, education specifically at open and distance education, high qualification and apex professionalism at work place, awareness and alertness of woman in metropolitan as well as other cities had provided new gates for women in today's society. It has taken woman's life at a distinct level where she is able to take her own stance and stick to it irrespective of

social and domestic surroundings. Today, woman is able to authentically and confidently ask for and get divorce (freely). She is freely expressing her views about sex and sexual freedom. It is important to note that she is striving for sexual freedom, taking a firm decision in relation to abortion and/or consumption. Woman in today's aura has become very selective, analytical, critical and strong in the matter of her marriage. She is taking firm decision about her education, career and future plans. Contradictory aspect of today's woman is that she hardly bears any violence particularly domestic violence. This tremendous change in the life of woman must be understood without any illusions then a complete and crystal clear picture of feminism will arise.

Basically, feminists strive to seek a smooth, self-dependent, pleasant, rewarding and complete life for a woman as a woman. It does not mean a complete breakup from traditional domestic life. No woman wants to be alcoholic, whore, sexual worker and live a miserably poor life depending on mercy of man other than her father, husband, brother or blood relative. As Tiresias stated, "woman enjoys a lot," one must accept this reality. Thus, it is the duty of human society to make her happy, pleasant, stronger, self-dependent and provide a life in which she will take initiative and create blissful atmosphere. No one will deny a fact that woman is a most important member of a family. She has dreams, abilities and can successfully use resources to motivate family members to bring heavenly bliss in her family. It will help, ultimately, to have a most competent, healthy and progressive

human society. From this perspective one must consider following aspects of woman's life in contemporary era and present feminist theory.

Feminism is not the negation or denial of womanhood and feminine identity. No woman wants to deny her body, sex and personality. In normal conditions, no woman wants to adapt lesbian style. It is always not that they hate the natural role. She feels happy and remains very aggressive when the question of safety, security and other issues in her domestic life. Woman wants to construct a family and never wants to destruct it. She deconstructs for the benefit of all family members. Thus, it is an utter illusion that woman wants only divorce even in normal course of life. Feminism, of any style, must find and project a picture of complete family in which woman as a wife, sister, daughter, mother and other assigned roles is enjoying her domestic life.

Major constraints

Many women have been experiencing that they are rejected, exploited and humiliated by males and under specified conditions females such as in America white women dominated slave-black women. Such examples in domestic life in countries like India, Pakistan and Bangladesh may be found where mother-in-law or sister-in-law torture or even harasses daughter/sister-in-law. This realistic aspect is creatively and realistically presented in various stories, plays, serials, movies and literature.

Women feel that they are deliberately and systematically put away from the mainstream life. It enforces them to

(re)design, (re)develop, (re)construct and (re)create their own identity. They do want to serve their family/families and humanity in general. One must seriously consider and nurture this notion. It will provide women self-respect and self-esteem and wonderful/miraculous result will turnout.

Basically and ultimately feminists and women want to see that woman enjoying their personal and social life with respect and dignity. For feminists, these sensible feelings/expectations enhance an urgent need to have an utter feminism for better human society of equal rights, opportunities and strong rapport based on basic understanding between man and woman. These constraints enforced women to "reinforce beliefs about 'natural' divisions that have, for too long, constricted our imaginations." Kennedy (1989: 1745-1819)

Major types of feminisms

There are many types of feminism. Each type of feminism may stand on its own as the canvass of feminism is too vast. Each type is unique and has a scope to get merged with mainstream feminism. Faye Ginsburg (1989: 216) looks at feminism and issues related to women's life as a, "pro-life view of the world." Prominent feminisms are social feminism, liberal feminism, radical feminism, black feminism, Marxist feminism, and post-modern feminism. It is possible to add more types of feminism to this list. This representative list focuses on multifaceted identity of feminism.

Role of Feminists

Challenges countered by feminists are vast. It is difficult to focus on a single issue

perspective is the vision of
In this regard Heilbrun, Carolyn,
(1988: 47-64) states that women will
women and men to free their minds
patriarchal thought and practice and at
to build a world free of dominance and
equality, a world that is truly human."

that feminism is not necessary is an utter
untrue dimension. A factual and human

perspective is vital to nourish woman's life
as human. It is the major concern of
feminism which will ease human journeys.

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STUDY OF FOLKLORE IN THE DIGITAL ERA: AN ALTERNATIVE IN THE CONTEXT OF GLOBALIZATION

Patil Vijaykumar Ambadas

Introduction:

Today's digital era has affected human life and perspective. At each step, man is either using or benefited by the ultramodern resources. It has even altered certain notions of traditional lifestyle. But folklore, folk-art, folk literature is very close to a person and even to a community. Current 'Indian Educational System' is instrumental in many ways. Layered process of education is making learners familiar with subject(s) of their choice to master it in due course of time. It has substantially contributed and presented an option to make learners staunch nationalists and good humane to serve society for better cause(s).

In this process, use of ultramodern resources is vital. Learners are introduced to ultramodern resources of scientifically developed digitally sound era of globalization. It is a fact that the learners, from their early stage, are using e-resources to update themselves. It leads them to be perfect professionals. It is a prominent sign of digital era which has created a new environment and making material available to glocal (i.e. at global and local) level. It has tremendously affected learner's abilities, learning methods and ways to adapt. This is and will be a rewarding phenomenon for the betterment of human being.

Folklore is an art that comprehensively exploits notions of traditional lifestyle. It emerges from the root of a society. It must be studied with great care, proper attention and under expert supervision. It helps to enhance credibility and present fact(s) authentically under specified conditions. This paper will make a comprehensive study of folklore in the digital era which we may accept as an alternative in the context of globalization.

Concept of Folklore:

Folklore performs various functions in cultural and cross-cultural scenario. There are many ways to make a comprehensive study of the term folklore. Basically, the term folklore is noun. (mass noun). According to online *Oxford dictionary*, it is i) the traditional beliefs, customs, and stories of a community, passed through the generations by word of mouth and ii) a body of popular myths or beliefs relating to a particular place, activity, or group of people: Hollywood folklore. The derivatives of folklore are folkloric and folkloristic. Staunch folklorists, scholars, folk artists, folk-critics, folk-lorists and others have studied and defined folklore according their notions, experiences and perspectives.

Folklore is an abstract word. Idea of folklorist and folklore scholar is important in framing its definition. *The Standard Dictionary of Folklore, Mythology, and Legend* (1949) includes twenty one definitions of folklore by prominent and influential scholars like Stith Thompson, Archer Taylor, Mac Edward Leach, Erminie Voegelin, Katherine Luomala, and others. Folklore is appreciated, empathetically accepted, compressively and critically analyzed as, according to Brunvand (1976: 3), "the subject matter of folklore... includes tremendous number and variety of types." The material of folklore, though uncensored, helps to project a picture of contemporary society. Thus, the study of folklore leads to basic understanding of human life.

Jan Harold Brunvand (1978:285) says, "Folklore is the traditional, unofficial, non-institutional part of culture..." Data /material of folklore encompass several layers of meaning Hence, advanced studies overrule the partial perception of folklore as "old", "old-fashioned", "untrue", "dying out". It substantially proves that there is an integral relationship of folklore and culture, society, tradition, religion and/or others.

I would like to make a comprehensive study not of a word folklore, the word folklore but the term folklore. The term folklore states that folklore is a literary genre. For me, "Exploiting passionately every aspect of life, folklore remains potential, and/or distinct based on various integral aspects of a particular human society. Exhibiting spiritual, traditional and contemporary life; folklore performs various functions. These functions are related to group identity, culture, entertainment, education, aesthetic sense, beliefs, faith and ethnic values and so on. A study of folklore leads to a better understanding and analysis of various communities, traditions, and human natures." Further, I would like to state that "Folklore exists in every community. Social, political, economic, cultural, and

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perfect and beneficial for upcoming generation(s) and future. No study of folklore, henceforth, will be complete without the use of digitized versions. This is an ultimate reality.

Theory of Folklore:

There are many folklorists and theories of folklore. But I am inclined to present Zora Neale Hurston's theory of folklore, as she a most staunch folklorist who not only collected folklore but also authentically commented on various aspects of folklore. Hurston holds a prominent place in African American women folklorists. She has presented her theory of folklore in *Mules and Men* and *Tell My Horse*. She (1990:09) says in *Mules and Men*, "...when I was off in college, away from my native surroundings, that I could see myself like somebody else and stand off and look at my garment. Then I had to have the spyglass of Anthropology to look through at that..." Thus, a sense and a vision are required to detect and study folklore. When she looked at herself and her background from this perspective, she (Ibid) realized that "...I was new myself, so it looked sensible for me to choose familiar grounds." Folklore exists everywhere, but according to her (Ibid: 10), it is not as easy to collect as it sounds. For her (Ibid), "The best source (to collect folklore) is where there are the least outside influences..." It requires special efforts to select the folk group and collect folklore. In this task, role of people is also important. "People being unprivileged," according to Zora Neale Hurston(Ibid), "are the shyest... They are most reluctant at times to reveal that which soul lives by..." There are various resources for collecting folklore. Her experience at Joe Clarke's store was more impressive. To reproduce her experience, she (Ibid) said, "...it was the habit of the men folks particularly to gather on the store porch of evenings and swap stories. Even women folks would stop and break a breadth with them at times..." Thus, for her a perfect and fertile resource to collect folklore was a place where people gather impromptu or deliberately. She knew the psyche of people. No one entertains others to know the details of personal/social life easily. Though someone tries to do it, people use their tact to outsmart.

Thus, a familiar ground is required to collect the best folklore. She (Ibid) said, "I knew that even I was going to have some hindrance among strangers." Thus, to collect folklore, she preferred Eatonville as she knew everybody was going to help me. According to her, the stories narrated to children are also a useful resource to collect folklore. She (Ibid 11) said, "I thought about the tales I had heard as a child. How even the Bible was made over to suit our vivid imagination? How the devil always outsmarted God and how that over noble hero Jack or John- not John Henry, who occupies the same place in Negro folk lore that Casey Jones does in white lore and if anything is more recent -outsmarted the devil." Through following discussion, she (Ibid 14) indicated that people (of any folk group) do have the material of folklore.

"Plenty of people, George... They are a lot more valuable than you might think. We want to set them down before it's too late.

"Too late for what?"

"Before everything forgets all of 'em."

Hurston also believed that a mood is required to collect, narrate and listen folklore. This mood may be created by taking special efforts. To present one such mood, she (Ibid 24) said, "It was hilarious night with a pinch of everything social mixed with the story telling. Everybody ate ginger bread; some drank the buttermilk provided and some provided coon dick for themselves. Nobody guzzled it- just took it in social sips..." Impact of such a tempo will always be fertile.

Thus, according to Zora Neale Hurston, the subject matter of folklore is vast. While writing for the Florida Federal Writers' Project, *The Florida Negro (unpublished)*, 1938, Zora Neale Hurston (Ibid 875) said, "Folklore is the boiled-down juice of human living. It does not belong to any special time, place, nor people. No country is so primitive that it has no lore, and no country has yet become so civilized that no folklore is being made within its boundaries." Thus, for her, folklore is an ongoing and it takes various turns. To prove this, she (Ibid) cited an example of folklore in Florida. "Folklore in Florida is still in the making. Folk tunes, tales, and characters are still emerging from the lush glades of primitive imagination before they can be finally drained by formal education and mechanical inventions." She (Ibid) believed, In folklore, as in everything else that people create, the world is a great, big, old serving-platter, and all the local places are like eating-plates. Whatever is on the plate must come out of the platter, but each plate has a flavor of its own because the people take the universal stuff and season it to suit themselves on.

other changes are represented in it. Traditional art, craft, literature, different trends, lifestyle remain at its centre. It forms a bridge to one's past generations and also explains the need of interrelationship between different families, communities, and individuals to crystallize human life."

Folklore is not an ordinary thing. It is helpful to investigate the beginning and use of physical, social and psychological traits of a community. It helps to present religious, political and medical history of any community. Irrespective of (dis)beliefs in certain facts and presentations, as presented in folklore, it is candidly used in the field of history, sociology, medical science and other inter-disciplined studies. Responses of folklore are also seen in sensitive matters such as defence, foreign policies, traditional and conservative notions of a country.

The folklorist tries to see people at every stage of life. (S)he also intends to listen comprehensively to record and recreate their inner urge, dream and reality. It is a diligent task, through which interesting, novel, important, invaluable information may be collected, and (re)produced. For this ultramodern devices may be used.

Scholars study folklore with various perspectives and apply various theories to moot their result(s). They consider individual style and creativity of folklorist. Study of folklore does not provide mere pleasure but scientific base for certain basic aspects of human life. Advanced studies classify folklore in various genres. Beginning of printing in Europe, found novel way to preserve folklore in various forms such as jest-books, collection of exempla (Stories to illustrate sermons), book of riddles, and broadside ballad sheets. Afro-American novelist Ralph Ellison further elucidates the significance of folk materials for the novelist. Folklore, he (1972 :171) maintains, offers the first drawings of any group's character. It presents mainly those situations which have repeated themselves again and again in the history of any given group. It describes those rites, manners, customs, and so forth, which insure the good life, or destroy it; and it describes those boundaries of feeling, thought and action which that particular group has found to be the limitation of the human condition. It projects this wisdom in symbols which express the group's will to survive: it embodies those values by which the group lives or dies. These drawings may be crude but they are nonetheless profound in that they represent the group's attempt to humanize the world. It is no accident that the great literature, the products of individual artists, is erected upon this humble base..

Acknowledging the rich body of experience in Afro-American folklore, Ellison (1972:172) states, "We can view it narrowly as something exotic, folksy or 'low-down' or we may identify ourselves with it and recognize it as an important segment of the larger American experience—not lying at the bottom of it, but intertwined, diffuse in its very texture. I can't take this lightly or be impressed by those who cannot see its importance; it is important me."

Folklore had been successfully arrested the attention of literary critics. Afro-American literary critics have taken seriously the folklore heritage but have had to deal with the problems facing the artist who used materials from his folk heritage. Charles Waddell Chesnutt employed folklore and folk materials in his fiction, but not without some dilemma which prompted his development of fiction reflecting the limitations of remaining absorbed in the folk culture. Chesnutt's concern was with pretending more positive images of black than those images found in other Reconstruction literature. While Chesnutt relied heavily upon folklore in his collection of stories *The Conjure Woman and Other tales*, he was reluctant to employ folklore as a primary source in later works. Chesnutt's later work tended to reflect disbelief and more rationalistic regard for superstition and other folk elements.

Oral transmission(s) played a vital role in comprehensive study of folklore. Folklore and folk-literature was modified or even completely altered by the transmitter as per his/her knowledge, experience and priorities. Circumvent socio-political strata had affected and coloured the next version of folklore. It is but natural for adaptations, alterations or even modifications as the text of folklore was not recorded or preserved as the resource of digitization was not available in ancient and medieval era. Now, through digitization, folklore will be preserved. This layered progression and acute observation of folklore will moot the multi-faceted requirement(s).

Folklore is an especially courageous expression of fact(s), effect(s) and after-effect(s). It enhances the credibility and willingness to trust own experiences, sensibilities, realities, fantasies and other aspects of practical and experienced lifestyle. This sample study of African American folklorists, folk-artists and folk studies presents a strong folk tradition. Such traditions are universal and belong to each community. Thus, one can see as cited earlier, comprehensive effect of digitization on basic patterns of studies in folklore. This change is positive, impressive,

the place. And this local flavor is what is known as originality. So when we speak of Florida folklore, we are talking about that Florida flavor that the story-and song-makers have given to the great mass of material that has accumulated in this sort of culture delta. And Florida is lush in material because the State attracts such a variety of workers to its industries.

She (Ibid 875-76) further maintains, "...folklore is the first thing that man makes out of the natural laws that he finds around him-beyond the necessity of making a living." For her (Ibid 876) folklore is an art and, "... (it) is a discovery in itself... Folklore is the arts of the people before they find out that there is any such thing as art and they make it out of whatever they find at hand."

Folklore and Digital Era

Digitization helps to record folklore with all specific and distinguishing characteristic features. It has the option of correcting, updating, editing and other facilities. It helps to record with the best available resource(s) in the field. The mood, environment, mentality, priorities of the resource (person) may be (re)designed, (re)produced and (re)presented in the process of recording. In ancient era, folk artist used to perform and learners used to see, listen and study and undergo the rigorous training under the supervision of the (folk) resource person. His/her attendance was ultimately necessary to learn folklore and study folk literature. But, digitization has comprehensively altered this process. The recorded versions of folklore and folk-literature are used in the process of teaching and learning. This convenience is being made available to (re)listen the folk artists and performances as per need to achieve desired destination, impact and impression. If the sense of learning folk art is intense, this invention will work as a miracle and genuine folk student and scholar will be benefitted. Thus, it tempts to peep into impact of digitization in today's arena of use of folk material in literature and other sources.

Folklore: An Alternative in the context of Globalization:

No study, in today's context, is complete without reference to globalization. N. Narayan Murthy defines globalization at two levels. He (2009:257-58) maintains, "At the macro level, it is about frictionless flow of capital, services, goods and labours across the globe. It is also about global sharing of ideas, knowledge and culture. It is about creating a shared concern and plan for global issues..." It proves vast network of globalization. Like globalization, folklore is also a frictionless flow from one generation to other. We can see a shared concern and a plan in folklore on specified issues. Shared concern brings us at a common platform to adapt concurrent trends and find out common base. It is important to note that if we select a wrong version of folklore, we may reach at a wrong destination. Thus, selection of folklore must be acute, candid and perfect. When it comes to techno and scientific inventions, each day is becoming history. Thus, changing syllabus frequently, for the learners' benefit becomes vital in educational system. Though change is vital, we cannot accept and implement it as it is in each case. One must wait and watch many a times for best results.

Murthy (2009:258) focuses on, "Creating a culture of speed, performance and excellence." This is possible only through an excellent educational system, study of folklofe, professional environment, healthy competition and quality as well as objective assessment of performance. He (2009: 259) further states that, "primary objective of every nation is to ensure prosperity, harmony, peace and joy for all its citizens...We can build our nation only when we build our people and make them happy and contented." Globalization is changing various trends. Robertson Russell (2000: 31) maintains, "The world as a whole is, in a sense, a world of reflexive interlocutors." In this regard role of folklore will be rewarding as it may make individuals proud of their tradition and lifestyle. As folklore includes each aspect of human life, and moots the need of globalization it is a perfect alternative in the context of globalization.

Conclusion:

Folklore generates a resource to understand one's own society and others' societies. As our contemporary educational society substantially stands for overall personality development of the learner, study of folklore will prove potential and rewarding. So, it is essential to look in this matter urgently and make it compulsory for learners to study one's own folklore. It will make them familiar with their traditions, rituals, history, geographical territories, historical and scientific inventions, cross-cultural connections, socio-political strategies and other aspects. This study

folklore, even in today's digital era, will be multi-beneficial. Thus, the study of Folklore in the digital alternative in the context of Globalization

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CONTENTS

Sr. No.	Author	Title of the Paper	Page No.
1	Shailendra P. Singh	Imparting Idea Generation Skills for Effective Writing	1
2	Dr. Dhaneesh Mohan Bartwal	Depiction of Pain and Misery of a Dalit in Omprakash Valmiki's <i>Joghani: A Dalit's Life</i>	6
3	M. Sraddhansdam	Women Empowerment through Education in Mahabub Nagar District of Telangana State: Some Observations	17
4	Talluri Mathew Bhaskar	Girish Karnad's <i>Yayati</i> : a Mythical Play	22
5	Dr. Patil Vijaykumar Ambadasrao	Blanche: A Barron	37
6	B. Niraimathi	From Self-adjustment to Self-alienation in Anita Desai's <i>Fire on the Mountain</i>	43
7	Mrs. Aphale Jayeshri Ajay	Use of Literature in Language Teaching	47
8	Anisha Rajan	The Gendered Other in <i>the Forty Rules of Love</i>	53
9	Mr. Dnyaneshwar Shrawan Bhandare	Dramatic Techniques in Vijay Tendulkar's <i>Ghashiram Kotwal</i>	58
10	डा. डॉ. जयंत शिवतंजण	आसपासच्या संवाद व संपर्काकरिता केंद्रस्थानेची अनिवार्यता	62
11	कुंदल एम. ए. एम.	जागतिकीकरणाचा मराठी कवितेवर झलेला परिणाम	67
12	डा. चिंतामण चिंदळे	आदिवासी कवितेत उमटलेले जागतिकीकरणाने चित्रण	72

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Blanche: A Barren

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Abstract

An attempt will be made through research paper to present Blanche as a barren. Tennessee Williams *A Streetcar Named Desire* is an American classic. Blanche is bold and beautiful. She expects a lot from others. Her desires to maintain aristocratic standards in modern lower class community are unreasonable, illusionary and unrealistic. Her confidence is tremendous but her thought process is faulty. Her sexuality and approach towards sex is strongly romantic, aggressive and lustous. It is superficial, self-destructive, uncultured, unadorned and imperfect. It lacks security and protection. It is neither fruitful nor rewarding. It never substantially adds to her pleasure. It is also not remedial and long-lasting. Thus, Blanche is barren.

Key Words: Barren, Desire, lustous, sexuality, sex.

Introduction:

Tennessee Williams *A Streetcar Named Desire*, an American classic, had set a benchmark for playwrights. The play makes sensitive audience restless, angry, and speechless. It creates different impressions on vulnerable, rude and absurdist. Feminists, Marxist, Modernist and other critics received this play with special mention of Blanche's characters and her personality traits. Blanche and Stanley received a permanent berth in the history of American drama and literary criticism. Considering diversity of interpretation of this play, Philip C. Kolin says, "In many ways, *Streetcar* has been a radical work, challenging status quo-thinking."¹

This is basically Blanche's play irrespective of Stanley's rude and rough behaviour, as well as his loud and sometime insane reactions. Blanche's final journey to asylum moves one. She is bold

and beautiful. She is striving to be glamorous. She expects a lot from others. Her desires to maintain aristocratic standards in modern lower class community are unreasonable, illusionary and unrealistic. Her confidence is tremendous but her thought process is faulty. As Virginia Woolf says, "Some character who... has the power to make you think not merely of itself, but of all sorts of things through its eyes."² The character of Blanche has that power. She compels one to look at the world from her perspective. It is too difficult to witness her trauma, though, for psychiatrists, her nymphomaniac personality trait is the root cause behind her suffering and trauma. She is a representative of that modern world lady, who is not able to adapt the modern world life style by keeping aside wrong notions of dead and false conventional notions of medieval era which are not useful in modern context.

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Blanche and her relatives:

Blanche came to Elysian Fields as an expat. Her style of entry is different. Her style is not of a defester but of a conqueror. But her style is void of grace, she has used and basic ingredients of a leader. Her conditions made her life miserable but she tries to show that she is not powerful. These contradictions are captured by Tennessee Williams very clearly which leads this play in the direction of a classic play. Her reactions immediately after reaching Elysian Fields and at her sister's flat showcase her basic nature. As an expat, she must feel comfortable at Stella and Stanley's locale, but her sense of pride compels her to show her discomfort. Gulshan Rai Kataria says, "Blanche having lost her all-husband, family, family financial security from inheritance, her job, her youth as also her reputation reaches New Orleans to look up for her sister skill. Her 'delicate beauty... that suggests a moth', her fragile nerves and her uncertain manner, show her as a sensitive woman in a brutal world, in desperate need of refuge."

Stella, Blanche's sister, is a completely changed person. She is happy where she is. It is her conscious decision. She has willingly adapted the (mass) culture of New Orleans against the conventional aristocratic culture of her parents and retaining the heritage of Stanley. She is pregnant and this is the sign of her complete transportation from Belle Reve to Elysian Fields. She is an example of a lady who adapted the modern world life style willingly. The rough, rude, crude and brutal Stanley is her only asset. She is not regretting for her decision. Contrary to this her responses shows that she is enjoying her domestic life and lower class banal life

style. It is also seen in the play that she has less faith in her sister. She requests her husband not to reveal that she is pregnant to Blanche. In the last part of the play, she does not believe the fact that her husband has raped her sister. Two contradictory aspects will come from the comprehensive study of these two sisters. The basic nature of both sisters is different. Stella's decisions seem to be perfect. These are not illusions. These are also not based on the conventional aristocratic lifestyle. She is attuned with absurd conditions of life. She is not in the mood and condition of taking care of her sister. There is hardly any place for Blanche at Stella's Elysian Fields. Her journey from conventional aristocratic family to modern world lower class labour community is complete. It leads her to seriously concern only about her family of husband and their child. This lifestyle has hardly any place for Blanche who expects that her sister will help her and bring remedy for her. She has moved too ahead from the conventional pattern and standards of domestic life. In Stella's newly adapted culture, there is no place for moral obligations and duties even to humanity. The family values, moral obligations and humane qualities do contradict with Blanche's aristocratic, aesthetic and emotional parameters.

Stanley offered services to his country as a soldier. In return of his duties he got nothing sensible. He does not know and has failed to understand the use, need and necessity of the services he offered as a soldier. He has struggled for bread and butter. This sense of rejection made Stanley rude and crude. Now he is not in the mood of offering free services to anyone even at domestic level. Thus, Blanche's desire to get comfort, emotional

affinity and support from Stanley is futile. Stanley's anger of offering services at free will will take Blanche at unknown destination. Stanley's asset is his wife Stella who provides emotional support to his loud and carnal reactions as per his mood. He hardly entertains or allows anybody to disturb in this regard. Blanche, as feels, will disturb and destroy this relationship. He, to counter this, decides to destroy Blanche at the earliest and the most appropriate occasion. Blanche's attitude and stupid efforts to impress Stanley substantially adds to the Stanley's intensity. Blanche must have strongly supported her pregnant sister. She would have developed more emotional affinity with Stella. In place of asking Stanley to button her gown after bath and using atomizer, she must have created a strong emotional bond with him also. She, under wrong impressions, tries to master Stanley and Stella. She must have created space for herself in the hearts of Stella and Stanley which in turn would have helped her to get perfect place even at Elysian Fields.

Blanche is unfortunate! She is bold but fate never supported her. She offered services to her deaf mother. It presents Blanche's sense of duty. She loved Allan. But it is unfortunate that the guy she loved was gay. Allan's death (who shoots himself) is the end of Blanche's dream of love, marriage and fully satisfied domestic life. It makes her restless. In place of ruminating and promenading, she fights back with more energy. She starts the search for the perfect love. She assumes that the schoolboy is the perfect opportunity for her in this regard. But she forgets her limitations of age and seriousness of the matter and in returns she is thrown out of the school. She dares to meet stylish,

successful and businessmen in style at the Hotel. In due course of time she realised that her body was used and nobody is seriously concerned with her emotional need(s). Not only her place, but her style and attitude are wrong. Her notions of romanticism are lethally hammered. Critics do comment on this behaviour, attitude and attempts by considering her restlessness and loud irrational emotional and physical flights. In this regard, Kararia (2009:24) maintains,

Fleeting intimacies with young companions seemed to take the sting out of her loneliness, at least momentarily, and seemed to neutralise the feeling of guilt over having caused young Allen's death. Young trainee soldiers, young school boys and other young (Evening star, collector is one such) boys began to fill her life. Her grief drove her to drink, hysteria and nymphomania. All this was supposed to be anodyne to assuage the pain and grief of her miserable life. Her physical relationship with one of her students, her one-night stay with strangers made her a town character, leading to her dismissal from school and eviction from the U.S. and town both."⁴

Blanche's friends:

She expects that wealthy and successful Shep Huntleigh will surely help her. He will take her into a most secured world of wealth and ultimate emotional support. Blanche's destroyed personality strongly believes that he will take her best care. But in reality such a person is not at all available in the modern America. This thought of Blanche is correct but baseless and imaginary which mercilessly and brutally hits her back. Through Blanche, Tennessee Williams intends to state the

Modern America is full of dwellers like Stanley and Stella.

Blanche makes various efforts to bring harmony in her life and search a perfect man for her. Her effort to pursue Mitch is also such an endeavour. She unhesitatingly tried to woo him. She uses her experiences and tricks. She is too anxious to develop this relationship. Need of emotional comfort brings them together. Mitch is too passive and less romantic. He is not able to create lively atmosphere. They fail to be romantic even in garden where they intend to be in most romantic mood and understand each other to take forward the relationship. Mitch's reactions and attitude is responsible for this. Still Blanche believes that he will be an excellent husband material for her. But Mitch is timid and confused. He is unable to make any perfect decision. Under the impressions of Stanley, he rejects Blanche. Blanche's genuine efforts to start a fresh relationship with Mitch prove barren and futile. Her attitude and Stanley's cruel words break this relationship. It made her position miserably poor and absurd.

Blanche's World

Blanche's world is fragmented. It is full of misery and suffering. She takes bath in hot water to pacify her body. But she does not feel relaxed and refreshed after it. She has to search for something more after the bath to pacify her. Her emotional fragility is not supported by her social process and behaviour. Her beauty and kindness are two contradictory aspects of her life which does not help her. She lives in an imaginative world of fantasy. She has been completely moved away from reality. Hence her world is the ultimate place for her. She is

a victim of modern world. Her beauty and kindness are claimed by the brutal sexuality represented by Stanley. Stanley's body culture takes over the soul and spirit culture of Blanche. Her emotions are varied and multifaceted such as lightheaded, woozy, nauseous, coquettish, coy, remorseful, embarrassed, insane, romantic, shameless, senseless, and stupid. She tried to survive in style with human dignity in the unacceptive, cold, aggressive, inimical and hostile world. Thus, in place of becoming a heroine of romance she goes to asylum helplessly.

Blanche: A Barron

Blanche's sexuality and approach towards sex is strongly romantic, aggressive and lustuous. It presents a different type of American social conditions. It is superficial, self-destructive, uncultured, unmannered and imperfect. It lacks security and protection. It is neither fruitful nor rewarding. It never substantially adds to her pleasure. It is also not remedial and long-lasting. Kataria (2009:24-25) states, "Blanche's sexuality cannot function as an expression of psychic relatedness. She remains caught up in the persona reality of her jazzed up fantasized Belle Reve past. While a true Hetaira would meet her lover, naked, delude of pretensions, Blanche never tires of game-playing. She continues to delude and misrepresent things, hiding facts about herself. She cannot open herself to the relationship as a process, as an exploration, as a continuing communion. She relishes the projections and desires of men to get affirmation of her own existence. Every relationship for her is an adventure, a fresh occasion to have her sexual authority and charms confirmed. She exploits her manners and

genteel past as art to gain easy conquests on men."⁵

Tennessee Williams' Concerns:

Certainly Williams had dared to depict reality of contemporary life in America through this play. Certainly "Streetcar's subject matter partook of epic daring. The play invited and has rewarded risk, testing and teasing a host of mythologies and ideologies-sexual, political, critical. Tenaciously, streetcar is a play of sexual politics. Its language, both blunt and luminous, courted taboo subjects - nymphomania, homosexuality, polysemous desire. Streetcar defined desire in 1947 and refines it with each succeeding decade of performance."⁶ Tennessee Williams has warned American about their attitude and upcoming psychological and psychiatric challenges. Stella may adjust with Stanley, but at the cost of losing not only her culture but also her only sister who was in the dire need of her help and emotional support. If one fails to adapt upcoming trends and remains under wrong impressions of aristocratic and other outdated notions like Blanche will be sent to asylum. There is an urgent need to look at the mass culture of Stanley. It is hazardous, self-destructive, risky and directionless. There is no point in looking at life from Stella's perspective. It is prosaic, dull and stupid. It may protect her domestic life, but she will soon feel morally crippled and emotionally disturbed. He has started this play with following epigram:

And so it was I entered the broken world
To trace the visionary company of
love, its voice

An instant in the world (I know not
wither hurled)

But not for long to hold each
desperate choice.

"The Broken Tower" by Hart Crain⁷.

It sets the grim tone at the beginning of the play. Through telephone, radio, light, lantern, dress code and colour, and other stage properties, Tennessee Williams has tried to prove that science is developing, human life is going ahead, but efforts are needed to make a person human preserve human culture.

As stated earlier, this play is interpreted from various perspectives. Feminist perspective is prominent in this regard. The pain, suffering and Blanche's attitude make feminists to look at this play from a distinct perspective. Andrea Dworkin distinguishes the two protagonists of *A Streetcar Named Desire*. She sees Stanley as dehumanized since he is without an interior life, and devoid of any awareness of the "consequence" of his acts, whereas Blanche is made "human" precisely because of her "capacity to suffer over sex", and "her opposition to ordinary masculinity" that results in her being "stigmatized."⁸ To conclude one will accept, as Bigsby C.W.E. maintains, "Blanche is deeply narcissistic in a narcissistic culture. She transforms her life into myth, demanding acquiescence in her own mythic inventions. The South itself scarcely does less. Her affairs with young boys and a homosexual husband leave her if not inviolate at least untroubled by consequences. Sex is emptied of its provocative implications. It becomes reflexive."⁹

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CONTENTS

Sl. No.	Author	Title of the Paper	Page No.
1	Chiya Parvizpur & Fazel Asadi Amjad	The Unconscious Criticality of Wright's Native Son to Capitalism	1
2	B.A. Tina Zahel & Prof. Dr. Franz Josef Gellert	Ageing Workers in SMEs and the Influence on Corporate's Internationalization	12
3	Mimita Sachdeva	Life Skills and the Autistic Child	26
4	Talluri Mathew Bhaskar	The Fire and the Rain: A Myth Retold	29
5	Dr. Ankita Khanna	Assessments beyond Writing: An Attempt to Provide a Fair Chance to the Learners	44
6	Dr. Meetakshi Pant	Total Factor Productivity and Financial Structure of Steel Industry	49
7	Ashish Kumar	Carelessness of Man's Mind: a Study of Albert Camus's the Stranger	62
8	Dr. Manju Lalwani Pathak	Debunking the image of Sindhis as Refugees	68
9	Rita Malache	Approaches of tribal development: A critical Perspective	72
10	Prof. Dr. Patil Vijaykumar Ambadasrao	Wendy Wasserstein's An American Daughter: An Analysis	82

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11	Dr. Khandekar Surendra Sakhar	Portrayal of Relations and Globalization in Kiran Desai's Novel 'The Inheritance of Loss'	89
12	Dr. Raksh Rai	A Study of Social Intelligence among College Students of Tura (West Garo Hills) in Meghalaya	95
13	Prof. Vijay D. Songire	Male Sufferers in Toni Morrison's The Bluest Eye, Sula and Arundhati Roy's The God of Small Things	109

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Wendy Wasserstein's *An American Daughter*: An Analysis

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Abstract

This research paper presents various characteristic features of *An American Daughter*. This play presents realistic events in America that needed immediate attention. Lyssa correlates the early Clinton era and represent the confused, cruel and more controversial psyche of post-modern America. It also throws light on the role and responsibility of media which may make or break the career even of a prospective candidate irrespective of his/her contribution to society and country. This play focuses on the fundamentals of post-modern feminism. The issues related to feministic and gay movements and their internal rivalry is presented very systematically in this play. Issues such as infertility, religious sentiments, personal choices and search for straight are the other issues that one may find in this play. This is a most successful, realistic, personal and political play.

Key Words: Post-modern America, Feministic and Gay Movements, Infertility-religious sentiments, Personal choices

Introduction:

An American Daughter is written by Wendy Wasserstein to present realistic events in America that needed immediate attention. As a playwright she is successful in representing the character of Lyssa to correlate the early Clinton era. Incidents from Zoe Baird and Hilary Clinton's life are skilfully used by Wendy Wasserstein to represent the psyche of post-modern America, which is confused, cruel and more controversial. It also throws light on the role and responsibility of media which may make or break the career even of a prospective candidate irrespective of his/her contribution to society and country. Through Lyssa's father, Wasserstein has presented a Conservative Senator, who strives for his personal gains irrespective of the prospects of his daughter. This play focuses on the fundamentals of post-modern feminism. It also indicates its directions, scenarios and essentials in

changed context. The issues related to feministic and gay movements and their internal rivalry is presented very systematically in this play. Issues such as infertility, religious sentiments, personal choices and search for straight are the other issues that one may find in this play.

Wendy Wasserstein:

Wendy Wasserstein was born in Brooklyn in 18 Oct. 1950. She is the daughter of Lola Schleifer and Morris Wasserstein. She grew up with chorus girls. Her parents took her theatre regularly. It helped her to be a successful playwright. When she was eleven years old, her family moved to Upper East Side of Manhattan and she attended a series of girl's schools. She studied at University at Mount Holyoke, in Massachusetts, a conservative institution. Her studies in this institution developed her idea of feminism and one finds a different type of feminism in Wendy Wasserstein which is realistic and belongs

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to post modern era. She shifted the focus of feminists from gender politics to women's relationship. She has presented the women that speak each other and this context is unique and too meaningful. She has successfully destroyed the contemporary models of feminism to explore various aspects of contemporary women's life. Her studies at City College in New York in Writing Course helped her a lot. Her studies at Yale School of Drama really nurtured her as a playwright at par. Critics lethally attacked her. But her playwriting style, subject matter and treatment remained unique and appreciated in due course of time. Her popular plays are *Any Woman Can't*, *Uncommon Women and Others* (1972), *Isn't it Romantic* (1981), *The Heidi Chronicles* (1988) and *An American Daughter* (1977). According to C. W.E. Bigsby, "Wendy Wasserstein's dialogue is sharp and witty and if her dramatic structures generate a sentimentality born of nostalgia, as well as an irony generated out of failed aspirations, few writers have been as responsive to the shifting social and sexual realities of late twentieth century America."¹ Wendy Wasserstein was too serious in her writings and said about her plays that her 'serious plays that are funny.' She has received Tony Award for Best play. For *The Heidi Chronicles* (1988) she has received the Pulitzer Award for Drama.

An American Daughter:

This is Wendy Wasserstein's personal and political play. It presents the plight of post-modern American women. Basically, *An American Daughter* is "a work which seemed to shift her career in a new direction. Still with a strain of comedy, this nonetheless turned out to be a play

that addressed serious public issues as well as equally serious private ones to do with conflicting loyalties and responsibilities."² In the last phase of twentieth century, the life of many high-profile women in America was depreciated by a rancorous, resentful and indignant use of media. It proves that postmodern Americans were confused. The feminism and other -isms were taking a new shape. Zoe Hand was a wealthy American woman lawyer. She was the nominee of Attorney-General. But she was forced to withdraw her name on the ground that 'she had not made social security payment on behalf of her children's nanny.'³ Wendy also seriously considered Hilary Clinton's campaign for the extension of health care which was wrecked. "It is not that Wasserstein believed the issues were clear cut-why, after all, should a wealthy woman not pay social security- but that the hostile campaign revealed something about the nature of American society, the moral confusion of liberalism, the inner contradictions of the new feminism and the destructiveness of a conservatism which itself now took different forms."⁴ These changes and scenario inspired Wasserstein to write this play.

Lyssa Dent Hughes is the daughter of a Conservative Republican Senator Alan Hughes of Indiana. Her father is a former president of Georgetown Hospital and a national advocate for women's health issues. She puts 'women's health care issues on map' and strives for 'good health care.' She has a brilliant health care administration. She even warns her husband, 'not to smoke.' She was aware of her financial conditions. She maintains good relations with her husband Walter. She gave birth to twins. She has warm

family values and she is a superwoman. She is ready to do anything for her family. She encourages her children to become 'cyber spies.' She is 'overworked' and 'highly emotional.' She believes that her family is 'American and has been for generations in all its branches, direct and collateral. According to Walter she is 'unconditional surrender's memoir.' Whereas according to her father she is 'always a do-gooder.' She is committed and determined to do everything well. She is a female lead, a liberal activist and pro-abortionist and even anti-gay. For her 'advancing health care is a matter of advancing scientific knowledge, but just as important as advancing every individual's knowledge.' She accepted the nomination for 'Surgeon General' as she is a 'popular choice with both pro-choice soccer moms and more conservative fast-food dad.' In her capacity she will 'be in a unique position to further this administration's goal that every American male and female, adult or child, has access to the best heal... the best health care information.' She is one of the 'truly empowered, self-actualized real women.' She believes that 'every woman in this country, is assured reproductive freedom. I've nothing to hide. I am really good at what I do.' She is devoted to her duties. Many a times she feels 'exhausted' especially because of ignoring children. For her, 'the women of America should concern themselves with the fact that their children are innocently smoking, falling prey to drug addictions, and the rapid growth of teenage violence.' Thus, she believes that 'she is at the confluence of historical currents.' Lyssa tries her best to perform her role as a mother, wife and doctor. She strives to follow the lifestyle that she has learned from her father. But these lessons are not

worthy to be followed by women in postmodern America. Though time changed, Americans are expecting from her a perfect feminist model who believes that Quincy Quince is one of the best students of her husband. Even Quince believes that Lyssa will be the reason of 'wonderful life.' As stated earlier, this is a political play and presents the vulnerability of Lyssa who has to reconcile and accept the personal life irrespective of strangled conditions.

Dr. Judith B. Kaufman, 42, is an African-American woman. She is a boisterous and an energetic woman. She is an oncologist and deals with breast cancer. She wanted to be 'specialized in something that woman don't have, like heads, necks or throats.' She has brought 'an amazing study environment versus genetics' in Long Island cancer. Her father was a French teacher at Boy's High. Her mother, a Baptist Piano teacher, believed that 'only art and education made life tolerable.' Judith says that her family never forgave her (her mother) for moving north with a freedom rider.' Judith believes that she is a 'technically Jewish.' For her, 'a woman's life is all about boundaries.' She involves in the festival of regrets, 'Holy Taselech', which happens a day after New Year's. Judith regrets her life. She is in 'no state of mind to be cherished.' She refuses to believe that 'she is middle aged' and 'the culture' isn't about her anymore. She has 'endured every in Verto to good doctor.' She is on 'mega doses of insane fertility drugs.' According to Walter, 'she is not angry. She's an accident waiting to happen.' She hates Quincy Quince. She has the ability to 'separate Church and State.' According to Morrow, 'She is non-practicing heterosexuality.' She views that

'sexual satisfaction is the root of all societal happiness.' She supports to sleep with 'men for self-perpetuation.' She never gets intimate with over old predominantly gay men.' Her former husband 'lives in Seattle. He is Shrink who started the gay and lesbian psychiatric clinic. He has a friend who's an opera singer. Basically, he is a doctor's wife. Rodney keeps in shape and wears a very nice engagement ring.' According to Morrow, 'She is increasingly sexy woman.' She is concerned with matters of life and death. Through Dr. Judith, Wendy Wasserstein has presented the life of a woman in America who strives to be a mother and takes various steps to be a mother. Even the extreme dose of fertility pill is consumed by her to be a real mother. Her plight is the plight of a group of women in America whose husbands are gay and unable to satisfy a woman. It is really a serious issue and next generation of America needed to work out a solution for it. Considering the situation of Lyssa and Dr. Judith, Bigsby maintains:

Her (Wasserstein's) heroines show what Hemingway called grace under pressure, but that pressure comes from the struggle to balance biological drives, social ambitions, political commitments with the need to discover the basis on which life can be lived with some dignity. For much of the time she generates humour out of these conflicts but beneath that humour there is a real battle going on which that humour only partly obscures.⁶

One more important character of this play is Quincy Quince. She is a pretty woman about 27 years old. She loves the 'Air and Space Museum.' She is 'an aviatrix nut.' She believes, 'women in 20s and 30s were

able to excel in show, business, cosmology and aviation.' She has included a chapter in her new book on 'flight and sexuality in *The Prisoner of Gender*. She is a celebrity student of Walter. According to Lyssa she is 'the rebirth of feminism.' She is always on shows like 'The Conan O'Brien.' She believes 'Sexism made simple.' According to her Walter is brilliant. He is the only academic who can reshape liberalism into an active stance instead of a go-gooder whine.' According to her, Walter is the only man who 'gets it.' Her father owns a coffee shop and caters office parties. She learnt from her mother that a woman's life can have 'no boundaries.' This is the difference between her thoughts and Dr. Judith's views towards life. She is proud of Lyssa when Lyssa 'mentioned reproductive rights at the White House.' It shows her seriousness regarding issues related to women in America. Basically, 'women's issues' are her priority. For her, 'Anger is healthy. Sweetness is a camouflage for repressed hostility.' For Walter she is 'valuable,' as she is 'committed to making tired ideology new.' For her, 'entire human agenda is politics, single, parenting, divorce and dating.' She wants to write two more books. Her next book *Venus Raging* is about women and their sexual identity. For her 'sex is important.' She also believes that for last generation (Lyssa's) sex was 'something else to be good at.' She believes that we come home to a 'warm penis.' She is bold and spokesperson of women of Lyssa's generation. She speaks Timber about the 'primary sexual essence' of Pamela Lee. It proves that she is bold and anti-choice and abortion. She is representing feminism in twenty first century. For her Walter is 'all time hero' and 'a practically a classic.' She boldly asks Walter to kiss her when he

looks at her. She is also arrogant, self-assured, and profoundly selfish. Her affair with Walter is open and a motivation for her. Through Quincy Quince, Wendy Wasserstein has presented an upcoming feministic model in postmodern America.

Morrow McCarthy, a gay, is a right-wing alibi for Lyssa. His stand on anti-abortion is not exactly as of Lyssa. Lyssa thinks that he should find a boyfriend and leave women's reproduction rights alone. Morrow keeps his personal life separate from Lyssa and Walter. He constantly entertains the people. He prefers nice chat with Iowa corn Lobby. He is happy that Judith found the path of religion though he has ideological differences with Judith. The president reads his columns. He says that he has good time going online as a woman. His add 'Single available female' seeks dominating male for emasculating intrigue. He wants to tell America that he had a 'threesome' with Jesse and Strom in senate cloakroom. He always looks younger. He is ready to offer 'Hot and Sour Strawberry statement' to Chubby. Basically he is a worst kind of offender, gay, conservative and total media hype. His morality is based on logic and not on religion. He had discovered sexual preference. According to him Lyssa is 'gold, pure gold.' And it is Morrow McCarthy who calls Lyssa 'An American Daughter.' He strongly believes that 1/10 Republicans are gay. Thus 'Cincinnati airport transport homophobia.' Wendy has represented all these characters with their specialities. It indicates that Wendy Wasserstein has presented three different women in postmodern American to present three different perspectives to life. Of course the Senators wife, Chubby, also presents a different perspective of old women who just like flirt and grab a man

for their security. It looks too comic but it is a realistic picture in America.

Impasse of Lyssa:

It is interesting to note Lyssa's so called 'impasse' or 'downfall.' It seems that media has given hype to two normal things from Lyssa's life which took a new turn causing withdrawal of her nomination. First is (final) notice of jury. But according to Walter, the final notice came on a day when her both children had the chicken pox, their Nanny disappeared to elope with neighbourhood drug-dwelling security guard, and there was a crisis at the hospital that only Lyssa could solve. Thus, Walter puts it aside and she is unaware of the final notice of the Jury. It is just a normal thing and not a deliberate move by Lyssa. Second aspect that damaged her personality was her reference to her diseased mother as an ordinary Indiana housewife who made icebox cakes and pimento chees canapés. It seems that her reactions are the products of her husband and father's attitude towards her. Her husband, emotionally, is not in the state of appreciating her victory. Even he turns out a traditional husband who is not comfortable with a most successful wife in her profession. Same is the case with her father. Her bold initiatives would be a setback to a conservative senator. Even mousy wife of her father dares her move. It shows group in which Lyssa lives in her family. The outburst in America and the attitude of family members is astonishing for Lyssa which compels her to withdraw her candidanship.

Future of American Daughters

Through the characters of Lyssa, Dr. Judith and Quincy Quince, Wendy Wasserstein has presented the future of

American daughters. These three characters belong to three different sections of American society. Lyssa is a successful doctor and has reached at the apex stage in her career. She would have been the Surgeon General of America. But neither her husband nor her father is able to digest her success. Their attitude and moves trap her. Timber introduces Lyssa on the channel as follows:

Lyssa Dent Hughes, descendant of president, one of the leading professional women of your generation, a pioneer in health care reform, truly American daughter of the highest calibre, in the mist of one of the great democratic and feminist maelstroms of this year. (p.64)⁷

This is a perfect analysis of Lyssa during her campaign. A bold, genius and open hearted Lyssa, who even accepts her husband's attitude and lifestyle surrenders to the situation. She goes to her children in the last segment of the play which is the end-result of the lessons she learnt during her childhood. Through the projection of this character, Wendy Wasserstein proved what Lance Lee maintained about the drama. According to Lance Lee "The oceanic feeling Freud traces to infantile omniscience is experienced in drama as the result of moral action carried to a successful conclusion by a hero or heroine who, through the fundamental story pattern of drama brings us personally, through identification, to the experience of such a perspective new beginning washed clean of the conflicts of the past."⁸

Dr. Judith tried her best to be the mother. Neither her husband, nor pill or fertility dozes help her in this context. She is a

successful in her profession. She wants to be a mother. Her dream may be fulfilled only if she adopts a child. It is a serious issue in America, where American daughters are unable get conceived. Their husbands are responsible for this. It is too difficult for such daughters to live normal life. Religious philosophy supported by practical solutions is a must for such daughters in America.

Quincy Quince is a third type of American daughter. She represents a new feminist perspective to life. She dares to accept reality and openly accepts Walter. She is ready to take decision based on her priority. Such decisions may be vital in postmodern America.

Finally a word is needed for Charlotte. She likes to be called as Chubby by her husband. She is a mousy wife and stands by her husband. She threatens Lyssa the moments she feels uncomfortable with her attitude which may damage Senator. Her marriage at old age and moves present her efforts to be happy. Such an American woman can never be a mother of Lyssa. Thus, Lyssa's decision to look after her children seems to be most perfect and ultimate.

A playwright will be successful if (s)he projects the sensitive issues in style. Wendy Wasserstein is successful in this regards. She is a literary celebrity. According to Loren Glass, "Literary celebrity as a historically specific articulation of the dialectical tension between modern consciousness and public subjectivity persists only as a residual model of authorship."⁹ Wendy Wasserstein succeeded in this task.

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Science-Fiction and Folklore

*Dr. Patil Vijaykumar Ambadasrao, Nalanda Nritya Kala
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Introduction:

In this research paper, an attempt will be made to find common elements in science fiction and folklore. There is a need to make such a comprehensive study. At the outset, it seems that these two are distinct genres of literature. But a comprehensive study reveals that folklore or folk literature is the mother of science fiction. Thus, one may find various common elements in science fiction and folklore.

There are various ways to look at 'Science Fiction.' It started developing with the progress of humanity. Knowingly or unknowingly, stories that present inherent qualities of science fiction are found, from ancient era, in folklore or folk literature. Today scholars can detect these stories and unanimously accept this fact. Such stories do represent various modes encountered by human being. Of course, presentation of future trends is also found in such stories.

Science Fiction, though detected as a new phenomenon in eighteenth century, is a literary genre. It encompasses vast arena. It presents future trends with the imaginary power of the creative novelist. In contemporary society, such scientific

imaginary. But, time proves that such advancements are real possible and factual. Science fiction tempts to maintain that such advancements substantially add to human life and takes it ahead. We do find such references in various folktales and folksongs.

Any substantial advancement and impressive literary piece affect the social strata. It may have socio-political as well as economical impressions. Creative artist (folklorist and science fiction writer) has the power, imaginary power, to present a sensitive issue(s) by considering future aspects. The mind of an individual (may be of an impressive individual), its flights and its aftermaths and its social implications are the ultimate ingredients of science fiction and folklore.

Introduction to Science Fiction:

In the term 'Science-fiction,' 'fiction' is headword and 'science' qualifies and adds to the meaning of the headword fiction. This is a self-dependent, self-explanatory and self-defining term. Scholars are authentically detecting, defining and decoding certain fictions as 'science-fiction.' They also unanimously accept that the parameters of 'science fiction' may be specified. The (crosscurrent) elements gothic fiction, psyche-analytical fiction, modern fiction, feminist fiction and others are also found in science fiction, as it is a sub-genre of 'fiction.' According to Roger Luckhurst (2005:15), "The term 'science fiction' emerged from a mass of completion labels only in the late 1920s. The name underwent many transformations as the popular magazines of the early twentieth century attempted to fix a stable term, and thus a stable readership, in a precarious publishing industry. Descriptions, like 'different' 'off-trail', 'psuedo-scientific' or weird-scientific' were used."

"Science-fiction, unlike anyother type of literature,.., is inherently paradoxical." Everett F. Bleiler further states, "...Science figction is not a unitary genre or form, hence cannot be encompassed in a single definition. It is an assemblage of

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are generally accepted as an area of publication by a market place. Science-fiction is thus only a commercial term. And since English usage normally hyphenates compound words that mean other than their components, of the two that are met, 'Science fiction' and 'science-fiction,' the hyphenated form is preferred." Everett further maintains, "unlike supernatural fiction, which is unitary in nature, 'science-fiction' has no single thesis. It is built up principally out of three types of fiction, with creep-over and overlaps from other three... Three major components of science fiction are the quasi-scientific story, the lost race story, and the future story."²

The identity of Science Fiction is multifaceted. Multidimensional lifestyle of contemporary society has the power to make every day a history in the field of pure science, technology, medical science, pharmacy, agriculture, fishery science, psychiatry and others. Effective use of available resource material and acute as well as out of box experiments moots the contemporary dynamics. Today, this progressive aspect of science is the base of science fiction. This background of science presents the panorama of upcoming trends, styles and landmarks of science fiction.

Science fiction presents a courageous, bold and heroic protagonist. Like in epics, the protagonist of science fiction is shown as taking flights even to other planets. As stated earlier, the setting in the science fiction looks doubtful and audience may question the probability of such settings. The places presented in science fiction are eccentric, bizarre, curious and inexplicable. The villains of science fiction are loaded with cruel use of technology. Technical advancements are used by villains in science fiction add to the gravity and dark-force. It is also seen that they are shown as aliens or are sent to alien or space to undertake their revenge to follow their dream. The imaginative visualization of science fiction, though prophetic, may turn out as didactic. It tempts to say that science fictions are scientific, imaginative and didactic. Basically it represents social

anxiety regarding unknown future. The constructive ingredients of good in human society are encountered by evil powers having added advantages of technology. This may lethally strive to destroy humanity. Science fiction finally maintains that such horrible evil power needs to be tackled skilfully. For Robkin, Eric (1983: 04), "Science fiction is everywhere in our dangerous world." He also maintains (1983:04), "Science fiction is sometimes exuberant about the young strength of new knowledge-the flash of light sabres delights us- but it is also fearful of the way the human mind has apparently set the world out of control."

Major Elements of Science Fiction:

There are various elements of a science fiction. For the purpose of this study one may enlist following elements.

- 1) Science fiction is a subgenre of fiction.
- 2) It is a story about science, technology and future lifestyle or trends.
- 3) It may present the basic principles of science, scientists their role and responsibility.
- 4) These stories seem to be false, fake and eventoo far for human perception.
- 5) Partial scientific principles and fictional element are at the base science fiction.
- 6) The canvass of characters, scenes and plots may not always limit to one place or time. It may go to other space and past or future time.
- 7) Such stories may be written by a person who is not a scientist.
- 8) May also be written by scientists and science scholars.
- 9) It has the element of entertainment.
- 10) Aliens, space travel, advanced technology, dystopia (a society characterized by human miser), exploration of various issues, science rule are the integral requirement of science fiction.
- 11) Ideas present...

- 12) Characters and plot of science fiction is complex.
- 13) Violence and horror in science fiction presents the future calamity.
- 14) It may also have the scientific romance, fantasy, cyberpunk.

These common elements states that science fiction is appreciated, critically analysed, awaited and may also be comprehensively discussed by contemporary artists. It creates an environment and gives scope to scientists to do research to moot the concurrent society and future. It is important to note that critics hardly cross-question the scientific element in the story. Contrary to this one enjoys the science story. Critics try to find out the elements of various theories in such stories. Readers and critics 'willingly disbelieve' in science elements in science fiction.

Introduction to Folklore:

Folklore and folk literature is an ancient phenomenon. It is available in each group and subgroup. Its scope is too vast. It may make one proud and carries forward the storehouse of knowledge. It also codes, decodes, and encodes the data to suit the audiences' mood by adding the flavour of entertainment. The pattern, with its distinctive characteristics, may seem rigid, considering its antiquity. Kenneth L. United (2006:vi) maintains, "History and folklore go hand in hand, and people frequently confuse the two in the light conversation. There may be good reason, for in many ways the subjects are closely related. The study of folklore is often historic."⁴

Folklore is deeply rooted in social and traditional life. It envelops "the traditional knowledge of culture, and the word 'traditional' carries with it the idea of the things that are established, time honoured." It proves the necessity of folklore. Folklore is wide. Its subject matter varies. It "provides unique views of the events, beliefs, customs, ceremonies, materials and skills of a particular group." This proves that folklore do tries to authentically present the science behind all

Folklorists must have

significantly worked on future prospects also, which is one the essential element of science fiction.

At superficial level the concept of folklore is simple. But the ingredients of folklore are complex which makes the term folklore complex. Sampson and Round in the *Dictionary of English Folklore* maintain, "As regards the first, 'folklore' is notoriously difficult to define with rigour, and the term now covers a broader field than it did when invented in 1848, linking many aspects of cultural traditions past and present. It includes whatever is voluntarily and informally communicated, created or done jointly by members of a group (of any size, age, or social and educational level); it can circulate through any media (oral, written, or visual); it generally has roots in the past, but is not necessarily very ancient; it has present relevance, it is usually recurs in many places, in similar but not identical forms; it has both stable and variable features, and evolves through dynamic adaptation to new circumstances. The essential criterion is the presence of a group whose joint sense of what is right and appropriate shapes the story, performance, or custom- not the rules and teachings of any official body (State or civic, authority, Church, school, Scientific, or scholarly orthodox.)"

Contrary to this Alan Dundes (1980: 01) states, "To discuss folk or folklore in the context of the advancement of science seems somewhat paradoxical. For the long-standing pejorative association of error with folklore as with such other terms as myth, superstition, old wives' tale, etc. would make it appear that folklore is precisely what science has advanced from !!! Folk medicine continues to be contrasted with scientific medicine-the implication clearly being that in an ideal world the former should be completely replaced by the latter. I hope to show that this definition of folk and folklore is false and, furthermore, that one essential part of the science of folklore includes the study of the folklore of science (and scientists).⁴ It has motivated a comprehensive study of folklore folklore of science and

literature of science and scientists which brings ahead the lifestyle of contemporary society.

There are certain wrong notions about folklore. Few assume that folklore is old and traditional. But folklore is more than that as Dundes, (1980:04), "The folk possessed what Lang called a "mean term," the intellectual link between civilized and primitive." But folklore is useful under many circumstance. For example, Dundes, (1980:8) Marxist folklorists have made a useful contribution with respect to the folklore produced or inspired by industrialization." Further, for strict Marxist theory, "folklore is the weapon of class protest." Folklore plays an important genre of literature. According to Propp, Vladimir (1984:03), "None of the humanities, be it ethnography, history, linguistics, or the history of literature can do without folklore. (p. 03)" There are various terms related to folklore. Scholars like Herder used the term *Volkslied* ("folksong"), *Volksseele* ("folk-soul"), and *Volksylaub* ("folk-belief"). William Thoms was the first who proposed the English word folklore. Folklore is not an ordinary thing or creation. It is basically as Propp, Vladimir (1984:03) says, "an ideological discipline. Its methods and aims are determined by and reflect the outlook of the age."

Common Elements of Folklore and Science fiction:-

After making a study of science fiction and folklore one may come to conclusion that there is interconnection between folklore and science fiction. This interconnection is universal. Lloyd, G.E.R. (1983: 202) maintains, "Time and again Greek scientific writings reflect or are based on traditional ideas with or without the tradition of some kind of explanation or justification where this is so we have to ask whether there are any good grounds for speaking of this work as science as such at all." Further Lloyd states, "It would doubtless be wise to speak of the literature representation of Greek folklore, and it was not only in Greece, but also in Egypt and Babylon, that our evidence for folk beliefs generally comes from written sources and often from literary texts." It proves that this interconnection is in

vogue from ancient era.

Folklore and science fiction has the element of entertainment. Both are the productions of creative artists. Following are the common elements of folklore and science fiction.

1. Folklore and science fiction are the productions of visionary.
2. Both present the element of moral perspective.
3. Violence and horror may be integral part of these stories.
4. Science, technology and future lifestyle or trends are the parts of both genres.
5. Basic principles of science and scientists' role and responsibility are also available in both.
6. Partial scientific principles and fictional elements are part of science fiction and folklore.
7. Characters in both types of stories may be complex and take flight to space.
8. Ideas in science fiction and folklore are grand.
9. Violence and horror, presented in both, present calamity in future.
10. Both have the romance and fantasy.

Conclusion:

Folklore and science fiction are the genres of literature.

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GREEN LIBRARIES: MEANING, STANDARDS AND PRACTICES

By Ramya Krishnan Pangail

Abstract:

'Go Green' has become a buzz word in the 21st century. Recently libraries too have imbibed this phenomenon enormously. Green Library Movement, which is comprising of librarians, libraries, cities, towns, college and university campuses committed to greening libraries and reducing their environmental impact. Constructing a green library building using performance standards like Leadership in Energy and Environment Design (LEED) & Indian Green Building Council (IGBC) is a way some libraries both abroad and in India are choosing to become green and sustainable. Environmental challenges like energy depletion and climate change will influence the type of information resources and programs libraries will provide to their communities. The present paper focus on the concept of 'Go Green' in general and 'Green Libraries' in particular. The attempt is also made to give information on different standards being followed, existing green libraries, practices and initiatives globally and locally.

Key words: Go-Green, Green Libraries, LEED, IGBC, GRIHA

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INTRODUCTION

'Go Green' and 'Sustainability' are not the new concepts; they are the effort to save our mother earth. Recently due to the serious issues of global warming, depletion of natural resources and pollution in every walk of life, have led to attention from the world wide community. **Go Green** is nothing but a set of practices to lead more environment friendly and ecologically responsible decisions and lifestyles which will protect our environment and its natural resources for current and future generations. **Sustainability** on the other hand can be defined as the capacity to meet the needs of the present without compromising the ability of future generations to meet their own needs. It has economic, social and environmental aspect.

The Role of library in this worldwide phenomenon is enormous. Libraries are considered to be the place for lifelong learning, and provide users with the knowledge they need. Librarians can act as role model for sustainability by providing suitable and relevant information related to green issues and concerns by its collection and designing various programmes with the users. There is no better place to model best practices for sustainable designing for reduced energy consumption and as an educator for a whole range of new ideas than the library. Libraries apart from disseminating the idea of Go Green and sustainability can lead by an example by modifying or designing new buildings to meet this ever increasing necessity for society.

Objectives

The objectives of this paper are:

1. To understand the meaning and importance of green libraries
2. To list the different standards being followed for green libraries
3. To gain insight into Eco-Friendly Libraries both abroad and in India
4. To find out solutions to convert existing libraries into green libraries.

Research Methodology

This research paper work can be characterized as a theoretical concept. The methodological framework used in this article is based on previous research related to systems of innovation. The approach of the research is exploratory in nature, which constitutes a secondary source. Literature review includes green building and green library techniques from United States of America (USA), Japan, and India etc. The Literature survey was done using online computerized search engines like Google, Google scholar etc. The research is based on secondary data, which includes compilation of research articles. This Research paper is more of informative and suggestive in nature, many more studies and work need to be done by the individuals, institutions and organizations working for green libraries.

Why and how are Libraries becoming green?

WHY?

There are several reasons why libraries should build green or incorporate green features into their buildings;

- 1) Green library does not require any high budget allocation. It is now possible for libraries to build green buildings on conventional budgets.
- 2) Green libraries makes use of finite energy resources which is readily available and also fit into the library budgets. Here technology does not become a barrier.
- 3) The Maintenance of green libraries is also meagre as natural ventilation, aeration creates a good environment. There is no necessity for artificial creation and in turn use of extra energy for maintenance.
- 4) As Green libraries play a paramount role towards the welfare of mankind, this could be used as a part of the marketing strategy of the library as a socially responsible body which can have a big impact on the library's image.

HOW?

According to **Leadership in Energy and Environmental Design** (LEED) standard, the following things have to be born in mind and taken into consideration while creating green libraries. These are grouped in five categories, namely :-

1. **Site Location:** This is the most important element in the green library. Selection of the site has a large impact on how ecologically friendly the library will be. LEED has given lots of guidelines for site selection process. The Library should be located in a heavily populated area and people should be able to reach the building via public transportation. There should be simple environmental parking lots with natural shading /Green Roofs to reduce the heat effect. Walking and biking are the green ways to travel so library can prepare attractive and comfortable walking and biking paths to get into the library.
2. **Water Conservation:** Libraries should plan efficient water conservation strategies like to capture and conserve rain water to be used in irrigation of landscape around the buildings. Urinals can be planned in such a way where waterless urinals may be used.
3. **Energy Efficiency:** According to LEED energy efficiency is the heaviest weighted of all the categories. With the advent of new technologies in the 21st century, it is quite possible to generate energy from the natural resources. Energy conservation can done through passive and active strategy. Passive strategies could be based on sun and wind energy. Active strategies include using more advanced technology driven strategies converting solar energy into energy resources and sensors readjust lighting.
4. **Building Materials:** The Building materials should be selected based on a.)The material should contribute to a less waste as possible like post-industrial and post-consumer recycled materials. b.) The material selected should not cause much damage to the natural environment. It should be possible to reuse and recycle.
5. **Indoor air quality:** Most Modern Buildings are temperature controlled and air-tight. The lack of ventilation make buildings expensive to cool, it also trap harmful toxins.

which can do serious damage to people's respiratory system. Green buildings need to be designed in a way in which the air gets recycled and does not stay stagnant. A green library is not just about caring the external environment but also safeguarding the health and well-being of those who work in it.

Standards for Green Libraries:

There are lots of discussions, activities going on about 'Go Green' spearheaded by various councils operating from US and also in India.

USGBC Standard: The United States Green Building Council (USGBC), a non-profit organization from the United States developed LEED rating system in 2000. It stands for **Leadership in Energy and Environmental Design (LEED)**, an ecology-oriented building certification program which judge building's sustainability and certify them as Silver, Gold or platinum depending on 6 major components:

- a) Site Location
- b) Water Conservation
- c) Energy Efficiency
- d) Material and Resources
- e) Indoor air quality
- f) Innovation and design process

Chicago Illinois Standards: Chicago is one of the first cities to incorporate environmentally friendly practices into public buildings and developed its own standard. This standard is highly influenced by LEED Green Building Rating System.

Brown Green Standard :California Governor Jerry Brown discussed the emerging trend of green libraries and proclaimed that the libraries were on the cutting edge of Green design. New or renovated state buildings over 10,000 sq. feet will have to reach the U.S. Green Building Council's LEED Silver Certification or higher, as well as incorporate clean energy generation.

IGBC Indian Green Building Council Standard: In 2001 Confederation of Indian Industry (CII) formed IGBC with a vision to enable a sustainable build environment for all. IGBC has licensed the LEED Green Building standard from the U.S. Green Building Council and in collaboration developed Gold rating system to promote green buildings in India.

Green Rating for Integrated Habitat Assessment (GRIHA): TERI (The Energy and Resources Institute, New Delhi) is another organization that is in forefront of the green building movement in India. It was TERI who predicted the need for development of an indigenous tool for rating of green building in India which led to the foundation of GRIHA. Later this Rating system was adapted by the Government of India, Ministry of New and Renewable Energy. GRIHA has been developed as a rating system which is suitable for all kinds of buildings in different climatic zones of the country. There are also a number of educational campuses and mixed use township developments seeking GRIHA certification for the projects. GRIHA Council has launched GRIHA LD (Large Developments) for design and evaluation tool for large developments including campuses, townships, SEZs etc.

Green Libraries: Global and National Initiatives

Fayetteville Public Library (set up in 2004), USA: This is the first building in Arkansas to go for LEED and achieved silver 2006. It has adopted many green techniques. They have green roof with alternative roofing material which has made the temperature to be in optimal level. The reading room and circulation counter are placed in angle to sunlight exposure.

Seattle Central Library (set up in 2004), USA: As per the standards of Green Concept, this library is situated in a densely populated urban areas which is well-connected to public transport. Rain water is collected over roof and used for irrigation. Triple glazed glass are being used here to reduce heat in the library.

Minneapolis Public Library (set up in 2006), USA: Again here the Roof tops are planted with the vegetation to suit the harsh climate of Minnesota. This Roof tops have helped in reducing rainwater runoff, heat and cooling load.

University of California ,Merced Kolligan library (set up in 2005) ,USA : This library was awarded LEED's Certificate in 2007 for its green initiatives like using 37% of recycled content with 66% of ceiling tiles with recycled content which include telephone books ,newspaper etc. About 30% of the materials used for the construction of the building was manufactured locally.

BIBLIO-Centrum ,Helsinki : This Library is built with an elongated shape .Its opening is directed towards south in order to get natural heating during winter .It has green roof tops for fresh air and solar panels to reduce the heat. It is designed to be an icon for Helsinki that will serve as the city's central library while anchoring and uniting its prestigious surroundings

Kanazawa, Japan: This is a new library in Kanazawa, it serves a community centre for the local people. It has around 6000 small circular windows which serves as a smart cooling and heating system. There is a well exposure to sunlight and natural ventilation.

National Library (set up in 2005) Singapore: This library has been called the greenest building on the planet. It is designed with Light shelves through which light filter into the library without having any harsh effects.

Anna Centenary Library: This building is constructed as a state of the art library building by Department of Public libraries, **Tamil Nadu State Government** .This library is considered to be the largest and Greenest library in Asia .It is also the first library in Asia to get GOLD Rating by the Indian Green Building Council (IGBC) in recognition of its energy efficient design.

The library building complex consists of the library building (G+8) and an auditorium (G+1) to accommodate over 1000 readers at a time and 1.5 million books .The Library block is located at an angle that allows for maximum daylight and natural ventilation. The Façade has Saint-Gobain Nano which is a high performance solar control and terminal insulation glass. The interiors are finished with eco-friendly, locally available, recycled furniture and curios. Common spaces like the lobby and atrium host interactive nodes where both permanent and temporary displays disseminate information on a variety of topics.

Solutions for the Existing Libraries to GO GREEN:

The existing libraries can also implement eco-friendly measures in their day-to-day routines like:

1. Management of waste by using most modern waste segregation and recycling practices like waste can be turned into vermi-compost which can be used to increase the green cover in the surrounding area like Orchid Ecotel in Mumbai is the best example of waste management.
2. Use of CFL lights instead of tube lights with proper maintenance can minimize expenses.
3. Rain water harvesting pits can be created to store water and then it can be used for gardening.
4. Use of Maximum Natural light and wind can save electricity.
5. Digitization of rare books etc. can be done to save paper.
6. Use of e-books and journals to save paper and place.
7. Eco friendly pesticides can be used at the time of pest-control.
8. Use of eco-friendly paints on the wall to reflect more light
9. Eco friendly material can be used for stacking purpose.
10. Turning off of lights and Fans in the library when not required.
11. Using network printer instead of personal printers.
12. Installing a new server and running multiple servers on one server box.
13. Re-fill toner cartridges instead of buying new.
14. Putting computers in sleep mode when in not use.

In India the pace of green movement in general and in libraries is slow. Statutory Bodies like UGC, AICTE etc. can play a major role by making it mandatory for colleges to incorporate green features in their buildings and libraries. Universities too should make all the efforts to transform whenever possible libraries into green libraries.

Conclusion

The Library is to serve its community. The Libraries must respond to this increasing focus on Green Movement and should act as role models for sustainability by providing suitable and relevant information related to green issues and concerns. Librarians should encourage and support the movement of green libraries and help communities to understand green and sustainable concepts. More and More eco-friendly solutions should be implemented to make our mother earth a better place to live in.

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INTERNATIONAL SEMINAR

**Proceedings
Of**

**Nurturing The Whole Being For The 21st Century
- Exploring Bharateeya Psychology**

**(Inter disciplinary)
A Peer Reviewed**



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Contents

No. Title	Author	Page No.
Section A		
1. Preface	Dr. Ratnaprabha N. Rajmane	3
2. Forward	Smt. Lataben Karim	8
3. A Glimpse Of The Speakers		10
4. Happenings Of The Seminar	Dr. Judy Grace Andrews	11
Section B		
1. योग विद्या है भारतीय मनोविज्ञान	श्री. सुकुल कानिटकर	16
2. Nurturing The Whole Being For The 21st Century : Exploring Bharatiya Psychology	Dr. Vasantha R. Patri	19
3. Understanding Panchkoshas	Dr. C. G. Deshpande	24
4. Mind : Perspective Of Indian Psychology	Pandagle Viraj Vijay Sushma	33
5. Bharatiya Psychology As Reflected In Classical Music, Dance etc.	Smt. Radhika Premanandhan	38
6. Bharatiya Psychology As Reflected In Classical Indian Dance	Prof. Madhuri Deshmukh	45
7. Performing Arts : Epitome Of Bharatiya Psychology	Dr. Rajeev I Jha	49
8. Yoga - Pathway For Refining Education	Ms. Yogita S. Mandole	54
9. Yoga - You Optimistically Going Ahead	Abedi Sadaf Zehra	58
10. Nurturance Of Human Potentials The Yoga Practice : A Study	Dr. Frances Vaidya	62
11. Is Yoga Really Better Than Form Of Exercise?	Reema Mani	68

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Living in Nature's lap, the primitive man keenly observed a number of sights and sounds. Then he must have tried to imitate them. It is important to note here that Saptasvaras, the basic notes of music, evolved from the cries of different animals and birds. Similarly in dance the mimicking of their movements and gaits in a stylized way became dance moves.

The Indian musicians described that peacock's call in Shadjam. In Indian dance peacock is referred to as elegant dancers, bejeweled in beautiful attire, dancing to the tune of thunder, lightning and rain drops. He came up with instruments that resembled the sound of nature's delight. Thus man created musical and dance instruments. Further, as he was evolving into a social being, he wished to share his own joy with the other members of his society. This endeavor led to the community music and dance performances.

According to Sharangadeva and DamodaraPandit, Gita, Vadya, and Nrittare together designated as Music (Sangitam). Later on they earned their individual identity.

In Indian aesthetic theory the inter relationship of the arts has been known and recognized not on the level of the aesthetic experience alone but also on the level of technique. The concept of tala (rhythm) has been fundamental to all the Indian arts. In Indian music and dance this has been concretely manifested. Both aspire towards the common aim of rasotpati, Brahmānanda (supreme experience) and beatitude. In terms of technique, on analysis, of both arts the essential constituents can be broken up to its smallest fundamental units, e.g. aavus of Bharata Natyam compared to the fundamental exercises like sarali jantavasaigal of Carnatic music.

The mathematical precision of BharataNatyam equals that of Carnatic Music, measure for measure. Music and the dance merge like body and soul to offer the viewer a complete delight.

Bharata Natyam is based on Natyashastra. Natyashastra is also the primary text (āptavākya prasthāna grantha) for music.

The Natyashastra clearly expresses

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rasa-bhāva-prakriyā, a yardstick used for all visual and aural content, abhinaya, dialogue, dance and musical dhruva-s. The Natyashastra alone preserves an exhaustive account of the ancient musical grammar. Bharat Muni has devoted nine chapters to Gandharva (from 28th to 36th), quantitatively about one-fourth of the Natyashastra.

Music for- Brain , Body and Soul.

Before probing into the discussion of Indian psychology and its reflection on Indian music one ought to know what is the role of music in one's life. The definition of this term is "vocal or instrumental sounds (or both) combined in such a way as to produce beauty of form, harmony, and expression of emotion". In reality, music does not have any one concrete meaning. Music has different meanings for different people. Music is unique in each person's life. To a musician, music is their life. They eat, breathe, and live music. Music is their passion. For others, music is a hobby. Music is something that arouses interest and is pleasurable. Music is a means of relaxation for some, while others simply enjoy listening to the sounds, melodies, and rhythms that music brings to their ears, minds, and hearts. The Indians knew long back the benefits of music and at what time of day should you perform a particular

raaga.

Music Therapy

The SaptaSvara-s and Chakra Meditation.

The physical body is unsheathed by auric field in which seven major chakras (invisible to the naked eye) are present. The seven chakras are Sahasrara, Ajna, Vishudhi, Anahatha, Manipura, Swadhistana and Mooladhara. Each chakra is associated with an endocrine gland and controls specific organs. Each swararesonates with one major chakra. When each note is sung concentrating on the shruthi, vibration of the corresponding chakra can be experienced. According to an ancient Indian text, SwaraShastra, the seventy-two melakartaraagas (parent raagas) control the 72 important nerves in the body. It is believed that if one sings with due devotion, adhering to the raagalakshana (norms) and shrutishuddhi, (pitch purity) the raaga could affect the particular nerve in the body in a favourable manner. The vibrations of the notes activate a chakra and through the nadi-s emanating from the chakras, the organ at the side of the disease begins the healing process.

Benefits of learning music in growing children.

Teaching music at the tender age has several advantages. The child is born

with all the chakras. But it is the Mooladhara chakra, which starts functioning even at birth. As the child grows, the other 6 chakras start functioning one by one from Mooladhara to Sahasrara chakra and by 21 years, the development process is complete. So teaching music at a young age purifies the body, mind and soul and lays the foundation for a healthy future. Academic brilliance and morality are automatically inculcated in such children. To make our children lead a healthy life, teach them music at a tender age and make it part of curriculum. Music is also one form of meditation, which enhances the power of chakras by raising Kundalinishakthi.

Raaga Chikitsa

The traditional Indian medical science, or Ayurveda, believes that our body has three doshas or evil elements – vayu (wind), pitta (bile) and kafa(phlegm). These are quite similar to the four humours of Hippocratic theories of ancient Greece. According to Ayurveda, these elements work in a cyclic fashion through day and night in our body, each getting an upper hand at some point of time. Again, their effects vary from season to season; one happens to be more phlegmatic during the winter. Now, in Indian classical music, raagas have definite tones, which

can in turn stimulate definite moods and sentiments. Thus, each raaga arouses a certain kind of sentiment, working in connection with different humors or elements. Symphonies of raaga have a definite soothing effect on the mind as well as on the body. Repeated listening to the particular raagabeing chosen for a particular disease produces a network of sound vibration. Energy from URF (universal energy field) to HEF(human energy field) transmitted by the strokes of the different tones of raaga affects the CNS (Central nervous system) because the roots of the auditory nerves are more widely distributed and have more connections than any other nerves in the body.

For e.g. –

RaagaKapi – Sick patients get over their depression, anxiety and reduceabsent mindedness.

RaagaAhir-Bhairav (Chakravakam) – is supposed to sustain chords which automatically bring down blood pressure.

RaagaShanmukhapriya – Instills courage in one's mind and replenishes the energy in the body. It is Suitable for singing and listening at all times as per SangithaSampradayaPradarshini written by Subbarama Deekshithar.

After finding out how a raaga

can make one feel, one ought to know the appropriate time of each raaga as to when it has to be performed.

For e.g. - Early Morning before sunrise 4-6am, Ghanakaala Raagas, Bhoopaalam, Bowli.

Night 7-10pm Kedaara Gowla, Neelaambari.

Sarvakaalika-anytime of day- Bhairavi ,Kaambhoji ,Kalyaani, Shankaraabharanam

The last set the sarvakaalikaraagas, are common raagas and can be performed at any time.

You'll find that compositions are also composed - many lullabies are sung at night and are therefore composed in neelaambari. Other songs are morning songs and composed in Bhoopaalam.

Performers always conclude a concert with madyamaavati. Though it is intended to be a midday raaga, it is said to appease the gods and nullify any inconsistencies in singing raagas at the wrong time.

asatomâsadgamaya

tamasomâjyotirgamaya

mrityormâmritamgamaya

OAúhântiúhântiúhânti%

From ignorance, lead me to truth;

From darkness, lead me to light;

From death, lead me to immortality

Om peace, peace, peace

{Shanti Mantra (Mantra of peace), from BrihadaranyakaUpanishads(1.3.28)}

India has its own indigenous culture. It is a peace loving, democratic country. Indians are characterized by the holistic thought in contrast to the analytical thought that is characteristic of the West. The tacit epistemology and perspective, the naive metaphysical systems at a deep level, the considerable social differences that exist among different cultures affect not only their beliefs about specific aspects but it even effects the nature of their cognitive processes- the ways by which they know the world. Psychology of Consciousness, Parapsychology, Psychology of Mysticism, Psychology of Religion and Transpersonal Psychology borrow extensively from Indian writings.

In Hindu society, there are numerous rituals, calendaric fasts, festivals and pilgrimages besides the daily worship of gods and goddesses. Unquestioning belief in the doctrine of karma has had deep and widespread implications of Indian society. All the Vidya-s(knowledge) were considered as shastra-s(Science). Eg- NatyaShastra- Dance of Dramaturgy. Whether it is a

marriage, a puja, or a mournful ceremony Dance and Music was an indispensable part of all the auspicious occasions. Indian philosophy is a quest to realize the truth and to the experience the ultimate bliss, which is not subject to change (Sat Chit Ananda).

Construction of temples in ancient days was considered as one of the *saptasanataanas* (seven pious deeds). Both the Agamic tradition (Shaivite) and the Bhakti Movement (Vaishnavite) accelerated the proliferation of temple buildings activities which promoted worship with more of music and dance than those of traditional form of worship from north to south in Tamil Nadu.. They laid much stress on the sacredness of reciting hymns, singing in praise of gods, and dancing in front of their idols. Convinced of their devotion and dedication, princes, priests and people joined them in their endeavor to bring about a socio- religious transformation. This change in attitude contributed to the institutionalization of Devadasi system in temples. This system prevailed not only in all over India but also in South East Asian and foreign countries but the only difference is the term devadasi was substituted by other terms and names. This practice was in vogue during the Sangam age. In medieval Tamil Nadu (c.600 to 1800

A.D.) it was one of the very dominant institutions under the patronage of the Pallava-s, Pandya-s and Chola-s.

Srimad Bhagavatham elaborates nine forms of bhakti which, if cultivated and practiced regularly will no doubt lead us closer to the lord:

shravanam, kirtanam, vishnohsmaranam, paada-sevanam, archanam, vandanam, daasyam, sakhyam, aatma-nivedanam (SrimadBhagavatham 7.5.23).

Nava-Vidha Bhakti or the Ninefold Path of Bhakti includes:

1. shravana or satsang — Listening to spiritual discourses or devotional songs related to God.
2. kirtana — Singing or talking about God.
3. smarana — Remembering God.
4. pāda-sevana — Serving God's holy feet.
5. archana — Anointing God with sandalwood paste, etc.
6. vandana — Bowing before God.
7. dāsya — Behaving as the servant of God.
8. sakhya — Behaving as the friend of God.
9. ātma-nivedana — Unconditionally offering oneself and all of one's

belongings to God with absolute submission.

The above mentioned forms of bhakti gave ample scope for bhakti oriented lyrics and creativity. This movement gave us number of beautiful compositions and works of great composers like the Musical Trinity, Ootukadu, Purandara Dasa, Narayana Teertha etc.

Where the ten types of bhakti are mentioned, the tenth type is prem-lakshana bhakti or Madhurabhava bhakti profound, loving bhakti. This type of bhakti was exploited by the composer were the male composers used to portray themselves as the nayika the jeevatma pinning with bhakthito be one with the nayaka the Lord, the paramaatma. And the sakhi as a guru initiate for the union of the microcosm with the macrocosm. Geetago vinda of jayadeva is a good example for this form of bhakthi.

Vatsalya Bhakti is another form where the devotees like yashoda becomes the mother of the god and takes all the freedom of a mother hood.

Indian art evolved with an emphasis on inducing special spiritual or philosophical states in the audience, or with representing them symbolically.

According to Kapila Vatsyayan, "Classical Indian architecture, sculpture, painting, literature (kavya), music, and dancing evolved their own rules conditioned by their respective media, but the one another not only the underlying spiritual beliefs of the Indian religio-philosophic mind, but also the procedures by which the relationships of the symbol and the spiritual states were worked out in detail." Thus the art forms music and dance became a medium of propagating bhakti and religion and the duty of the artist was to lead the beholder towards aesthetic bliss through entertainment.

To use a commonplace analogy sculpture and dance seem like two sisters of the same family; literature and dance the back ground and fore ground of the same picture, but music and dance are two limbs of the same human form.

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**Proceedings
Of**

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- Exploring Bharateeya Psychology

(Inter disciplinary)

A Peer Reviewed



By

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Contents

No. Title	Author	Page No.
Section A		
1. Preface	Dr. Ratnaprabha N. Rajmane	3
2. Forward	Smt. Lataben Karim	8
3. A Glimpse Of The Speakers		10
4. Happenings Of The Seminar	Dr. Judy Grace Andrews	11
Section B		
1. योग विद्या है भारतीय मनोविज्ञान	श्री. सुकुल कानिटकर	16
2. Nurturing The Whole Being For The 21st Century : Exploring Bharatiya Psychology	Dr. Vasantha R. Patri	19
3. Understanding Panchkoshas	Dr. C. G. Deshpande	24
4. Mind : Perspective Of Indian Psychology	Pandagle Viraj Vijay Sushma	33
5. Bharatiya Psychology As Reflected In Classical Music, Dance etc.	Smt. Radhika Premanandhan	38
6. Bharatiya Psychology As Reflected In Classical Indian Dance	Prof. Madhuri Deshmukh	45
7. Performing Arts : Epitome Of Bharatiya Psychology	Dr. Rajeev I Jha	49
8. Yoga - Pathway For Refining Education	Ms. Yogita S. Mandole	54
9. Yoga - You Optimistically Going Ahead	Abedi Sadaf Zehra	58
10. Nurturance Of Human Potentials The Yoga Practice : A Study	Dr. Frances Vaidya	62
11. Is Yoga Really Better Than Form Of Exercise?	Reema Mani	68

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Bharatiya Psychology As Reflected In Classical Indian Dance

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“bharanācca prajānām cavai
manurbharata ucyaṭe, nirukta
vacanācaiva varsōe tad bharatam
smṛtam ||”

The above verse is derived from the Vāyu Purāna defines the word Bhārata. Ādiprajāpati Manu was known as Bhārata the one who fed and looked after the people of this land. The people, children of Manu who resided in this land is known as Bhāratavarsa.

There are many more such definitions found in the ancient Indian literature, bring forth the fact that the ruler who looks after the people is called the BHARATA. The very name of our country speaks for the psychology of the people who reside in this land. Indian psychology is an outcome of Indian culture. Magnanimity, Gratitude, Selflessness is expected out of an Indian.

Indian culture represents a great diversity of thoughts and forms strengthening the principles which were universally proved. These principles are the outcome of observations, study and experiments. Religion is understood as a science, explains the philosophy as the

true knowledge that is self realization. This science established the principles of spirituality in India.

In context of the performing arts such as music, dance, drama or any other creative art the same principles form the base of it. In India art is also a means of spiritual enlightenment. An eminent scholar Dr. Kapila Vatsyayana coats in her book, Classical Indian Dance in Literature And The Arts, “For the traditional Indian artist regardless of the field in which he works, artistic creation was the supreme means of realizing the universal being. Art is a discipline (sādhanā), a yoga and a sacrifice (yajñā).

Any form of sadhana is a means of achieving oneness with the supreme being, a state of complete harmony which itself is a release. For an Indian artist any creation of art is an activity which demands complete dedication and once it is over an artist is completely detached from his/her own creation. Aesthetics of Indian arts are based on the spiritual and philosophical principals. Rasa an aesthetic enjoyment born out of artistic creation is

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considered second only to the absolute bliss achieved out of penance, it is termed as its twin brother Brahmānanda Sahodara. Based on this aesthetic principles performing arts such as dance, drama, music and plastic arts such as sculpture and paintings are considered sacred in India. These arts lead the artist and the connoisseurs on the path of bliss.

Bharata the legendary sage describes natya or drama in the *Natyashastra* as "yoyamsvabhāvo lokasya sukha dukhah samanvitah, songādya bhinayopeto nāyamityabhidhiyate", meaning nātya which is a reflection of joys and sorrows of the people of the three worlds. When drama depicts the activities of the people from the three worlds, the actor becomes the caricature of characters from the world around us. The story that is being presented on the stage revolves around the human emotions in varied situations. This activity demands a rigorous training and disciplined execution of the art form, keeping this fact in view Bharata muni mentions certain qualities of the actor which form the basic qualification of an actor. Bharata says an actor needs to be sahrdaya meaning sensitive, one who is very kind and sensitive towards the agony of the

people. An actor also must be transparent at heart, since he/she has to portray the character other than him/herself, where individual emotions have no role to play. Sensitivity of the actor provides him/her with intense experiences providing basic frame for the portrayal of the character.

The above said technique is also applicable to Indian Classical Dance, which is born out of ancient Indian Classic Theatre, that is (Sanskrit theatre) Classical dance technique does not allow spoken dialogues excepting few dance styles. The narrative aspect of the dance is being sung by the vocalist to the rhythm of the varied traditional percussion instruments.

The themes for the classical dances is derived from the Indian mythology, epics, purānas etc., dominating the bhakti rasa, because majority of the classical dance forms are groomed by the temples as one of the offering to the deity. This practice is popular in almost all the major traditional temples in India. An artist who performs this offering is known as devadāsi, a servant of the God who is also a legally wedded wife of the deity. While depicting the abhinaya aspect of dance these dancers used to sing the glory of the god. The deity becomes the

hero (nāyaka) and the dancer becomes the heroine (nāyikā) pining to be united with the lord. The concept of Nāyaka and Nāyikā is a vital aspect of Indian classical dance, the sakhi or a confidante has an important role to play, in the presentation. Sakhi is a mediator between the hero and the heroine.

An overview of Indian performing arts show dominance of religion. Over the period of centuries various religious movement have had their influence on the performing arts, out of these bhakti movement which emerged in the medieval period of Indian history had the significant influence on the art. The cult of vasudeva or Visnu is the prominent feature of the bhakti movement. Shrimad Bhagavata prescribes nine types of bhakti, that is propitiating the god in nine ways. Krishna and Radha or Rama and Sita became the popular characters. Various saint poets wrote innumerable poems describing the life sketch of these popular deities, which formed the major source of thematic content for various performing arts, classical Indian dance forms being no exception. One finds the spiritual approach verbalising the Indian philosophy, beautifully interwoven in these lyrics. The philosophical content behind these padas or compositions is that the lord is a hero or a nāyaka is the

supreme being worshipped or loved by the nāyika an ordinary soul who is pining to be one with the lord and the sakhi who is a guru or a spiritual teacher leads the nāyikā a devotee on the path of salvation.

The above study shows the influence of Indian psychology in the thematic part of Indian dance and drama, the present study also reviews the influence of Indian psychology in the presentation technique of the classical dance forms of india. Bharatamuni the earliest formulator of the theory furnishes detailed information in the text Natyashastra, regarding the presentation of the art of histrionics. Bharatamuni speaks of the four abhinayas namely Angikabhinaya (bodily gestures), Vaikabhinaya (spoken dialogues, songs etc.), Aharyabhinaya (costumes, make up and stagecraft) Sattvikabhinaya (pertaining to psychological states). Bharata gives categories of the major characters of the play or dance such as hero, heroine, sakhi etc. in terms of social status, strength of the character, age, maturity, temperaments etc. This analysis enfolds the technique of presentation of the characters coming from all walks of life and their relationship with each other.

Dance style like Kathakali, which is conducted like a ritual has the characters categorised on the basis of the three principal categories such as Sātvika, Rājasika and Tāmasika. Along with the make up and costumes Indian classical dance has hand gestures, bodily movements, foot work, to support the psychological portrayal of the character.

Katthak the dance style coming from the northern parts of India has a dance called Hori or Rasa, creates the

perfect ambiance of a joyous, colourful festival of Holi celebrated all over India. Lai-Haroba the dance from the Manipuri dance repertoire, precisely manifests the religious conditioning of the Manipuri people.

To conclude with, Indian mind views the creative process as a suggesting or recreating a vision of a divine truth and regards art as a means of experiencing a state of bliss akin to the absolute state of ānanda or jivanamukta.

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The word culture has been derived from the Latin word 'CULTURA', meaning 'the civilisation of mind' and a tradition means style or a system subsequently followed by the generations.

Both the above said definitions adequately fit the country like India. India has been a melting pot for various races coming from all over the world to settle down in this land. This diasporic amalgamation has knit the fabric of Indian culture; the same diversity is distinctly reflected in every aspect of Indian culture. Art is a perfect medium for the portrayal of various facets of the culture.

The art of Story Narration is no exception to the above-said statement. Narratives have been a significant genre of Indian literature. Narratives have had a consistent journey originating from the ancient religious literature such as Vedas, Puranas, Gathas, Aakhyaas, Itihasa, Kavyas and Epics till the most recent secular literature. Every idea or a thought has a reference in the past when the same idea gets narrated to the people around it gets a definite form. So narration is the key feature of every art form. The art of story narration is considered as a holy tradition in India. It also plays an important role in the religious as well as the cultural life of the people. The artists who narrated

these stories are known as sutas, magadhas, kathakas, shaubhikas, dhats, kushlavas, and chakkars. In order to make the narration more intense, use of bodily gestures and facial expressions, costumes and makeup were introduced; in short, the element of Natya was introduced. Natya, the classic Sanskrit theatrical tradition of India, encompasses almost every type of performing art such as music, dance, instrumental music, shows utmost reliance on the plot that is a story.

This angle illustrates one of the most ancient and popular traditions of a narrative art form culminating into the classical dance form, hailing from the land of Kerala, popularly known as 'God's own Country'.

Traditions of Narratives and Performing Arts



Text:

Professor Madhuri Deshmukh
Nalanda Nritya Kala Mahavidyalaya
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Although in the present era the tradition of Sanskrit theatre is almost extinguished, the reminiscence of the same tradition is found in the theatrical tradition of Kerala, known as 'Koodiattam'.

The beautiful land of Kerala is also known as Bhargava Kshetra after the Brahmin warrior sage Bhargava (Parashurama). To expiate his sin of matricide he created it by the power of his austerities and offered it to the Brahmins as a gift. The original inhabitants of Kerala are believed to be Dravidians. The great majority of the people belong to this ancient race. Anyan penetration into this purely Dravidian region marked the beginning of a fruitful contact which later gave birth to a distinctive phase of Hindu culture. The tradition of Sanskrit Natya in the form of Koodiattam is the outcome of the synthesis of the two great cultures.



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Nambuthiris the Brahmins of Kerala enjoyed the overlordship for many centuries. The Nairs are the most powerful community next to Nambuthiris, who have been the warriors. The Nairs are the patriarchal society, whereas Nambuthiris are patriarchal. Nambuthiris are known for their knowledge of literature, poetry and Ayurveda.

Chakkyars are the Ambavasis meaning temple dwellers, this cast is an intermediate caste between the Nambuthiris and Nairs. Chakkyars were from the community of artists. They claim their origin to the Sutas, the storytellers from the Mahabharata. Their art of story narration is known as Chakkyar Kuttu. They seem to have practised their profession for nearly two thousand years. Chakkyar Kuttu is also known as Prabandham Kuttu, also known as Vak. The stories told are drawn from the Puranas and from the work of well-known Sanskrit dramatists. Chakkyars use vachkabhinava that is spoken dialogues to the utmost effect. Hastas or hand gestures are used to convey the theme. Chakkyars are well known for their nayanabhinaya that are emoting through eyes. There is no music used other than the occasional drumming. Chakkyars hold the special rights as he is supposed to be speaking in the Devas Sadas that is the assembly of Gods. He can even criticise the king if the king is found guilty of wrong practices in the execution of his duties.

Koodiattam is the later version of Chakkyar Kuttu. It is the significant phase of Chakkyars art. It is the combined story presentation by the group of artists. The male artists are known as Chakkyars and the females are known as Nangyars. Only Sanskrit plays are performed on the Koodiattam stage. But the presentation technique of the Sanskrit plays varies from that of the Koodiattam in terms of facial makeup, costumes, enactment, and the total treatment of the stagecraft. Many features of this art were carried forward in the successive art forms of the same tradition, such as Krishnattam, Ramanattam and finally Attakatha that is Kathakali.

The actual staging of an act is a long procedure which lasts for almost eight to ten days. In the introduction Chakkyar talks on the four purusharthas, they are treated as trenchant social satire.

The next phase of the theatrical tradition is Krishnattam. Manaveda, a Zamorin of Calicut, wrote the text of the play in Sanskrit, which revolved around Krishna's story. This performance was first staged in 1550 AD. The performance of this play is a votive offering.

The development of drama on locally successive forms in the successive art forms of the same tradition.

dramatic spectacle underwent many changes. It has become a closely religious affair.

The pantomimic technique of presentation is the special feature of this theatrical tradition.

The costumes and makeup are also of a special type. Some of the characters wear wooden masks, and others paint their faces.

In this context scholar and author K. Bharathiyar writes, "The foregoing survey of the stage practices of the land is intended only to show that the elements of the art of Kathakali are discernible in various degrees of development and in differing assortments in the many types of cult plays and other theatrical legacies."

Ramanattam is the next form which can be the concluding form of the theatre tradition of Kerala. A Raja of Kottarakara dramatised the story of Rama in eight presentations. It was staged at his court in the 17th century AD. The language used for this production was highly Sanskritised Malayalam, which created a sensation for the art lovers. The Ramanattam was the first form to introduce playback-singing. Great changes took place in the costuming too, the wooden masks were thrown out, and plastic masks were adopted. Music and dance were introduced in the fullest measure.

The above changes brought theatre more close to the masses and the outcome of the whole process is the most majestic dance-drama style Kathakali. Kathakali groomed under the shade of indigenous ritualistic and religious forms like Mutiyettu, Bhagavati pathu, Kalamelattu and many more. Themes from the Mahabharata, Bhagavata, and Shiva Purana are presented on Kathakali stage. There are now over hundred plays that are being performed on the Kathakali stage. These productions are noted for their literature and dramatic qualities.

Kathakali is one of the popular classical dance forms of India today, which has its roots in the Sanskrit theatre. Originating from the story narration form like Chakkyar kuttu to the dance drama form of Kathakali, the art form has undergone many socio-religious, as well as technical transformations. Today, the style stands as the perfect reflection of the Malayali community and its traditions and cultural heritage.

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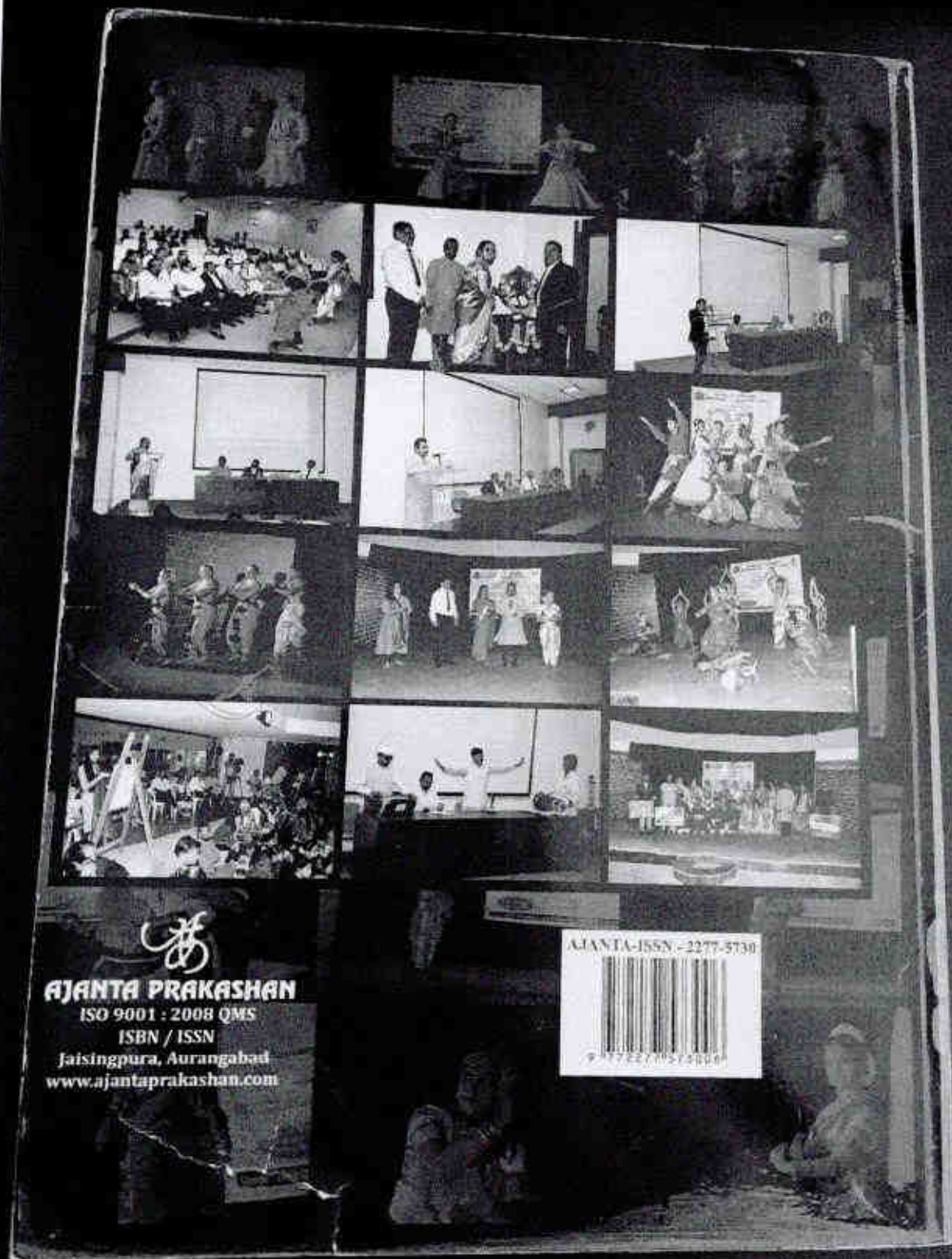


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CONTENTS

Sr. No.	Submission Title & Author Name	Page No.
1	Performing Arts- The Mirror of Gujarati Culture Dr. Smruti Vaghela	1-3
2	Reflection of Indian Culture through Musical Ragas & Ragmala Paintings of India Mrs. Shraddha Bobade (Kaje)	4-7
3	The Cosmetic Upheaval in Indian Classical Dance: Bharatanatyam V. Soumyasri	8-9
4	Connectivity and Relativity of Performing Arts to Indian Culture and Tradition Music: an Integral Part of Indian Culture and Tradition Dr. Milind Dhobley	10-13
5	Connection Between Kuchipudi Satyabhama Jada and the Human Chakras – A Case Study Prof. K. Maalyada Anand Dr. Vasanth Kiran	14-25
6	Connectivity and Relativity of Performing Arts to Indian Culture Traditions of Narratives and Performing Arts Prof. Madhuri Deshmukh	26-28
7	Expression of Life through Art Himabindu Uppari	29-34
8	Rajasthan – The Heritage of Kathak Dance Preeti Damle	35-36
9	Connectivity and Relativity of Performing Arts to Indian Culture and Tradition (With special reference to Kathak) Varada Pandit	37-40
10	Spiritual Elevation Through Music and Dance Prof. Ramya C. R. Dr. Vasanth Kiran	41-50

Connectivity & Relativity of Performing Arts to Indian Tradition & Culture

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CONTENTS

Sr. No.	Submission Title & Author Name	Page No.
11	Indian Culture and Tradition: Through Various Art Forms and Bonded with the Aesthetical Essence Prof. Mrunmayee Pathak	51-56
12	Performing Arts is Rooted to Indian Culture and Tradition Hetvi Amit Shah	57-59
13	Connectivity and Relativity of Performing Arts to Indian Culture and Tradition Surekha R. Masal	60-62
14	Percussion Instruments and Socio - Musical Relationship Prafulla Vilasrao Kale	63-65
15	Connectivity and Relativity of Performing Arts to Indian Culture and Tradition Charanya Gurusathya	66-70
16	Influence of Shaktism on Bharata Natyam Smt. Radhika Premanandhan Nair	71-75
17	Classical Dance in Metros- A Critical Review Dr. Jayant Shevtakar	76-80
18	भारतीय संस्कृति और नराठी पौराणिक नाटक सौ. अनुराधा जोशी (पल्की)	81-84
19	अभिजात भारतीय शास्त्रीय नृत्य प्रकार "ओडिसी" : एक परिचय डॉ. संयुक्ता थोरान	85-86
20	भारतीय संस्कृति आणि परंपरा यांचे दर्शन घडविणारे एक सुरेल माध्यम: शास्त्रीय संगीत प्रा. डॉ. दीपाली सौरभ काटे	87-89
21	हिंदुस्थान की मंदिर संस्कृति और रंगमंच कलाओंका अनुबंध प्रा. डॉ. संपदा कुलकर्णी	90-92
22	भारतीय कलेतील भारतीय संस्कृती व परंपराशि आसलेला संवाध विजया घाटुरकर	93-98
23	भारतीय संस्कृति एवं विधी नाटय डॉ. ज्ञानेश्वर लक्ष्मण सोनवणे	99-101

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16 Influence of Shaktism on Bharata Nat Yam

Smt. Radhika Premanandhan Nair

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Right from the days of Vedas, women have not lagged behind men. Of all the organized religions of the world, women have perhaps the most prominent presence in Hinduism, both visible and invisible. As sages, women have borne the revealed word. As spiritual and religious teachers, Hindu women have sustained our dharma in various ways down the ages. As noble queens and as warriors, Hindu women have protected our faith from disintegrating into extinction. As musicians, dancers and artists, they have been the embodiment of all that is beautiful.

As Goddesses (Devi-s), women are worshipped as Mothers of even the most powerful male deities (Devta-s). She is invoked as the mistress of the Cosmic Order, omnipotent, protector, mother of the devout worshipper, and a wise guide of all humans. The Divine Mother is termed as Shakti or the "Supreme Power" and her Bhakta-s are the Shakta-s.

This paper will concentrate on the influence and impact of Shaktism on the Indian Classical dance Bharata Nat yam. As to how it has influenced the four abhinaya of Bharata Nat yam. How the body becomes the Yantra and the medium to attain Moksha. How the songs become the Mantra.

Key Words - Shakti, Tantra, Yantra, Mantra, sangikaabhinaya, vaechikaabhinaya, chakra and saharyaabhinaya.

In India men and society have been nourished not only by ethical and social doctrines and ideas, but by mystical as well as trans-social doctrines.

Similarly ideals of Indian art are rather a spiritual discovery than a creation.

God has always been a mysterious concept for the human mind. Human being has always attempted to solve the mysteries of creation, sustenance and destruction of their world. However, the exploration of the God forces humankind to be satisfied with his/her own realization, as it is not possible to define that 'Divine Power'. This divine power has been given many shapes and forms.

Every creation owes its origin to some sort of power (Sakti), either physical or mental. In the history of world religion, this creative ability is seen to have been exclusively rested with the female force. According to Dr. Madhusudan Mishra, in the Indian context, the devotees of such creative power are known as Saktas and the process of worship adopted by them is called Saktadharm. Scholars generally ascribe two reasons

Connectivity & Relativity of Performing Arts to Indian Tradition & Culture / 71

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to the genesis of Saktadharmā, namely, the Aryan and the Non-Aryan. Most of them opine that it is an advanced form of the pre-vedic mother goddess adoration. Archaeological evidences accessible to the faculty members of the college have helped them in advancing such a view.

Anthropologists divide the aborigines into three categories:

- 1) Hunters,
- 2) Cattle rearers and
- 3) Agriculturists

While the first two groups considered the women as the source of all creations, the third one discovered a new creative power i.e., the earth which has mammoth creative clout in the form of fertility. As a result, the universal unity between the feminine power and the earth got established. Thus, the entire humanity unequivocally admitted the role of the feminine energy and the mother earth behind all creations. Thus, the characteristics of women power were extended to the mother earth. From there on the belief started that Mother Earth (mother) has menstrual period and due to this some temples of Goddesses remain closed during the menstrual phase, the soil is not tilled during a certain period etc.

Sir John Marshall believes that the idol of the nude female discovered from Harappa is that of the mother earth. The ring stone discovered from Harappa, Takshashila, Rajaghat, Kosambi and Patna have been interpreted as the symbol of female reproductive organ. They appear as Cakra-s and Yantra-s in the Mother Goddess worship of post Gupta period.

As the Indus Valley Civilization slowly declined and dispersed, its peoples mixed with other groups and eventually give rise to the Vedic Civilization (c. 1500 - 600 BCE). Female divinity continued to have a place in belief and worship, but generally in a more subordinate role, with goddesses serving principally as consorts to the great gods. The concept of Shakti was an integral part of the religion and the female deities eventually came to be identified with the Puranic Parvati, Durga or Kali. The cult of the Sapta Matrika, or Seven Divine Mothers, which is an integral part of the Shakta religion, may [also] be of Dravidian inspiration!

By the thirteenth century, "the Tantras had assimilated a very large number of cults of various origins - regional, tribal and sectarian - [and] had assumed a completely Shakta character." From the fourteenth century onward, "the Shakta-Tantric cults had been woven into the texture of all the religious practices current in India," their spirit and substance infusing regional and sectarian vernacular as well as Sanskrit literatures.

As these philosophies and rituals evolved in the northern reaches of the subcontinent, additional layers of Goddess-focused tradition were expanding outward from the sophisticated Dravidian civilizations of the south. The "cult of the Female Principle was a major aspect of Dravidian religion," Bhattacharya notes.

The contemporary Hinduism was an outcome of the medieval Bhakti Movement also called as reformist movement. Bhakti movement constitutes a very important chapter in the social cultural history of India. The

movement emerged with in Hinduism regionally in South India brought about by Alwar-s (Followers of Lord Vishnu) and Nayanmar-s (followers of Lord Siva), which later spread Northwards).

Bhakti movement that originally began in South India in the 9th century with Shankaracharya spread over all parts of India and by the 16th century was a great spiritual force to reckon with, especially after the great wave made by Kabir, Nanak and Shri Chaitanya. M.G. Ranade, in his book, The Rise of Maratha power, sums up the deep impact of this spiritual awakening.

In the 18th and 19th centuries, "a good number of Shakta- Tantric works were composed" that attempted to make the Tantric ideas popular among the masses." Notable examples include the Mahanirvana Tantra, characterized by its "special modernism" and "liberal outlook, especially towards women." Works of the prolific and erudite Bhaskararaya, the most "outstanding contributor to Shakta philosophy," also belong to this period and remain central to Srividya practice even today.

Around 800 CE, Adi Shankara, the legendary sage and preceptor of the Advaita Vedanta system, implicitly recognized Shakta philosophy and Tantric liturgy as part of mainstream Hinduism in his powerful (and still hugely popular) hymn known as Saundaryalahari or "Waves of Beauty". Another important Shakta text often attributed to Shankaraacharaya is the hypnotically exquisite Mahishasura Mardini Stotra, a 21-verse hymn derived from the Devi Mahatmya that constitutes "one of the greatest works ever addressed to the supreme feminine power.

The great Tamil composer Muthuswami Dikshitar (1775-1835), a Srividya adept, set one of that tradition's central mysteries - the majestic Navavarana Puja - to music in a Carnatic classical song cycle known as the Kamalamba Navavarana Kritis. "Dikshitar thus [threw] open the doors of [Srividya] to all those who are moved to approach the Divine Mother through devotional music."

Religious beliefs & practices had deep impact on various arts and forms, dances of India were no different. In Fact the elements of Bharat Muni Natyashastra had been adopted from various Hindu Shastras. Like pathya [words] from rig veda, emotions/sentiments from Atharvedas etc. The best commentator on Natyashastra was a Tantric yogi.

Tandava and Lasya, with former Dance of shiva, in mood of Destruction and cosmic dance were well depicted in Nataraja, Laasya being the Soft movements which are graceful and were by feminine goddess.

Some of classical dances also had deep impact of various religious Beliefs and Mythology. For instance Mohini Attam, In which word Mohini Symbolises the Avatar [form] of vishnu in two ways that is One while saving Lord Shiva from Bhasmasura and in other distracting demons from Amrit, which was to come out from Ocean of Milk, churning.

In some Dances Like Kathakali's Ras leela of Braj region shows the separation of Gopis , radha and Krishna

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~ Some Manipuri Dance forms also show the Radha - Krishna. Speaking of the four abhinaya-s of Bharata Nat yam, the influences of Shaktism is more obvious because Tanjore Quartet, the revered prime composers of music for Bharata Nat yam were the disciples of Muttuswami Deekshitar a Srividya Upasak (worshipper of Srividya). Sivanandam, Ponnayya, Chinnayya and Vadivelu, expressed their desire to learn music from him and entreated him to accompany them to Tanjore. There, Dikshitar imparted to them the 72 mela tradition handed down by Venkata Vaidyanatha Dikshitar. Among his students, Ponnayya (Also called Ponnayya Pillai) and Chinnayya (Also called Chinnayya Pillai) also served as court artists of Sri Swati Tirunal of Tiruvananthapuram (Trivandram - Kerala). Deekshitar experimented with the violin, and among his disciples, Vadivelu of the Thanjavur Quartet, and his brother Baluswami Dikshitar pioneered the use of violin in Carnatic music, now an integral part of most Carnatic ensembles and vadya vrinda of Bharata Nat yam. The triangles seen in the basic posture of Bharata Nat yam is symbolic of the influence of Shakta-tantra.

Indian society can be said has spiritual and religious connectedness with Dances as a yogic Mahasana. Kumbha with all the Chakras in perfect opened up position, enhancing the flow of energy. This, when synchronized with single-pointed concentration, steady gaze and perfect balance, causes enhanced channelization of energy in a positive upward direction. According to gurus the form of the Padma-paada, lotus-like opening of feet and knees in half-sitting posture or "amamandi" is a replica of the Mahaa kumbh (the golden pot) image wherein the Chakras (lotuses/wheels) are balanced well. The constant stamping of the feet, enhanced by involved expressions of the face, limbs, muscles and heart kindle the serpent power, when individual ego has been reduced to ashes by the fire in dance. Healing through Chakra- breathing exercises, transcendental meditation is commonly heard of these days. Dance is not one such isolated unit

but encompasses a whole lot of these exercises combined in a dynamic rhythmic style that is enjoyable and exhilarating other than the main purpose of being enlightening. The dance form of Bharata Nat yam can induce such immense power in the practitioner that a sort of healing happens within.

Seven are the notes in the vina of the human body and from those have come out the notes of musical instruments. The classical Indian music scale- the Saptaswaras can be used to locate the psychic centers. The sound of whispers within, during sight singing by seeing the tune. This leads our seers to relate the various aspects. 'SA' corresponds to mulaadhaara, 'RI' to Swaadhishtana, 'GA' to Manipura, 'MA' to Anusandhana, 'PA' to Vishuddha, 'DHIA' to Ajnaa and 'NI' to Sahasraara. These swara notes stand for a deity and also an animal or bird. The shollus or the bois and the lyrics in praise of the gods and goddesses become the mantras. The geometric patterns drawn in the space becomes the Yantra to lead the practitioner as well as the salubrious towards eternal bliss.

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Nalanda Sanskriti Pravaha | April 2017 | 01

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Table of Contents

From the Chairman's Desk	Dr. Anil Kakodkar	
From the Principal's Desk	Dr. (Smt.) Uma Rele	
A note from the Editorial Board	The Editorial Board	
1 Relevance of Kinetics in Dance	Dr. Kanak Rele	7 to 12
2 Nāyikā-bhedā-s and its Importance in Classical Dance	Dr. Uma Rele	13 to 19
3 Dance, Sculptures, Literature and the role of Polity.	Dr. Radha Kumar	20 to 31
4 From rasa-s to Rasa :An Understanding of Aesthetic Principles from Bharata to Hemchandra	Dr. Uma Anantani	32 to 39
5 Narrative Interpretation in Bharata Natyam	Dr. Malati Agneswaran	40 to 46
6 Aesthetics of Tāla in Contemporary Indian Classical Dance	Dr. Ambika Viswanath	47 to 51
7 Ancient Tamil Literature and Music of BharataNatyam	Dr. Meenakshilyer Gangopadhyay	52 to 57
8 Saint Poets And Bhakti Literature in India :a Brief Survey	Smt. Madhuri Deshmukh	58 to 61
9 Co and Inter Relationship between Carnatic Music and Dance	Ms. Radhika Nair	62 to 67
10 Kalidasa'sShakuntala: An Analysis	Dr. Vijay Patil	68 to 74
11 British Bharatanatyam: What's in a name?	Shrikant Subramaniam	75 to 86

Nalanda Sanskriti Pravaha | April 2017 | 02

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Aesthetics of Tāla in Contemporary Indian Classical Dance

-Dr. (Smt.) Ambika Vishwanath

Abstract:

When rhythm is spoken with regard to art, the first thing which comes to one's mind is music and dance, since rhythm forms an integral part of these art forms and are related to movements. Rhythm, in its broader sense can be called as tāla, as tāla denotes an organized rhythmic cycle composed of various mātrās or rhythmic units. The concept of tāla has been fundamental to all the Indian arts. This pre-occupation with time on various levels, in different contexts and in relation to different artistic instruments has determined the structure of Indian music, dance, painting, sculpture etc. The aesthetics of rhythm is related to Layavinyāsa which is an exposition in dance through the interplay of notes, melody in tata, suśira, ghana and avanaddha vādyas pertaining to the styles. All Classical dances of India shelter under the same roof because of the commonalities of their technique and at the same time differ from one another due to the characteristics which work as the unique features of each of these techniques.

Key words:

tāla, laya, mātrā, kālacakra, nr̥tta, abhinaya, rasa, dharmīs, vṛttis, jāti, sāhitya, manodharma, tālajñāna.

Performing Arts in India have always imbibed the aspect of aesthetic beauty in the Indian mind. Art becomes the wonder at Life. Nature manifests herself in an amazing variety of rhythms, some of which are expressed with clarity and simplicity, whereas others are expressed with great subtlety and complexity to suggest, how rhythms in various ways pervades the entire universe and gives a character to each movement. "Pulse beat is the origin of Rhythm". This Rhythm has a cycle of its own where we are surrounded by it in the whole Universe as we breathe it to live. *Kāla* or time took the metaphor of *Kāla cakra* or the wheel of time. The clockwise movements without beginning or end is ruled by "sama". This Universal concept has been accepted from nature to man where every living species is revolving in this *Kāla cakra*. In dance this *Kāla-cakra* has been expressed as Tāla. 'Dance', is a complete art form as it has rhythm, color of painting, the lines and form of sculpture, melody, philosophy, poetry, literature which is the personification of beauty surrounding the Universe. Rhythm is the life that flows through dance and music. There is "innate rhythm in dance and there is inherent dance in rhythm" where gurus, musicians and dancers of all the classical dance styles approach the same poetry from different perspectives.

Nalanda Sanskriti Pravaha | April 2017 | 47

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The codified Indian classical dances follows 2 main principles, blending music and rhythm to emphasize the aesthetic aspect of movement in the abstract dance elements (*nṛtta*) and linking the narrative text *sāhitya* (*abhinaya*) to movements in the interpretative dance elements. As found in the *Nāṭyaśāstra*, the technique of *nāṭya* (drama) which applies to dance consists of three major components i.e. the four *abhinayas* - *āṅgika* *vācika*, *āhārya* *sātvika*, *dharmīs* (modes of presentation) *lokadharmī* (realistic) and *nāṭyadharmī* (conventional), and *vṛttīs* (styles) of presentation like *kaiśikī* (graceful), *bhāratī* (verbal), *ārabhaṭṭī* (forceful) and *sātvattī* (grand) all blend into one umbrella to create the aesthetic essence of "DANCE".

The aesthetic essence of rhythm is not only retained, but also enhances the whole performance when, the dance movement, music and emotion all fall into one place in a natural graceful way. This rhythm is infinite and is like a constantly flowing river, ever rejuvenating and correlating with the Universal Rhythm. The dance of *Naṭarāja* itself depicts the philosophical concept of the rhythm and unity of Life. This ceaseless flow of energy going through an infinite variety of patterns itself is rhythm. Music and dance are aesthetic expressions, wherein rhythm is like a necklace that enhances its aesthetics.

It is an acceptable fact that music, comprising of both melody and rhythm is not only an indispensable adjunct of dance, but also enhances the aesthetics of dance. In this connection the question arises how aesthetically *tāla* can be manifested in dance? An analysis of the above question leads us to a broad vision of rhythm in relation to meter, mnemonics, *sāhitya*, *vādyavṛnda* and the human body i.e. *āṅgikapradhāna*. Dancing becomes the most immediate and accessible art as it involves learning and controlling one's own body on a note of rhythm.

Dance is described as geometry of movement and mathematical calculations in rhythm. Rhythm and mathematics are inter-related to each other thereby further enhancing the dance with its form, structure space and time. The division, addition, subtraction and multiplication of beats into units of different counts recited in various speeds constitute the fundamental aesthetics of rhythm.

Thus although the tempo changes, the basic *tāla* cycle remains constant. The concept of rhythm has within it both simple as well as complex intricacies in the *laya* e.g. keeping the base of its *laya*, for instance in *caturaśra jāti eka tāla*, the *jātis* and *gatis* change within it giving it a simple form, where as the complexity in the rhythm arises when in a particular *gati* there are variations in the tempos of *jātis* interspersed in the *laya* of *gati*. The subtle beauty is personified with the string of meter moving in a continuous flow, giving a variety of fractional mathematical calculations beautifying its arts. Rhythm thus gives stability in correct proportion to create perfect balance, both aural and visual. This ornamentation of the wide variety of variations has elevated artistes from mathematical division to an aesthetic and artistic level.

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This variation in the tāla is applied to all the classical dance in relation to kinetics and mnemonics. Corresponding to the solfa svara syllables sa, ri, ga, ma, pa, dha, ni in music there are rhythmic solfa syllables like ta dhi, tom, jham, nam dhā, dhin tariki ṛa takuṇu dhikuṇu dhim ṛtā etc. These phrases of variegated beauty are coined and interspersed with the solfa syllables to create liveliness and beauty. The beauty of this can also be seen in cross rhythms when e.g. in the repertoire of any style, permutation and combination in pañcajātis and gatibhedas in various kālapramāṇas are implemented in the classical dances and blended with mnemonics to evolve variations in the chanda patterns. Thus we see that a single phrase of a tāla leads to many other imaginative combination from which one can create a whole new pattern. This technique pulsates within the body because the energy within us sprouts in a new form to take various forms. This not only brings out the charm in the *nṛtta* passages, but also highlights its aural and visual beauty. Rhythm also plays a dominant role in dance for the portrayal of feelings and emotions. Thus it is *vācika* which includes *rāga*, *tāla* and the literary content (*sāhitya*) that mainly determines the aesthetics of a dance style. In the medium of Dance, the human body serves as an instrument which transforms itself from the realm of movement to the realm of meaning. This process of transformation involves the use of *aṅgas*, *pratyāṅgas* and *upāṅgas* as related to its theme. The emphases of the movement of these *aṅgas* are used as per the demand of the thematic content of dance. It is by the rhythmically motivated and intentionally specific movement of all these parts of the human body that the dancer creates a visual image for an otherwise abstract thought. Exploring the movements and designing the image with the appropriate tāla is itself a new experience, where the alphabets of communication are dealt differently. It is very important to understand that dance springs from biological roots and has a close relation with the inner involvement without which no amount of technical perfection will make it beautiful. Experiments and innovations are attempted by dancers where music and abhinaya without rhythm and sometimes without *sāhitya* are communicated beautifully to create “manodharma”, an exploration, of “Dance through Music and Music through Dance.” This blending of the two relates to two types of exploration i.e. the vertical direction which goes deep into the form and the horizontal that expands the form. This becomes a spontaneous, responsive collaboration between dancer and musician in technical and aesthetic values. The whole technique depends on the systematic presentation of the vocabulary provided by the *śāstras* to relate this to Bharatas *rasasūtra* which quotes

“vibhāva anubhāva vyabhicāri saṅyogāt rasani spattih”¹

Meaning “Rasa is created by the combination of vibhāva (cause), anubhāva (effect) and vyabhicāri bhāvas (temporary mental states).” The dancer has to establish the vibhāva, show the anubhāva and, by skillful enactment of the vyabhicāribhāvas communicate the sthāyibhāva. This vibhāva (cause) in context to a dancer, becomes the internal process of a thought process in selecting a rhythmic choice that she will be interpreting to the audience. When this choice of the rhythm is reflected in dance through *nṛtyam*, *gītam* and *vādyam*,



this becomes the anubhāvas (effect), which are visual and aural. To embellish this presentation, additional intricacies of variations in kriyā kalai, kāla, jāti, gati, graha, yatīs prastāra etc become its vyabhicāri bhāvas which decorates the tāla in its visual and aural representation. All these are governed by laya which acts as the sthāyi of rhythm. This display of rhythmic imagination is the inward orderly flow of rhythm which is both implicit and explicit in nature and helps in the creation of rasa. For an artiste to evoke rasa in the rasika is to enter into a dialogue through rhythm manifesting her imagination. This collaborative relationship between the dancer and musician is an art in itself where rhythm and melody go hand in hand. Laya becomes an intrinsic part of it where, the tāla is kept at the same tempo throughout the performance. All that the dancer needs here is a language of her own which serves as the vocabulary to her expression. The concept of *pravṛtti* where in each of the deśi regions have adapted their own technique as per their culture, becomes an important component of *nāṭya* also associated with dance has a deep relation with rhythm. There is also a one to one relationship of rhythm, between the aesthetic beauty of *vṛttis* (styles) and rasas as each of them denote attributes of graceful, verbal, psychological and physical presentation of art. In other words the region from where the style has been adapted, its language in which the sāhitya is based, determine the vocabulary of the dancer and music.

The strong knowledge of tāla as the most important requisites for a dancer is emphasized in every treatise on music and dance.

..... " *gīta vādyā tālānuvartini?*

.... "the dancer) follows vocal music, instrumental music and tāla (time measure)". The aesthetics of rhythm is related to layavinyāsa, which is an aesthetic expression of rhythmical harmony in unison with the tāla exposition in dance through the interplay of notes, melody, in tata, suśira, ghana and avanaddha vādyas pertaining to the styles. Every rhythm is thus correlated with a particular mood and produces its characteristics by balance and energy control, the key elements giving it a powerful manifestation. Just as every rāga has certain jīva svaras embellishing to give color so also the vādyas create a powerful rhythmic conversation between the dancer and the spectator.

The pulse beat of living beings is itself the '*Hṛdaya tāla of its Existence*'. "A total understanding of the innate rhythm within her "Self" (*hṛdaya tāla*) is the true jñana for a dancer. Without the accompaniment of the true tāla' there can be no rasāsvāda in dance." This instinctive rhythm adapts to various levels of communication through movements (dance). The *hṛdayatāla* in dance is like any other communication which arrest attention and creates an emotional response. Thus communication and expression become the two sides of a coin where this inner tāla can be visualized. Thus observed by Dr Kanak Rele in her doctoral thesis "Dancing in its widest sense is the personalized human reaction to the appeal of a general rhythm which marks not only human life but the Universe"³. Thus Dance through rhythm operates as a powerful tool for both environment and the inner self.



To feel and taste this '*aesthetic amṛta*,' one needs the discipline of the body and mind to interpret, investigate, reflect, question and most important, dance with complete concentration. Dance is a living breathing art form with a powerful evocative language i.e. the blend of *sāhitya* (interpretative abhinaya) and movements (abstract) to create beautiful images and '*Colour of Art*' where the seed of it is the essence of '*tāla jñāna*'.

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Table of Contents

From the Chairman's Desk	Dr. Anil Kakodkar	
From the Principal's Desk	Dr. (Smt.) Uma Rele	
A note from the Editorial Board	The Editorial Board	
1 Relevance of Kinetics in Dance	Dr. Kanak Rele	7 to 12
2 Nāyikā-bhedā-s and its Importance in Classical Dance	Dr. Uma Rele	13 to 19
3 Dance, Sculptures, Literature and the role of Polity.	Dr. Radha Kumar	20 to 31
4 From rasa-s to Rasa :An Understanding of Aesthetic Principles from Bharata to Hemchandra	Dr. Uma Anantani	32 to 39
5 Narrative Interpretation in Bharata Natyam	Dr. Malati Agneswaran	40 to 46
6 Aesthetics of Tāla in Contemporary Indian Classical Dance	Dr. Ambika Viswanath	47 to 51
7 Ancient Tamil Literature and Music of BharataNatyam	Dr. Meenakshilyer Gangopadhyay	52 to 57
8 Saint Poets And Bhakti Literature in India :a Brief Survey	Smt. Madhuri Deshmukh	58 to 61
9 Co and Inter Relationship between Carnatic Music and Dance.	Ms. Radhika Nair	62 to 67
10 Kalidasa'sShakuntala: An Analysis	Dr. Vijay Patil	68 to 74
11 British Bharatanatyam: What's in a name?	Shrikant Subramaniam	75 to 86

Nalanda Sanskriti Pravaha | April 2017 | 02

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Narrative Interpretation in Bharata Natyam

-Dr. (Smt.) Malati Agneswaran

Abstract

Bharata Natyam is a form of nṛtya capable of creating rasa very deeply in the spectator. The rasa is created through the technique of abhinaya within the aesthetic framework of the style. The song or text is of primary importance. It is this song which will be interpreted through hasta-s, mukhajābhinaya, and pādābheda -s in the main. The text is simply interpreted as padārtha. The narrative element in the song is enacted through interpretative abhinaya. This interpretation is suggestive of emotions and ideas. Weaving through poetic imagination and dramatic imageries Bharata Natyam creates rasa through the interpretative modes of vinyāsa and sañcāri. The vinyāsa is interpretation of moods, emotions, descriptions, conditions as suggested in the text very simply and briefly. The sañcāri is an episodic narration suggesting again different moods and emotions in a graphic display. Thus the narration and interpretation complement each other.

Key Words

Nṛtya; padārtha; vinyāsa; sañcāri; rasa.

A form of art is an experience which culminates in a height of ecstasy, a state of bliss. All tenets of aesthetics are built around this ultimate goal for only then is art justified. This aesthetic pleasure or rasāsvāda, as Abhinava Gupta points out, has an affinity with a state of religious bliss or brahmasvāda leading to *mokṣa*! This ultimate experience cannot be produced as a third factor between the performance and the spectator, but rather has to flood the audience, through the medium of performance by the performer. In *Alamkāra mahodadhī* of Narendra Prabhu Suri, it is said, "Aesthetic experience is that state wherein the mind sinks for a moment, where it bathes with ambrosia for a moment, where it gets drunk for a moment, where it melts away for a moment." 2

Thus, any form of Theatre Art, which seeks to exist as an independent form of art, must have the potency to create Rasa, which is the aesthetic experience. Consequently, every form of art must seek ways and processes of presentation, with the total objective of the creation of the Rasa. This aesthetic experience pervades the self of the viewer at a multidimensional level- that is, it has an appeal to the senses, the emotions and the intellectual plane of the viewer.

The traditional works on the Theatre Arts of India discuss three streams of development in the sphere of performances namely, *nṛtta*, *nṛtya* and *nāṭya*.

Nalanda Sanskriti Pravaha | April 2017 | 40

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The conceptual framework within which these three forms of art are contained must be understood, before we can apply them to any sphere of performance.

The Dasarūpaka, a work belonging to 10th Century C.E. says

“*daśadhaivarasāśrayam*

anyadbhāvaśrayam nṛtyam nṛttamtāla - layāśrayam”

Dhanika, a commentator of Daśarupaka says “The word *nāṭya* is derived from the root ‘*naṭ*’, the meaning of which is to move gently. The performer is called *nāṭa*. *Nāṭya* is the acting of the meaning of the episode. *Nāṭya* manifests Rasa and is said to be *rāsāśrayam nāṭyam*. A further inference is made, namely, that *nāṭya* is *vākyārthābhina yātmaka*. *Vākyārtha* is the meaning of a sentence.

Nṛtya is derived from the root word ‘*nṛt*’ meaning moving about of the limbs, that is to dance. But this moving of the limbs is imitation of actions of the words. *Nṛtya* is acting according to the words and their meaning. It is designated as *mārga*, “*ādyam nṛtyam pādārthābhina yātmaka mārga itirasiḍdham* .

Nṛtya is said to manifest *bhāva*, i.e., ‘*nṛtyam bhāvāśrayam*’. A further inference is made, namely, *nṛtya* is *pādārthābhina yātmaka* i.e., the meaning of the word. Its performer is called *nartaka*.³

Both the *naṭa* and the *nartaka* are required to use the following techniques in the process of *āṅgikābhinaya* . 1) *hasta* 2) *cāri* 3) *maṅḡala* 4) *sthānaka* 5) *karāṇa* 6) movements of the *aṅga*, *upāṅga* and *pratyāṅga* and 7) the various *gati-s* appropriate for the different characterisations. Menninger in his book “Love Against Hate” says that emotional trends are reflected in gesture, attitudes, gaits of the body and facial contours. Thus the creative or interpretative artist in any of the performing arts, knowing what it is that he wants to say or express, can powerfully and exactly communicate the inner essence to his audience, and through empathy enable that audience to share in the experience and not merely witness the performance, as a detached spectator”.⁴

The form of *nāṭya* is highly suitable for the communication of complex ideas, concepts and psychological modes, due to the important factor of *vācīkābhinaya*. But *nṛtya* is more appropriate for the manifestation of psychological states which need to be developed into climaxes through visual presentations.



All representations whether in realistic mode or conventional mode have a suggestive import. *Nṛtya* is a representational dance form without becoming imitative. The *hasta-s* which represent an object, an emotion, an action, depend on the aesthetic tenets which govern the school of dance. For example, in the presentation of the episode of the bee and the flower, in the traditional theatre of Kathakali, the entire process of the blossoming of the flower and the reaction of the bee, their relationship of love or hatred, would be expressed through the detailed *mukhajābhinaya*, tremendous emphasis on *nayanābhinaya* along with the process of the development of the *hasta-s* suggesting the bee and the flower. In Bharata Natyam for the depiction of the same episode, there would be a distinct reduction in the details and the depiction would be less graphic. Thus every art form has its own style of *nāṭyadharmī*, the conventions of which are built within the framework of its own aesthetic system. Any infusion of an element of realism would be a part of its aesthetic structure.

Abhinaya implies in its essence, the aspect of drama, and all drama involves narration. In narration, there is unfolding of a tale, through a series of events. In a performance of narration, a tale is re-told through the process of abhinaya. If the telling of a tale has to have an aesthetic import it must have the element of suggestion. Suggestion in Indian aesthetics is *dhvani*.

Dhvani is the spiritual meaning of the poetic language. It is based on psychological analysis of different mental images, which the poetic language arouses. From this point of view any act of narration, be it through *āṅgika* or the *vācika* mode, must be suggestive and not a repetition of the real. Narration which can be in relation to an event, a concrete object or an emotion, must itself be suggestive if it is to create *rasa*.

To illustrate with an example, when a dancer through *āṅgikābhinaya* portrays the arrows of Manmatha, implying the *virahā bhāva* of the *nāyikā*, here, it may be taken as the narration of the emotional condition of the girl in love. So here the 'narration' in its import and usage, is distinguished from the concept of suggestion. Although in their visual manifestation both aspects are inseparable. So it is communication which is the main function of both narration and suggestion. It can be easily concluded that the narration itself is suggestive. Similarly, a certain concept which is suggested, either as an event or an emotion, it becomes narrative. Simply put, narration is communicated through suggestion. This intermingling of the two modes of narration and suggestion are often treated as if they were one concept.

To give an example, the *nāyaka* and *nāyikā* are separated from each other. The *nāyikā* explains her suffering by suggesting how the lotus withers when the sun sets, so also she withers when parted from the *nāyaka*. So though narration could be of the same story by every individual, with minor variations or emphasis, suggestion would be different for every individual.



When narration is expressed in dance, then it involves the concept of interpretation as well. All representations presented through the art forms are based on reality, but need to be interpreted in their suggested import.

Thus interpretation is an essential factor. When the virahini *nāyikā* sees the male and female deer frolicking with each other, she is filled with dismal longing. This is the narrative factor. But these symbols of the deer have to be interpreted, as the *nāyikā* is not unhappy on seeing the two deer in love, but, that she yearns for the presence of her lover seeing the two deer and therefore she is in depression.

Dance uses symbols for its representation by its very nature, either as *hasta-s*, body movements, *bhāva-s*, and only through the process of interpretation can suggestion be understood. For instance, the symbol of the *dhanuṣ* and *bāṇa* can be interpreted as a weapon of conflict leading to the suggestion of death. But the interpretation of the *dhanuṣ* and *bāṇa* as a weapon of Manmatha interpreted as a weapon of love would suggest either *sambhoga rati* or *vipralambha rati*. In representational art forms, there is a delicate juxtaposition between narration and interpretation.

In a dance form like Bharata Natyam, the narrative is not as important as the interpretation of the suggestion; for the story or theme is itself manifested through interpretation.

The theme or narrative is suggested in narrative interpretation through the simple style of the *sāhitya* sung in a *rāga* which heightens the impact of the mood. Here the emphasis is not on the literal text which will of course be conveyed through suggestive *hasta-s*, but on the interpreted text. The narrative element is the presentation or narration of a situation; then there has to be the interplay of objects, characters and *bhāva-s*. The interpretation through *abhinaya* in Bharata Natyam is done at three levels,

1) *Padārtha* - This is the first stage in *abhinaya*. Here the *āṅgikā bhinaya* is merged with the *sāhitya*. However, it is not always the primary meaning of the word but very often the implied meaning. For instance, if the *sāhitya* says, "*endankanṇin maṇiyē*", the primary meaning of *maṇi* would be either "bead" or "bell". To say "bead" or "bell" of my eye would make no sense in the context. The meaning of the phrase is "my dear one" or "as precious as the pupil of my eye". So in *padārthābhinaya*, the word would be danced as "my dear one". So to this extent even the *padārthā bhinaya* is interpretative in its character.

2) *Vinyāsa* - This is the second mode of *abhinaya*, wherein the *padārtha* is elaborated. Various images for the same *pada* are expressed through *hasta-s mukhajābhinaya* and *pādabhedā-s*. *Vinyāsa-s* are related to the main import of the *sāhitya*. The *vinyāsa-s* may describe an event or an individual through figures of speech as in the case of the following line of *sāhitya*.



Rāga - Kāmbodī
Tāla - Mīśra Cāpu
Pallavi- yāraçī a laguḷ la durai ivar yāraçī
Padārtha - "who is he, the handsome lord, who is he?"
Vinyāsa - "He who has a forehead like the moon,

He who has eyes like the lotus,
He who has pearl like teet
He who has a chest as broad as a mountain." 5

The *vinyāsa* need not only be descriptive of the *nāyikā* or *nāyaka* but can even describe a condition or event, as can be seen in the following example where the condition of the *nāyikā* is expressed through the descriptions of results caused by certain factors. This example is a typical one of *manmatha avasthā*.

Rāga- Yadukala Kambodī
Tā la - Tripuṭa
Pallavi- idarkō nān pen pirandēn
Padārtha - For this (condition) were I born a woman?
Vinyāsa - The condition in which,

"The sandalwood paste feels like fire"
"The rosewater boils me with heat"
"The garland of flowers pricks like needles"
"The bed pains like thorn"
"The moon burns"
"The gentle breeze pounces like tiger" 6

The *vinyāsa-s* contain a tremendous suggestive import which are transformed into imageries by the dancer. The *vinyāsa-s* thus enrich the concepts which are suggested by the *padārtha*, through the process of interpretation of the *padārtha*.

The *vinyāsa* clarifies the manner in which a vague term with more than one meaning should be understood. Sometimes the clarification is not possible in the *padārtha* itself and hence needs to be explained in the proper context in the *vinyāsa*. The main feature of the *vinyāsa*, however, is that it is the decisive factor of emphasis, with relation to *padārtha*. The *padārtha* has many words and the question which arises is that which of them is of primary importance. Thus, the *padārtha* presents a basis for the interpretation of the *vinyāsa prayoga-s*.



3) If the vinyāsa is to acquire a mode of narration, then to a certain degree the elements of a plot and a story are required to concretise the narration. This mode of presentation of *abhinaya* is known as *sañcāri*. "A *sañcāri* denotes a small episode woven into the fabric of a narration to enhance the aesthetic quality of the human focus being presented towards the creation of *rasa*."⁷

The transition from the *vibhāva* to *anubhāva* is made through the mode of the *vyabhicāribhāva-s*. Through the interpretation of the theme of the *sāhitya*, suggestive conditions are created which are *vibhāva-s* which lead to results, which are *anubhāva-s*. The *vyabhicāribhāva-s* are the modes through which one suggestion is led to the other. For instance, "the *nāyikā* whose *nāyaka* has gone on a long journey, sees the rain and hears the thunder of the storm. This *vibhāva* leads her to experience the *vyabhicāribhāva* of *cintā - trāsa*, which is a state of concern for the *nāyaka* who may be caught in the storm. This is expressed through *anubhāva-s*. The *anubhāva* is further accompanied by the *sāttvikabhāva* of *vaivarṇya* and *sveda*. This entire process leads to the *sthāyibhāva* of *bhayānaka* culminating in the *rasa* of *bhaya*. The above example is a simplified explanation of the entire process of dramatisation or the creation of the *sthāyibhāva*. In the *sañcāri*, the entire process is to create the *vibhāva-s* and through the sequence of the suggestions and the simultaneous creation of the corresponding *bhāva-s*, to dramatise the events leading to the *sthāyibhāva*. This dramatic device results in the experience of *rasa*.

The *sañcāri* is thus the culmination of the *abhinaya* element in *nāṭya* forms, such as Bharata Natyam. It combines within itself the two aspects of *nāṭya*, that is, narration as well as interpretation. As a matter of fact, the suggestions expressed in the *sañcāri* should have an intensive narrative force in order to be communicable to the audience. In fact the *vinyāsa*s and *sañcāri* complement one another, to form a composite *sthāyibhāva*, which manifests a *rasa*.

A performing art form is created not merely for the enjoyment of the artiste such as the dancer but mainly for the enjoyment of the spectator. The *rasa* is the ultimate goal. The narration in Bharata Natyam is only manifested to aid and illustrate the suggested meaning of the *padārtha* through a creative method of interpretation.



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Table of Contents

From the Chairman's Desk	Dr. Anil Kakodkar	
From the Principal's Desk	Dr. (Smt.) Uma Rele	
A note from the Editorial Board	The Editorial Board	
1 Relevance of Kinetics in Dance	Dr. Kanak Rele	7 to 12
2 Nāyikā-bhedā-s and its Importance in Classical Dance	Dr. Uma Rele	13 to 19
3 Dance, Sculptures, Literature and the role of Polity.	Dr. Radha Kumar	20 to 31
4 From rasa-s to Rasa :An Understanding of Aesthetic Principles from Bharata to Hemchandra	Dr. Uma Anantani	32 to 39
5 Narrative Interpretation in Bharata Natyam	Dr. Malati Agneswaran	40 to 46
6 Aesthetics of Tala in Contemporary Indian Classical Dance	Dr. Ambika Viswanath	47 to 51
7 Ancient Tamil Literature and Music of BharataNatyam	Dr. Meenakshilyer Gangopadhyay	52 to 57
8 Saint Poets And Bhakti Literature in India :a Brief Survey	Smt. Madhuri Deshmukh	58 to 61
9 Co and Inter Relationship between Carnatic Music and Dance	Ms. Radhika Nair	62 to 67
10 Kalidasa'sShakuntala: An Analysis	Dr. Vijay Patil	68 to 74
11 British Bharatanatyam: What's in a name?	Shrikant Subramaniam	75 to 86

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Nāyikā-bhedā-s and its Importance in Classical Dance

-Dr. (Smt) Uma Rele

Abstract:

In Classical Indian Dance the concept of *nāyikā* (the heroine) is very pertinent. As a classical dancer the different classifications and categorizations that appear in the *Nāṭyaśāstra* and other subsequent texts need to be studied in detail. It gives an in-depth knowledge which could enhance your performance and creativity. A dancer without this knowledge is superficial and her performance appears to be shallow at the surface level. It gives weight age to the content or our art form.

Bharata in his treatise classifies *nāyikā-s* into various kinds. His classification reveals his detailed observation about woman. It is fascinating to study his categorizations. The other scholars in their texts like Rudraṭa in *Kāvyaśikāra*, Dhananjaya in *Daśarupaka* etc. seems to have based their categorizations on the basis of *Nāṭyaśāstra*.

Nāyaka – hero and *nāyikā* – heroine are the most important characters of drama. The story of drama revolves around these two characters. One might wonder that how can these detailed analysis apply to classical dance. All the items of classical dance deals with one or the other type of *nāyikā-s*. Indian classical dance is the living tradition of *Nāṭyaśāstra*. As a dancer your “form” and “content” both are very important to be studied, understood and performed.

Keywords:

nāyikā, nāyaka, uttamā, madhyamā, adhamā, mugdhā, madhyā, pragalbhā.

Every woman by nature is a heroine a *nāyikā*. The concept of *nāyikā* that emerged in drama and other arts must have been influenced by both the secular and religious concepts popular in the society.

Art is mirror of life. Bharata himself in the treatise *Nāṭyaśāstra* mentions in the 1st chapter of *Nāṭyotpatti* or origin of drama that

||yoyamsvabhāvalokasyasukhadukhasamanvitaha
soṅgādyābhinayaupetahanāṭyamityabhidhiyate ||

Nalanda Sanskriti Pravaha | April 2017 | 13

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i.e. "When human nature with its joys and sorrows, is depicted by means of Representation through Gestures, and the like (i.e. Words, Costume and Temperament or *Sattva*) it is called drama".1

The dramatist is inspired from his surroundings and only then he can create his drama. No wonder Bharata gives a detailed categorization of the *nāyaka* – hero and *nāyikā* – the heroine. These two central figures of the drama are analysed and categorised by Bharata in a mind-blowing manner.

Among the human beings woman has always enjoyed a special position. In religion she is conceived as the most revered and respected goddess who abounds in ideal beauty. As a female deity she is always given the sanctified position as "The Mother" and civilizations after civilizations throw up certain manifestations like:-

- 1) The Goddess of Love.
- 2) The Goddess of Natural phenomenon.
- 3) The Goddess of Natural Destruction.
- 4) The Goddess of Succour.
- 5) The Goddess of Beauty, etc.

Indeed this is not to deny the male his legitimate position in the scheme of the world and human society at large. These civilizations have also thrown up different manifestation of male deity, simultaneously, yet one feels that the female definitely has an edge over a male.

The reasons for all this are not far to seek. All said and done it is the woman at the mundane level and the female energy at the isoteric level that has always been imagined to motivate and activate the world. It is true that the male or the male principle pregnates the world, yet, it is the female womb that nurtures the embryo in which again are reflected male and female principles.

In the Indian tradition Mother Earth *Prithvi* and Eternal Father *Dyaus* constituted the female and male or negative and positive elements. Further concepts developed into *prakṛti* and *puruṣa* who have been believed to have created the universe. It also resulted into *Śiva* and *Śakti* concept wherein *Śakti* became the energy of the male counterpart. Here also *Śakti* became more powerful with, concepts, like
|| *vināśaktiśivahaśavaha* ||
meaning "Shiva is mere corpse without *Śakti*".

All these concepts gave immense importance to female energy. *Pārvati* as *Śakti* of *Śiva* is often identified with the force underlying and impelling creation. Infact *Śiva* is understood to be aloof in the process of creation but *Pārvati* as *Śakti* is active and pervades the creation as its underlying strength and power. In this connection she becomes "*prakṛti*"



and Śiva is identified with “*puruṣa*” (pure spirit).

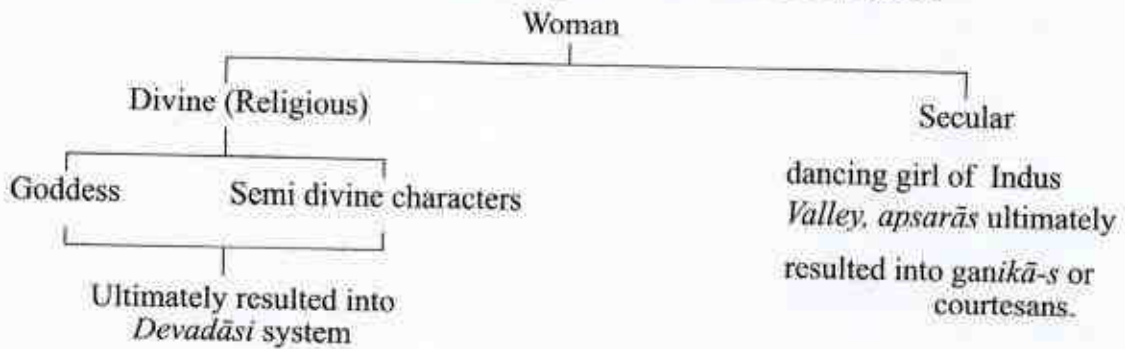
This aspect of goddess becoming “energy” of her God is manifested and venerated in all the arts. It is believed that only at her command *Brahmā*, *Viṣṇu* and *Śiva* woke up from their cosmic slumber, got energized and took their Cosmic role of Creator, Sustainer and Destroyer respectively. So here, the concept of woman is a very strong one and not a docile person. She becomes supreme than the male. She as a wife; might accept her husband's superior position but it is out of her sheer will and not coercion. This is the concept of woman on religious plane.

On the secular plane she is considered as an object of beauty who has an independent existence and individuality. Both these concepts were observed in the two institutions that emerged 1) *Devadāsi* – on the religious side and 2) *Gaṇikā* or a courtesan on the secular side.

Devadāsi emerged on the scene in temples as a mediator between God and the laymen. She as a “servant of God” became “*nityasumāṅgalī*” – an “ever auspicious one” and wife of the presiding deity – who was the immortal one.

On the other side the institution of *Gaṇikā-s* emerged. These courtesans were in service of the kings (probably as the representative of God on earth). The service rendered by the *Devadāsi* was for the Divinity. She would entertain, dance, and sing etc. in praise of the temple deity that she was attached for. On the other hand the *Gaṇikā-s* used to entertain the king (the human being raised to the level of God) and do similar services for him.

These are the two representations both religious and secular of a woman.



All these concepts contributed humongously for the concept of *nāyikā* – the heroine. These women from the society directly or indirectly influenced the dramatists who made



them their main character in drama or modelled their main character on the basis of these women. So *nāyikā*, the heroine became the life and breathe of drama "*nāṭya*". She became the significant woman. Her nature, her demeanour, her tastes and above all her myriad reactions to the most supreme and all-encompassing feeling of love became the central nucleus and an important characteristic of *nāṭya*. No wonder, Bharata classifies women into different kinds of *nāyikā-s* in his chapter 25th on *Sāmānyābhinaya*.

The other texts, which followed the *Nāṭyaśāstra* like *Kāvyaalākara*, *Daśarupaka* etc, also analysed woman as *nāyikā*. But as usual *Nāṭyaśāstra* reigns supreme till today because of its detailed, definite and larger view of a woman.

The categorization that appears in the *Nāṭyaśāstras* as follows:

a) *Nāyikā*: according to the nature and status:

- i) *Uttamā* or superior type: *uttama-prakṛtināyikā* can be understood as soft-natured, smiling, kind, diligent in obedience to elders, shy, modest woman who is endowed with natural qualities of loveliness, sweetness to all people and at the same time possesses seriousness, depth and fortitude.
- ii) *Madhyamā* or middling type: *madhyamaprakṛti* woman will have all the above given qualities but in lesser proportion and has some faults too.
- iii) *Adhamā*: the *adhamaprakṛti* woman belongs to absolutely low category and possesses no good qualities and she belongs to the wicked category. This classification remains almost unaltered in other texts.

b) *Nāyikā*: according to the practice of love of men and women :-

Women are classified as *bāhyā* or external, *abhyāntara* or internal one and mixed or *bāhyābhyāntara*.

A homely woman belonging to a high family is "*abhyāntara*" and a courtesan is "public" or *bāhyā* woman. The mixed variety, "*bāhyābhyāntara*" can be a maiden of a high family who is *kṛtaśauca* woman.

It seems that this classification must have influenced the classification of *nāyikā-s* into *svīyā*, *parakīyā*, *sāmānyā*, etc. because they have similarity in categorization.

Agnipurāṇa (800-900 A. D.) devotes only one verse for this classification of *nāyikā-s*, but in it lays the foundation on which later writers on poetics built a detailed structure. The *nāyikā-s* are classified in it as:

- i) *Svakīyā*—i.e. Hero's own wife.
- ii) *Parakīyā*—i.e. a woman who is either a maiden or is married to a man other than Hero.
- iii) *Punarbhu*—i.e. a widow who is remarried.
- iv) *Sāmānyā*—or a courtesan.



In *Kāvyaḷankāra* of *Rudraṭa* (850-900 A.D.) *svakīyā* becomes *ātmīyā* and others are *parakīyā* and *veśyā*. *Parakīyā* is classified into *kanyā* or a maiden and *uḇhā* or a married woman who is in love with another man than her husband. The *veśyā* or courtesan is a scheming woman who pretends to be in love with sole purpose of extracting wealth.

The *Daśarupaka* of *Dhananjaya* (approx. 1000 A.D.) does similar classifications with a little difference in their names viz. *svīyā*, *anyā* and *sādhāraṇīstrī*. *Svīyā* is characterized by chastity, straight forwardness and bashfulness. She is full of good qualities and can be understood as *uttamā*. She can be interpreted as the one who is *pativrātā*, who worships her husband and is expert in satisfying him.

The *anyastrī* or *parakīyā* is classified further as *kanyakā* or an unwedded daughter (maiden) and *uḇhā* or *anyoḇhā*, one who is somebody else's wife.

The *sādhāraṇīstrī* is a courtesan who is accomplished in arts and adept in love.

The *Śrīrāṅgāraprakāśa* of *Bhoja* (approx 1010 to 1050 A.D.) gives classification of *nāyikā-s*. His *svakīyā* and *parakīyā* classification is the same as the previous scholars. But he classifies both into *uttamā*, *madhyamā*, *adhāmā* and *kaniṣṭhā*, *uḇhā*, *anuḇhā* etc.

The “*bāhyā*” or public “woman of the *Nāṭyaśāstra* becomes *sāmānyā* here and is further classified into *uḇhā*, *anuḇhā*, *svayamvarā*, *svairīṇī* and *veśyā*.

The other classification which is very pertinent is the categorization of *nāyikā-s* into *mugdā*, *madhyā* and *pragalbhā*. For the first time, *Rudraṭa* in *Kāvyaḷankāra* classified *ātmīyā* or *svakīyā* into *mugdā*, *madhyā* and *pragalbhā*. This classification is based on the age and stages of experience in love. Thus it mainly deals with the psychological behavior of a woman towards her husband. Accordingly *mugdā* is the innocent one, inexperienced in love and full of shyness and coyness, unable to express her physical desire. Then she becomes *madhyā* as the time passes. She becomes less shy and in the prime of youth starts taking interest and pleasure in the amorous pursuits. The third stage is the final stage where there is absolutely no feeling of strangeness and the woman herself initiates and indulges into amorous pursuits without hesitation. Her experience makes her bolder and she is *pragalbhā*.

This classification today is applicable in dance in to but in the contemporary times, this categorization is not adhered to married woman only.

Rudraṭa further classifies these *nāyikā-s* according to their temperament into *dhīrā* (the self-controlled one) *adhīrā* (lacking self-control or patience) and *madhyā* (partially self-controlled) - (this became *dhīrādhīrā* type later). This analysis was based on their behaviour towards their erring husbands.



“A *Madhyā* reveals her displeasure towards her husband, whom she knows to be connected with some other woman, through sarcasm if she is self-controlled; through harsh words if she lacks self control; and through tears if she is partly self-controlled. A *Pragalbhā* does the same through her indifference in loves pleasures if she is self-controlled, through scolding and striking if she lacks self-control; and through sweet but sarcastic words, if she is partly self-controlled”.

c) Classification according to the woman's condition in love:

Bharata classifies *nāyikā* according to her condition (*avasthā*) in love. They are the famous *aṣṭanāyikās* or *avasthānāyikā-s*.

They are as follows: -

- i) *Vāsakasajjikā* or *vāsakasajjā*:
“A Heroine dressed up for union” for meeting her beloved she decorates herself and her surroundings.
- ii) *Virahotkarṣhitā*- “A heroine distressed due to separation”. Due to certain prior engagements, the *nāyaka* is unable to meet her and makes her afflicted in sadness. She is *utkarṣhitā* anxious in separation.
- iii) *Svādhīnabhartṛkā* – “the one having her husband under subjugation”. She, due to her qualities, rules over the heart of her husband. He is completely *svādhīna* (dependent) on her due to his love.
- iv) *Kalahāntarītā* – “One separated (from her lover) due to quarrel”. *Kalaha* means to create *Kleśa* or fight. She fights with her *nāyaka* and thus separated.
- v) *Khaṇḍitā* – is “the one who is enraged with her lover”. The *nāyaka* due to her attachment with another woman does not come to bed chamber and afflicts the *nāyikā* by not coming is the broken hearted (*Khaṇḍana*) heroine.
- vi) *Vipralabdā* – “the one who is deceived by her lover”. Even after having given an appointed time, if the beloved does not turn up, the *nāyikā* is a deceived one.
- vii) *Proṣitabhartṛkā* – “the one with a sojourning husband”. She is the one whose husband is living abroad on account of some important duty. Her striking feature is due to her separation she keeps the ends of her locks of hair scattered. Basically she does not like to



decorate herself as her *nāyaka* is away.

viii) *Abhisarikā* – She is the one who is moving towards her lover. She boldly goes to meet her beloved due to love or lust and goes to meet him secretly giving up her modesty. She is intoxicated in love and so she overcomes any obstacles like heavy thunder rain, a reptile like snake, etc. Her aim is to meet her beloved at any cost.

These *nāyikā-s* give us a wonderful understanding of woman and her conditions in love. Bharata has given the most beautiful and psychosocial analysis of woman. He says that “*Śṛṅgāra*” *rasa* is the “*rasarāṭ*” or the king of *rasa-s*. So his treatment given to *nāyikā* and *nāyaka* is equally fascinating. His observation of woman is incredible and so even today these categorizations are fully applicable in classical dance.

Before choreographing any item in classical dance a dancer should be well-versed with these concepts. Only then she will be able to do complete justice to her interpretation and her creativity will have some proper direction. The in-depth knowledge of all these theoretical aspects is very pertinent for any thinking dancer otherwise it will remain on surface level.

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Table of Contents

From the Chairman's Desk	Dr. Anil Kakodkar	
From the Principal's Desk	Dr. (Smt.) Uma Rele	
A note from the Editorial Board	The Editorial Board	
1 Relevance of Kinetics in Dance	Dr. Kanak Rele	7 to 12
2 Nāyikā-bhedā-s and its Importance in Classical Dance	Dr. Uma Rele	13 to 19
3 Dance, Sculptures, Literature and the role of Polity.	Dr. Radha Kumar	20 to 31
4 From rasa-s to Rasa :An Understanding of Aesthetic Principles from Bharata to Hemchandra	Dr. Uma Anantani	32 to 39
5 Narrative Interpretation in Bharata Natyam.	Dr. Malati Agneswaran	40 to 46
6 Aesthetics of Tāla in Contemporary Indian Classical Dance	Dr. Ambika Viswanath	47 to 51
7 Ancient Tamil Literature and Music of BharataNatyam	Dr. Meenakshilyer Gangopadhyay	52 to 57
8 Saint Poets And Bhakti Literature in India :a Brief Survey	Smt. Madhuri Deshmukh	58 to 61
9 Co and Inter Relationship between Carnatic Music and Dance	Ms. Radhika Nair	62 to 67
10 Kalidasa'sShakuntala: An Analysis	Dr. Vijay Patil	68 to 74
11 British Bharatanatyam: What's in a name?	Shrikant Subramaniam	75 to 86

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Kalidasa's Shakuntala: an Analysis

- Dr. Vijaykumar A. Patil

Abstract:

Kalidasa, a most renowned Indian poet and playwright, had set apex standards. Shakuntala is one of his excellent plays in the history of Indian literature. One may easily classify and categorize the characters in this play. It is a well-planned, structured and an artistic play which presents the union, separation and reunion of Shakuntala and Dusyanta. Kalidasa's Shakuntala is multi-dimensional. As a daughter, friend, beloved, wife and mother, Shakuntala shines and moots the expectations of ideal standards. Dusyanta is a Dhirodatta hero. He is noble, principled king, sensitive, conscious, firm, strong, modest, kind-hearted, person with potential and stands morally too strong. The play begins with Bhayanak rasa and ends with Shaanta rasa. This play also focuses on the sensitive issues and laws related to it.

Keywords:

Shakuntala, Kalidasa, union, separation, reunion.

Introduction:

Kalidasa is a most renowned poet and playwright in the history of Indian literature. Kalidasa, an orphan Brahmin child, crystallized himself as a great playwright and set apex standards for further generations through his famous works. Scholars and critics believe that his marriage played a vital role in this process. His world famous and renowned plays are Malvikagnimitra, Abhijnansakuntalam and Vikramorvasiyam. He has written two epics Raghuvmsan and Kumarasambhava. He also has written two Khndkavya-Ritusamahara and Meghduta. His play Shakuntla is translated as Sacontala or The Fatal Ring: an Indian Drama (1789) by Sir William Jones, Sakoontala or The Lost Ring: an Indian drama (1855) by Sir Monier Monier-Williams and Translations of Shakuntala and Other Works (1914) by Arthur W. Ryder.

The title Shakuntala maintain that Kalidasa made Dusyanta an integral part of Shakuntala hence separate mention of his name is not required in the title. Thus, it is one of the excellent plays in the history of Indian literature. According to Ram Gopal, "There is a rare combination of poetic imagination and dramatic genius in Kalidasa. He is unsurpassed in richness of creative fancy, delineation of tender emotions, elegance and felicity of expression, harmony of sound and sense, and sharpness of characterisation."¹ Further, to comment on this play, he maintains, "In fact Shakuntala exhibits the perfection of Kalidasa's art in its various aspects-ingenuity of the plot, flight of imagination, unique delineation of human feelings and characters, elegance and simplicity of expression, fusion of sound and sense sympathetic description of nature and a wonderful blend of natural and



natural and supernatural elements.”²

Characters in Abhijnana Shakuntalam:

Kalidasa had used various characters in this play. One may easily classify and categorize these characters. These characters belong to palace, hermitage, village, forest, heaven and others. He had used animals, nature and other species as characters in this play. It is Kalidasa's skill and expertise that he had made a successful use of non-living things specially 'Signet-ring' as the character in this play and it substantially adds to the progress of the play and creates dramatic impact.

Certain characters assist or accompany King Dusyanta even in forest during hunting. Other than Queens and his soldiers, Vidusaka is an important character in his troop. Kalidasa has presented Shakuntala at a sage-hermitage. She is accompanied by Priymvada and Ansuya. Priymvada is too talkative, playful and vivacious. Ansuya is too calculated, serious and practical. It seems that Shakuntala is the blend of these characters. When she is taken to the palace in the middle of the play she is assisted by Sarangarva (who is proud and haughty) and Saradvata (reticent and composed). These two characters are also different from each other one is too professional, as per today's terminology where as other is angry and emotional.

Kalidasa has used various resources to bring characters in this play. He had presented important sages in this play. These are presented in pairs. They are Viswamitra and Apsara Menaka, Kanva and Gautami, Maricha and Aditi. Reference to Viswamitra and Apsara Menaka is very important in this play. Their story makes us think about today's culture where parents are busy with their official assignments and want to make their career. 'Career (first)' compels them to avoid or skip the domestic responsibility especially of their children. Menaka wanted to dance and entertain Lord Indra in heaven whereas Viswamitra intends to finish his meditation (tapa). Both, though come together, enjoy the moments and be the parents of Shakuntala are not ready to take care of their child. Thus, Shakuntala is dropped at a riverside and Menaka goes to heaven and Viswamitra continues his meditation. In place of of finding fault with anyone of them, one may relate this aspect to the contemporary era. Kalidasa also had presented the life of Apsaras not only through Menaka but also through Apsara Sanumati.

Kalidasa had presented the sage like Kanva through this play. In Sanskrit, the word Kanva stands for sin. But the adjective sage is added to this and its meaning is completely altered and stands for a person who has the power to demolish sin and bless. Thus, in this play, sage Kanva provides blissful support to Shakuntala. It proves that Kalidasa has hardly used references for the sake of references but to bring perfection in the play and provides perfect pleasure to the audience. Sage Durvasa is presented by Kalidasa to present the life of a blessed and hardworking sage who has the supreme power. But such a person also may have lacuna. His anger is his biggest lacuna. But since, he is a sage his anger has the power



to bless his disciples even through his curse. It is a kind of blessings in disguise. Kalidasa is so professional that he hardly allows sage Durvasa on stage. He is presented offstage but it creates dramatic impact. Thus, after suffering and humiliation, Shakuntala is accepted and respected by King Dushyanta at the end of this play. Through this play we do find references to other Sages like Vaikhanasa, Gautam, Nardada and Galava.

Kalidasa had also selected characters from village and other parts of kingdom. Through the characters like Fisherman and Guards, Dhanmitra, the Purohit, Karabhaka, Gardenkeepers Parabhratika and Madhukarika, and Chaturika Kalidasa tried to reach out to all section of his contemporary society. Through their roles, Kalidasa presented the lifestyle, aims and objectives of these sections of society which suits best in the play. Contemporary life of Kalidasa was different from today's era. People used to go heaven from earth and even come back from heaven to earth for the specified purposes. King Dushyanta is so powerful that he is invited by Lord Indra to assist him in destroying a powerful demon. The character Matali is used by Kalidasa to state and present this purpose. Invitation from Indra strongly supports Dushyanta's hunting exercise in the beginning of the play where he kills wild animals and keeps hunting assignment at its intensity.

Kalidasa was acute observer and loved nature and natural scenes. Thus he has used the objects like creepers, flowers and trees, birds and animals like the Cuckoo, the ruddy Bhamara, the Peacock, the deer, the pair of Chakravaka birds and the lion's cub in this play. Blossomed flowers substantially add to the beauty of Shakuntala. Shakuntala loves blossomed flowers and it is not less than a festival to see these flowers. Kalidasa has made use of flowers to show the various moods of Shakuntala. Shakuntala is disturbed at her first sight towards Dushyanta and Kalidasa presents it through the creepers' movements. Lion cube is not an ordinary play toy. Bharata, the son of Dushyanta and Shakuntala, is shown as playing with lion cube. It shows his calibre. All these objects substantially add in this play and do create a dramatic impact.

Kalidasa excels in designing the non-living characters in this play particularly, the 'signet ring.' This is given by king Dushyanta to Shakuntala. Shakuntal's friends Priymvada and Ansuya tried to stress the importance of this signet-ring when she was sent to the palace. Unknowingly it is dropped in the river. Fisherman got it. As it is a 'Signet-ring,' he was caught by the Guards and they intend to give him a rigorous punishment. It proves that Kalidasa acutely used this 'Signet-ring' and create its impact wherever it goes. Its final appearance at Dushyanta ultimately starts the process of reunion of Dushyanta and Shakuntala.

In brief, it is interesting to read Kalidasa's Shakuntala. It presents various characteristic features of Indian society in ancient era and human nature in general through various characters.



The Story of Shakuntala in Ancient Indian Literature:

In the history of Indian literatures, the story of Shakuntala appears in Mahabharata, Padmapurna and Kathhari Jataka. The story of Pelecritus is also seen by critics as a similar to the story of Shakuntala. In Mahabharata, the story of Shakuntala appears in Adiparva chapter 62-69. This story has its limitations. After making a comprehensive study of this story, Kale D.R. maintains: The epic-story is rough and prosaic in its treatment of the theme. There are no dramatic situations and no significant mental conflicts. The characters are dull and lifeless. King Dusyanta appears to be an opportunist in love, impatient in his proposal, timid in his heart and void of ideals. Shakuntala is an outspoken practical girl and lacks womanly grace. Kanva is colourless. The marriage here seems to be a bargain and the story a bundle of absurdities. The potentialities of the theme remain unutilised and the story has hardly any purpose to serve. In brief, the epic-story is no story at all; it is a charmless narration of string of events.

He further states, "In this rough, prosaic, dull and lifeless epic-story, Kalidasa has visualised the seeds of his greatest play. Kalidasa has picked up the main thread of the epic-story viz. the love between Dusyanta and Shakuntala- and has polished it, twisted it with new strings and blended them together with such skill that each is inseparably linked up with the others. Thus, he evolved a heart-capturing dramatic theme that not only delights the eye, the ear and the heart but also enables the reader by leading him to a higher universal philosophical plane."

Structure of the play: ⁴

There are various characteristic features of this play. It is a well-planned, structured and an artistic play. Kalidasa has presented the union, separation and reunion of Shakuntala and Dusyanta. In the first and seventh act King Dusyanta enters the hermitage of Kanva and Maricha and experiences the throbbing of his right arm and meets Shakuntala. In third and fifth act, Shakuntala is handed over to Dusyanta by her friends. In third act Shakuntala is led away by Gautami whereas in fifth act, after humiliating experience, Menaka, mother of Shakuntala takes her away and drops at Maricha's hermitage. In first and third act Shakuntala and Dusyanta see each other, but in first act they hardly discuss anything. Whereas in third, act they are spiritually united. In fifth act they are separated but in seventh act they are really united. Through second and third act, King Dusyanta's feelings are seen. Considering the setting of the play, Barbara Stoler Miller states that, "the setting of the play shifts from the forest hermitage (Act1-4) to the palace (Acts5-6) to the celestial hermitage (Act-7). The season is early summer when the play begins and spring during the sixth act; the passage of time is otherwise indicated by the birth and boyhood of Shakuntala's son."



Kalidasa's Shakuntala:

Kalidasa's Shakuntala is multi-dimensional. She is presented as a daughter, friend, beloved, wife and mother. In each role, the character of Shakuntala shines and meets the expectations of ideal standards.

As a daughter, she offers her services to father at hermitage. Rishi Kanva asks her to look after the hermitage in his absence. She not only offers her services but leads the life at hermitage in the absence of her parents. She not only obeys the orders of her father but performs duties in her style and as per the guidelines of parents in the best possible ways. Thus, her father is too proud of his daughter and confidently asks now and then to look after the hermitage in his absence. The aim of stating this aspect of Shakuntala's life is very specific. Kunjakkan (2002:17) says, "Only a good and obedient girl can become a good woman. And only a good woman can become a good wife... A bad woman cannot become a good wife."⁶ As Shakuntala is good and obedient girl, from her early stage of life, she proves to be a good woman and hence she will be a good wife. Her story maintains that she is not only a good girl, but a good woman as well as a good wife who reunites with her husband with ease and basic understanding.

It is important to note certain facts about Shakuntala presented as by Kalidasa. Shakuntala's life in Kanva's hermitage is full of responsibility. She is an innocent girl. She is too shy in her expressions. She is too friendly with her friends, deer. She enjoys the nature and has a special interest in the hermitage garden. She is courageous and she has self-respect. Her thoughts are noble.

Her love, for Dusyanta, is genuine. It was gradually developed and had gone through various emotional conflicts. She is courageous enough to lead her love. She has full faith in her love thus marries Dusyanta. She maintains the love, friendship, motherhood, through her conscious efforts. She even has successfully digested the humiliation and openly accepts the reunion. After humiliating experiences, she invests her energy and time in nurturing her son in place of thinking about the revenge. This aspect of Shakuntala is too appealing and makes her a perfect woman. Thus, she is not only a sweet but a pure girl who has the strength and power to take proper decisions.

Shakuntala goes through three important stages in love. These are union, separation and reunion. Her union is natural, gradual and logical. In the beginning, she is emotionally attracted towards Dusyanta. She is not blind in love. She controls her emotions and her silence is persuasive, expressive, strong and most powerful. These qualities are needed in each girl to take sensible and ultimate decisions in their life.

Shakuntala is separated from Dusyanta. She is lovelorn but candidly explains her condition to Kanva. She follows the orders of her father even at this crucial stage of life. She believes that irrespective of their different personality traits, both Sarangarva and Saradvata will be



her excellent messengers and protectors. She believes that they may convey and convince Dusyanta the right message if needed. It reiterates her faith in her father and in her love. Following the guidelines of her father at this crucial stage is the unique characteristic of Shakuntala and of Indian sensitive and sensible daughters. She neither negates the idea of going to her husband without parents nor cross-questions her father's decision to go to her husband. This is a unique traditional feature of Indian woman in ancient era.

In the court of Dusyanta, she is unable to understand Dusyanta's attitude. She feels her untimely arrival may be the cause behind Dusyanta's anger. Shakuntala reminds Dusyanta his royal family by addressing him as Puru. Though king is angry, Shakuntala never loses her temper. She is calm, self-confident and was mentally prepared to show the token of love. But, she strongly refutes Dusyanta's punning references about her family. It insults Shakuntala who highly regards her self-respect as she is honest in her heart. Punning references make Shakuntala angry. In anger she calls king Anarya and hypocrite. Shakuntala is unable to convince Dusyanta that she is his beloved. It makes her condition miserable and she weeps helplessly. In reunion, Shakuntala accepts Dusyanta and they are spiritually united.

Shakuntala undergoes the plight of an ideal woman. Feeling of longing, hesitation, sorrow, loneliness, anxiety, fear, parting, yearning, pleading, forgiveness, faithfulness, despondency, envy, self-disparagement, depression, derangement, madness, shame, grief, being rebuked, insulted, mocked by one's family and being deceived by lover. Still she successfully recovers from the plight and adjusts successfully with the mainstream of life.

Other Elements in the play:

Comprehensive study of this play reveals various aspects of this play. To present the tragic element, by considering tragic fate of Shakuntala, at the palace, C. R. Devadhar states, "The tragic circumstance of our being is illustrated in the drama. Shakuntala is happy and apparently secure; but suddenly a total reverse of fortune comes upon her-the calamity descending on her from the clouds with lightning swiftness. It makes us feel that man is blind and helpless, the plaything of an inscrutable power."⁷ This play also focuses on the sensitive issues and laws related to it. To focus on the law of inheritance, Kalidasa has used the character of Dhanmitra, whereas to focus on the law related to theft, Kalidasa has infused the scene of fisherman which is multi-layered. This play presents essential experiences of affection, relationship, parenting, embarrassment/ interruption and reunion with one's task emotional needs.

At superficial level, Dusyanta seems to be swashbuckler in love, exasperated in proposal, coy in his heart and annulled of any idea. But other aspects of his personality surpass these qualities and he represents a real hero. He is a romantic hero. He is noble, principled king who stands morally too strong. He is sensitive and conscious of his duties. He is firm and strong in his decision(s). He is modest in his speech and polite in his behaviour. He is also kind-hearted person with potential.



He respects the sages and provides necessary support to them as well as follows their guidelines. In brief, he is a Dhirodatta hero. The play begins with Bhayanak rasa and ends with Shaanta rasa.

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Table of Contents

From the Chairman's Desk	Dr. Anil Kakodkar	
From the Principal's Desk	Dr. (Smt.) Uma Rele	
A note from the Editorial Board	The Editorial Board	
1 Relevance of Kinetics in Dance	Dr. Kanak Rele	7 to 12
2 Nāyikā-bhedā-s and its Importance in Classical Dance	Dr. Uma Rele	13 to 19
3 Dance, Sculptures, Literature and the role of Polity.	Dr. Radha Kumar	20 to 31
4 From rasa-s to Rasa :An Understanding of Aesthetic Principles from Bharata to Hemchandra	Dr. Uma Anantani	32 to 39
5 Narrative Interpretation in Bharata Natyam	Dr. Malati Agneswaran	40 to 46
6 Aesthetics of Tāla in Contemporary Indian Classical Dance	Dr. Ambika Viswanath	47 to 51
7 Ancient Tamil Literature and Music of Bharata Natyam	Dr. Meenakshilyer Gangopadhyay	52 to 57
8 Saint Poets And Bhakti Literature in India :a Brief Survey	Smt. Madhuri Deshmukh	58 to 61
9 Co and Inter Relationship between Carnatic Music and Dance	Ms. Radhika Nair	62 to 67
10 Kalidasa's Shakuntala: An Analysis	Dr. Vijay Patil	68 to 74
11 British Bharatanatyam: What's in a name?	Shrikant Subramaniam	75 to 86

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Ancient Tamil Literature and Music of Bharata Natyam

Dr.(Smt.)Meenakshi Iyer Gangopadhyay.

Ancient Tamil Literature and Music of Bharata Natyam

Dr.Meenakshi Iyer Gangopadhyay.

Abstract

Ancient Tamil literature was known as *Śaṅgam* literature which flourished during the *Śaṅgam* period (500 B.C. – 500 A.D.). The concept of 'muttamizh' consisting of *iyal*, *isai* and *nāṭakam* were the three divisions of ancient Tamil literature, the central division of these three being – *isai* (music), which has been an integral part of Tamil culture from the very beginning. Tamil literature consists of a large number of treatises on music and dance and one such treatise is the *Kūttu Nūl* attributed to *Sāttanār*. This treatise deals with the three-fold arts of dance, music and drama.

The present article is a study on the synthesis of *isai* (music) and *nṛtta* (pure dance) as observed in the *Kūttu Nūl*. The *Kūttu Nūl* makes a distinction between *aḍavu kūttu* and *isai kūttu*. Music plays a very important role in Indian classical dancing. This research article focuses on the co-relation between music and the *nṛtta* in Bharata Natyam as emphasized in the *Kūttu Nūl*.

Key words :

isai, *kūttu*, *Kūttu Nūl*, *nṛtta*, *aḍavu kūttu*, *isai kūttu*.

Language is as old as the human race but the early beginnings of every language are shrouded in mystery. Tamil is one such language. It is the foremost of the Dravidian languages spoken in the Southern part of India (today's Tamil Nadu) and perhaps the only example of an ancient classical language which has survived for more than 2,500 years without any major changes in its basic structure. This has given way to a number of stories – all in connection with Agastyamuni, who is supposed to be the father of Tamil language and its first grammarian.

The history of Tamil literature is connected with the 'Śaṅgams' or 'Societies / Assemblies of learned men'. Traditionally, three 'Śaṅgams - Talai Śaṅgam, Idai Śaṅgam and Kadai Śaṅgam - are said to have flourished, all in the Pandyan Kingdom and patronized by the Pandyan Kings. The 'Śaṅgam Age' in Tamil literature was a period of great literary glory during which literary works pertaining to every branch of knowledge were created. Several literary classics are attributed to these three Śaṅgams. While many of these have now totally vanished, some have fortunately survived and demonstrate the richness and variety of Śaṅgam literature. The traditional story of the three Śaṅgams is found in Nakkirar's commentary on Iraiyanar's 'Ahapporul'.

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Considering the inordinate stretches of time involved and the loss of almost every literary evidence, the story of the first two *Śaṅgams* seems to be a pure fabrication. However, all the three *Śaṅgams* followed each other. Scholars have tried to determine the actual period of all the three *Śaṅgams* and have finally come to the conclusion that all the three Academies – the *Śaṅgam* epochs – comprised a period of about a thousand years and have fixed 500 B.C. and 500 A.D. as the extreme limits of the *Śaṅgam* Age.

Tamil Musical Literature (*Isaittamizh*)

The unique feature of Tamil literature, not found in any other literature, is the concept of '*muttamizh*' or the three divisions of *iyal* (literary Tamil including both prose and poetry), *isai* (that division of Tamil literature which consists of verses set to music as distinct from poetry and drama.) and *nāṭakam* (dramatic literature). The central division of these three is *isai* or music which has its own rich grammatical heritage. *Arumpaṭavurai Āśiriyar* in his commentary on the *Śilappadikāram* mentions that *isai* is so called because it harmonizes the poet's idea and the performer's expression of them.¹ *Isai* has been an integral part of Tamil culture from the very beginning as is evident throughout the history of Tamil literature.

Kūttu Nūl

There was an immense wealth of Tamil treatises on music and dance. One such ancient treatise on the three-fold arts of dance, music and drama is the *Kūttu Nūl* or *Kūttiyal* attributed to one *Sāttanār* of *Kūttanūr*. *Sāttanār* is said to be the disciple of Sage *Agastya* and a contemporary of *Tolkāppiyar*. There is a mention of this treatise in *Aḍiyārkkunallār's* commentary on the *Śilappadikāram* - the Tamil epic written by *Ilaṅgo Adigal* (2nd century A.D.). The word '*nūl*' in Tamil refers to a 'book' and the *Kūttu Nūl* or 'the treatise on dramaturgy' is divided into nine sections – *Suvai Nūl*, *Toghai Nūl*, *Vari Nūl*, *Kalai Nūl*, *Karaṇa Nūl*, *Tāla Nūl*, *Isai Nūl*, *Avai Nūl* and *Kaṇ Nūl*. Unfortunately, all the nine are not available for study. The *Kūttu Nūl* was unearthed by the scholar S.D.S. Yogiār and his commentary throws light upon only 300 verses from the *Kūttu Nūl*.

This study focuses on the synthesis of *isai* – (music) and *ṇṭṭa* – (pure dance) aspects of Bharata Natyam.

Aḍavu Kūttu and Isai Kūttu

'*Kūttu*' is the ancient Tamil term for dance and *Sāttanār*, the author of *Kūttu Nūl*, differentiates between an *aḍavu kūttu* and *isai kūttu*. An '*aḍavu*' is the fundamental



rhythmic dance unit or the basic rhythmic steps of Bharata Natyam. The *aḍavus* are related to the *nṛtta* aspect of Bharata Natyam. According to *Sāttanār*, an *aḍavu kūttu* is the co-ordination of the footwork along with the *jāti śollus*. The *śollukeṭtus* (rhythmic syllables) for *aḍavu kūttu* are *ekam, aḍai, mūvaḍai, tinnum, uruvam, maṭṭiyam* and *tulai* or the seven *tālas* – *ekam, aḍai, tripuṭa, jhamba, rūpaka, maṭṭiya, dhruva*² i.e. *eka, aṭa, tripuṭa, jhampa, rūpaka, maṭhya* and *dhruva*. The beginners who learn the footwork according to the *tāla* must know the five *jātis* – *caturam, tiraśam, mituram, kaṇḍam* and *śaṅkaram*³ or *caturaśram, tiśram, miśram, kaṇḍam (khaṇḍam) and saṅkīrṇam*. The seven *tālas* and five *jātis* are known as '*yezhuṭālamālai*' and '*vagupumālai*' respectively. *Sāttanār* is of the opinion that *aḍavu* means '*cokkam*' or *śuddha nṛttam*. The *śollukeṭtus* of *yezhuṭālamālai* and *vagupumālai* are the basics not only of the *aḍavu kūttus* but also of *naṭṭuvāṅgam*. The co-ordination of the footwork with the *śollus* of the *jāti*, steady movements of the body, the bend of the body and the waist along with the swift movements of hands and the legs in accordance with the *tāla* – all this constitutes an *aḍavu kūttu* (*Kūttu Nūl- Sūtram* 127). *Aḍavu kūttu* is thus *śuddha nṛttam* and the *āṅgika* is in accordance with the *jāti*.

The movements in *īśai kūttu* are gentler (*naḷinam*).⁴ If the *aḍavu kūttu* is *tāṇḍava pradhāna*, the *īśai kūttu* is *lāsya pradhāna*. *Aḍavu kūttu* has variations in *tālam* whereas in *īśai kūttu*, *svara patterns* are prominent. *īśai kūttu* has *svara prastāra* e.g. *jatisvarams, ciṭṭai svarams* of *varṇams*, etc. *īśai kūttu* is '*sabhāraṅjakam*'⁵ i.e. 'pleasing to the audience'.

“*elliyam uyirtadu īśaivazhikkūtte*” (*Kūttu Nūl- Sūtram* 42)

“All musical instruments will be present in *īśai kūttu*”.

īśai kūttu takes place in an atmosphere where the *paṇ* and the *īśai karuvi* (musical instruments) co-ordinate. That is why *īśai kūttu* is also called '*īśai vazhi kūttu*'⁶ (*kūttu* with *īśai*). This *sūtram* elaborates on the six types of *īśai*:- (1) *ēzhu īśai*, (2) *izhum īśai*, (3) *yāzh īśai*, (4) *aḍavu īśai*, (5) *kuzhal īśai*, and (6) *kural īśai*.

1) **Ēzhu Īśai:** Referring to the *Aycciyarkkuravai* of the *Śilappadikāram*, *Aḍiyārkkunallār*, discusses the seven holes of the flute from which the musical sounds of the *sapta svaras* viz. *kural, tuttam, kaikkilai, uzhai, ili, vilari* and *tāram* or *ṣaḍja, ṛṣabha, gāndhāra, madhyama, pañcama, dhaivata* and *niśāda* respectively are born. The sound produced by the seven notes are called as *ēzhu īśai*. *Sāttanār* refers to *ēzhu īśai* as '*pamma*'⁷ or '*kūḍudal*' i.e. 'togetherness' – the coming together of the seven notes.

2) **Izhum Īśai:** If *ēzhu īśai* is called '*pamma*' then *izhum īśai* is called '*pomma*'. *Yāzh, aḍavu, kuzhal* and *kural* are the four types of *īśai* mentioned in the *Kūttu Nūl*.



- 3) **Yāzh Isai:** *Yāzh isai* is referred to as 'kumma'⁸ in the *Kūttu Nūl*. 'Kumma' literally means 'darkness'. Just as darkness spreads everywhere, similarly, the music of 'yāzh isai' engulfs the entire melodic presentation. *Yāzh* comes under the category of *narambu karuvi* or 'stringed instrument'. Among the stringed instruments, the *yāzh* occupies the highest position. Thus *yāzh* (harp) and *kuzhal* (flute) are the life of music.
- 4) **Adavu Isai:** *Isai adavu* is called 'vimma'⁹ or 'echo'. In *isai adavu*, the seven notes or *ēzhu isai* will sound double i.e. they will resonate.

For example, the notes s-r-g-m-p-d-n will sound as

s rr gg m
r gg mm p
g mm pp d
m pp dd n
n ss rr g

- 5) **Kuzhal Isai:** Among all the *tulai karuvi* (wind instruments), the flute or *kuzhal* occupies the highest position. Another name for the *kuzhal* is *vaṅgiyam*. *Kuzhal isai* is known as 'nimma'¹⁰ which means 'sound' or 'oli'. While discussing the 35th canto of the *Śilappadikāram* – '*Indravizhāvu Ūreḍuta kādai*', *Aḍiyarkkunallār* says that the *paṇ* arising out of the three types of *vaṅgiyam*, fourteen types of *yāzh* as well as the twenty-one *tirams* (minor *paṇs*) has no comparison.
- 6) **Kural Isai:** *Kural* indicates the human voice. Not only the *sāhitya* but singing of the *svara vinyāsas* are also important. Just as music is created in the *yāzh*, similarly in the *śarīra yāzh* i.e. human *yāzh* too, music is created. That is why, the human body is referred to as '*gātra viṅā*' and all other instruments as the '*daruvi viṅā*'. Both are necessary for music or *gānam*. The *lakṣaṇas* or characteristics of *gātra viṅā* are given in the beginning of the *Sāma Veda*. It is also clearly given in the *Aitreya Aranyam*. The *viṅā* (stringed instrument) is compared to a human body. Just as the human being has a head, belly, tongue, fingers, similarly, the *viṅā* too has the *śira*, *udara*, *vadana*, *tantri* respectively. The *daṇḍa* of the *viṅā* is similar to the shoulder of man and its twenty-four frets are compared to the vertebrae of man.

Conclusion

There is a deep and intricate connection between music and dance. Music is an indispensable element of dance, nay, the very life of dance. Music enthuses, motivates and propels the dancer to move in an aesthetic manner thereby making the movements more meaningful. The *Kūttu Nūl* emphasizes this co-relation between music and dance.



Music plays a significant role not only in the *abhinaya* aspect of classical dance but also the *nṛtta* aspect. It is this synthesis of music and the *nṛtta* aspect of Bharata Natyam that is reflected in this treatise. The distinction between an *aḍavu kūttu* and *isai kūttu* is not just one that is concerned with the manner in which a body moves. *Sāttanār* very clearly points out the musical difference. In an *aḍavu kūttu* the movements are performed to the *śollukeṭṭus* of a *jāti* and are therefore vigorous or *tāṇḍava pradhāna*. On the other hand, in an *isai kūttu* the movements are performed to the *svara* patterns and therefore are gentler or *lāsya pradhāna*. The mnemonics of the *jāti* guides the dance movements in an *aḍavu kūttu* whereas in an *isai kūttu* the movements are lead by melody. Further, while elucidating *isai kūttu*, the *Kūttu Nūl* clearly points out the co-ordination between the *paṇ* and the musical instruments in a *kūttu*. The *Kūttu Nūl* stresses upon the intimate relationship between *gīta* (vocal music), *vādyā* (instrumental music) and *nṛtta* (dance) or the concept of '*saṅgīta*', as also the relationship between the two fundamental aspects of music – melody and rhythm.

Over the centuries changes have occurred in the form as well as the musical content of Bharata Natyam but one fact remains unchanged – the aesthetic presentation of music in dance.

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ANGUISH : AN EMOTION EXPLORED THROUGH THE NARRATIVES FROM INDIAN MYTHOLOGY, IN CLASSICAL INDIAN DANCE

— Ms. Madhuri Deshmukh

Introduction :

Emotion is an indispensable aspect of every living being. Every living specie has two parts of its personality, one is physical which is visible to the outside world and the other part of the personality is psychological, which is noticed by the world only if it is expressed.

To be precise, in the scientific studies the emotion is defined in multiple ways. One of it's expression is coated here,

"An emotion is a series of changes in neurophysiological, physiological and cognitive status in a response to a stimulus."

One must consider that emotions can be divided into two categories such as positive and negative or white and black, of course the impact of an emotion, after it gets physically manifested defines the nature of a particular emotion.

Emotion Called Anguish :

The present paper intends to study the emotion called Anguish , (the word etymologically means distress) and it's

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manifestation through some characters from the mythological narratives and their presentation in Classical Indian Dance.

One observes that every normal human being has some desires which are born out of the basic instinct of being happy or feeling good, but at times may be due to circumstances or due to somebody else's wish they are not fulfilled, in that case the person becomes dejected or unhappy. At times the dejection is repeated number of times and the person feels distressed, anguished.

There are many such examples in and around us in the society. Whose wishes are not fulfilled and who are denied justice.

As mentioned above the stories from Indian mythology are the best source of meeting such characters. The present researcher being the classical dance performer intends to study the psychological frame of these characters and their presentation process in dance.

The character of Amba and Draupadi are the best examples in this context, as both the characters have suffered immense injustice from their own people and the society.

The stories are as follows,

Amba :

Chitrangada the son of Satyavati was killed in a battle by Gandharva, his younger brother Vichitravirya, reached a marriageable age and the elder brother and a step brother, Bhishma set out in a search of the bride. Bhishma himself son of Ganga, had taken a vow of celibacy, was the mighty caretaker of the Kingdom. He heard that the princesses of Kashi Amba, Ambika, Ambalika, were of a marriageable age and a svayamvara has been arranged. Many Kings and Princes had arrived to win the beautiful Kashi princesses in marriage. As Bhishma enters riding the chariot everybody is in awe of his grandeur, but Amba the eldest among the three princesses ridicules him saying, he has passed the age for marriage, hearing this Bhishma gets furious and in fury carries all the

three princesses in the chariot to his kingdom Hastinapur. Out of the three Amba the eldest has already chosen Shalva the King of neighboring kingdom Saubala. She pleads Bhishma to allow her to go to King Shalva as she has already lost her heart over him. Bhishma allows her to go to Shalva and Amba merrily proceeds to Shalva. Upon reaching to Shalva she offers herself to Shalva, who refuses to accept her as she was won by Bhishma and asks her to go back to Bhishma. Amba returns to Hastinapur and narrates Bhishma what had taken place, Bhishma, hearing this tries to induce Vichitravirya to marry Amba, Vichitravirya refuses to marry her saying, "Amba has already offered herself to Shalva, so I can not marry her". At this refusal Amba pleads Bhishma to marry her, but Bhishma refuses her proposal saying, he has taken a vow of celibacy, so he can not marry her she must go back to Shalva. Amba with the prior experience with Shalva feels insulted to go back to him, so she spends almost six years in despair in Hastinapur. Finally she decides to go back to Shalva. But Shalva remains adamant over his decision not to marry her. This insult Amba can not digest, she develops fierce hatred towards Bhishma for ruining her life. Amba for no fault of hers, suffers the sorrowful life. Anguished Amba keeps burning in grief and rage, keeps herself alive to have a revenge over Bhishma.

The story further describes Amba's arduous efforts to take revenge upon Bhishma and how she succeeds in having it done.

The character of Amba is portrayed by Vyasa as per the social conditions of that era. One observes that polygamy was very much prevailed in the royal families. Amba being herself a princess, had to face injustice done by Bhishma. Amba is repeatedly humiliated and insulted by the men like Bhishma, Shalva and Vichitravirya, just because she happens to be a woman, who needs some male identity as per Indian ideology. The situations force Amba to lead life in deserted conditions for no fault of hers, making her anguished.

Draupadi :

Draupadi the dotting princess of King Drupada, was said to have born from the fire of the sacrifice, so she was also called as Yadnyaseni. Born with a dusky complexion and long dark hair, Draupadi was known for her beauty. When she reached the marriageable age King Drupada called for her Swayamvara (wedding) At that time Pandavas were living in disguise of Brahmanas at the house of a pot maker in the small city called Ekachakrapur. On hearing the announcement of svayamvara many brahmanas from the village planned to attend the wedding. Along with others even Pandavas plan to attend the svayamvara and proceed towards the venue.

King Drupada puts forth a condition for the Swayamvara, as follows " Any one belonging to the reputed family, and who can aim the arrow from the hole of a steal revolving disk tied above the head and shoot an arrow at the target will behold my daughter's hand in marriage."

There were many valiant princes were present and tried their luck but alas! No one could succeed in the task. Princes like Duryodhana, Shishupala, Salya, Karna were among the list of unsuccessful ones. Upon this, Arjuna in the disguise of brahmana, gets up to accept the challenge. Arjuna approached Drishtdyumna Draupadi's brother and asked him "Can a brahmana give it a try?" Drishtdyumna replied in affirmation.

Arjuna moved forward and meditated upon Shri Narayana, before lifting the bow and then very swiftly lifted it and aimed five arrows in succession and the hit the target. There was thunderous cheers among the brahmanas and the other noble ones. Draupadi was rejoiced at this and gently proceeded to place the garland at the neck of Arjuna.

After reaching their abode with Darupadi, the five brothers share this news to Kunti and she reminds them of vow that they had taken during the disguise period that they will share everything that each one obtains during this period.

At first even Drupada does not approve of this immoral decision but later he agrees to it. Draupadi who is more than

happy to know that she has married Arjuna the mighty archer but forced to marry all the four brothers of Arjuna.

After hearing the news of Svayamvara at Panchala and that the Pandavas are alive Dhritarashtra the King of Hastinapura had to accept the Pandavas and he agrees to give them the half of the Kingdom. Upon receiving the half of the Kingdom, Pandavas built a beautiful city called Indraprastha. Thus Pandavas along with Draupadi and Kunti spent long years of happiness and peace there.

After few years Shakuni the most wicked uncle of Kauravas happen to visit Hastinapura and hears that half of the Kingdom has been given to Pandavas. He poisons Duryodhana and Dushasana's mind and instigates them to invite , Pandavas to play the game of dice. Shakuni was a master player of the game and very vicious too. Yudhishthira accepts the invitation on behalf of Pandavas.

During the game of dice Yudhishthira loses everything in his possession including his brothers and their wife Draupadi. The wicked Duryodhana calls for Draupadi into the court as she happens to be their slave now.

This angers Draupadi and she refuses to come in the court , but she was pulled by hair by Dushshasana and dragged in the court. As Dushshasana pulls her garments and persuades her to sit on his lap. Helpless Draupadi seeks help from every single man sitting in the court but no body comes ahead at her rescue. She is shocked to see her five mighty husbands , sitting in the court with their heads hung down in shame.

Anguished and deserted Draupadi calls for Krishna her only savior to save her. Lord Krishna performs a miracle by providing fresh clothes to cover Panchali's body as Dushasana went on pulling garments on her. Finally Dushasana feels exhausted by pulling the clothes on her and gives up.

The above two stories from Indian mythology portray two women characters who undergo a lot of injustice in their life for no fault of theirs. The justice is denied to them at

times by the situations that they are in, or at times due to the social conditioning of Indian society, or at times by their own silence. The anguish felt by them is the key ingredient for a performing artist to work upon.

When these two characters with the emotional graph that they go through can be beautifully carved out in the Indian classical dance. The basic reason for this is the technical analysis of human emotions and their manifestation through human body is very minutely prescribed in the text called Natyashastra by legendary sage Bharatamuni in the ancient times

Rasasutra : from the Natyashastra :

Bharata muni the legendary sage from the ancient times has made a noteworthy contribution in terms of scientific analysis of the human emotions and the physical manifestation of the various characters in varied situations. Natyashastra provides the disciples of performing arts with a complete process of the presentation of a play. Bharata very authoritatively throws light on the various performing practices prevalent in his era and the era before him. These practices have been analyzed and codified in terms of body movements, facial expression as well as its outcome which is enjoyed by the spectators.

The above said complete process Bharata tries to capture in a formula, called Rasasutra. "vibhava anubhava vyabhihari samyogat rasanishpattihi meaning the cause, the effect and the transitory states of the mind in combination create rasa, meaning aesthetic bliss which is to be enjoyed by the audience.

While talking about the art of classical dance the same formula is applied, to achieve the target. In dance the bodily gestures are given utmost importance.

In context of the above said narratives the characters of Amba and Draupadi go through the situations which provide a cause for their grief and the feeling of unjust leading to the negative emotion of an anguish. While portraying these

characters the dancer selects the bodily movements according to the bhava or the emotions those are experienced by the character and now imagined by the actor for the time being. The term called vyabhichari bhavas literally means transitory status play a significant role in giving a completeness to the character. The activity definitely demands a deep study of the narratives in general and of the characters in particular.

The complete journey of a character through a dancer demands a specific training, wherein the study of the Natyashastra in terms of various bodily gestures called angas, upangas and pratyangas are essential. The movements of the charis and karanas are essential. The facial expressions in the term of mukhjabhinaya is important. The costumes and make up which is termed as aharyabhinaya in the Natyashastra needs to be according to the era and the social status of the character. The situation of the particular scene is also taken into consideration.

Music, which is the most significant aspect of an art of classical dance is given special attention, in terms of selecting appropriate ragas (melodies) and the selective instruments.

Finally the choreography done either by a dancer himself or herself, or by a choreographer has to be done keeping the particular style in view. India has seven classical dance styles to its credit, each one having a set of kinetics different from each other. The scope of the facial expression justifying the character also the footwork appropriate to the style and the character. According to the rasasutra given by Bharata the rasa is created only when the ingredients are combined in the proper measures.

"yatha gudadibhirdravyaihi vyanjanaaibhishcha shad
rasa nirvanyante, evam nanabhavophita api sthayino bhava
rasatvapnuvanti | |"

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Table of Contents

From the Chairman's Desk	Dr. Anil Kakodkar	
From the Principal's Desk	Dr. (Smt.) Uma Rele	
A note from the Editorial Board	The Editorial Board	
1 Relevance of Kinetics in Dance	Dr. Kanak Rele	7 to 12
2 Nāyikā-bhedā-s and its Importance in Classical Dance	Dr. Uma Rele	13 to 19
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5 Narrative Interpretation in Bharata Natyam	Dr. Malati Agneswaran	40 to 46
6 Aesthetics of Tāla in Contemporary Indian Classical Dance	Dr. Ambika Viswanath	47 to 51
7 Ancient Tamil Literature and Music of BharataNatyam	Dr. Meenakshilyer Gangopadhyay	52 to 57
8 Saint Poets And Bhakti Literature in India :a Brief Survey	Smt. Madhuri Deshmukh	58 to 61
9 Co and Inter Relationship between Carnatic Music and Dance	Ms. Radhika Nair	62 to 67
10 Kalidasa'sShakuntala: An Analysis	Dr. Vijay Patil	68 to 74
11 British Bharatanatyam: What's in a name?	Shrikant Subramaniam	75 to 86

Nalanda Sanskriti Pravaha | April 2017 | 02

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SAINT POETS AND BHAKTI LITERATURE IN INDIA: A BRIEF SURVEY

Smt. Madhuri Deshmukh

Abstract

The word Bhakti is understood as a religious devotion by the common man towards a personal God. This emotion is manifested in the varied forms regardless of the differences. Many scholastic works treat Bhakti as specific religious mode or it is even described as a rasa, an aesthetic experience which is the basic emotion dominating most of the performing arts in India. Bhakti, the monotheism popularised by many saint poets in India, has been a strong movement against the practices of racism and maintaining the harmony in the people of India.

Key Words

Dharma, Purushartha, Moksa, Marga, Bhakti Sutra, Puranas, Alvars, Nayanmars etc.

Religion, which is generally defined as a code of conduct becomes the day today experience for an Indian. Scholars describe Hinduism as a way of life; it prescribes moksa that is salvation as the ultimate goal of human life. In order to achieve salvation every Hindu has to attain four purusārthas that is goals in life, Dharma, Artha, Kāma and Moksa, apart from these four goals Hinduism speaks of three mārḡas(paths) leading to salvation, they are Jnana Mārḡa, Karma Mārḡ and Bhakti mārḡa. The Jñāna mārḡa is the most difficult amongst the three since it prescribes contemplation and study of the religious scriptures under the guidance of the guru. Karma mārḡa speaks of ritualistic practices. Bhakti mārḡa suggests total surrender of oneself at the feet of the Lord, it is the most popular mārḡa accepted by many. However all the three mārḡas seem very different but they lead towards the same goal, that is Moksa.

The word bhakti is derived from the root bhaja with suffix kti means an action or service. Bhakti was preached as a doctrine for the first time in the Bhagavad Gita. One gets innumerable definitions of the bhakti by various scholars like Narada, Shandilya, Parashara, Vallabhacharya etc. All these authors in their bhakti sutras describe bhakti as "infinite attachment or love for God". The bhaktas who attained this attachment or oneness with Lord are known as Saints. Their souls crave for the divine experience, and the ecstasy they experience at the oneness with the Lord almighty, is poured out in their compositions. These compositions form an important genre of Indian literature.

The present article reviews the bhakti movement in the medieval period, the saint poets of this era and the literature created by them influenced by bhakti in brief.

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“utpannā dravide bhakti vṛddhim karnatake gatā | kvacit kvacin maharāṣṭre, gurjare pralayāgatām ||”¹

Means cult of bhakti originated in Dravida country, flourished in Karnataka had a sporadic spread in Maharashtra and was unsuccessful in Gujrat.

The above verse found in many Purāṇas with slight variant, it is difficult to assess the truth of this statement. However bhakti movement played a significant role in preservation of Hinduism in the medieval period. It aimed at monotheism that is existence of any one god. Vaishnavism played a key role in the spread of bhakti cult across the country, cult of Krishna marked an epoch of bhakti rasa.

From the 6th century A.D. the religious life of south India was influenced by the Vaiṣṇava Ālvars and the S'aiva Nāyanmārs , with that numerous saint poets emerged on the skies of the south Indian bhakti literature. The songs of the Ālvars are largely based on the lives of Rāma and Kṛṣṇa the popular and prominent deities of vaiṣṇava cult. These compositions largely depict the various types of bhaktis from the Navavidhā bhakti, the popular nine types, such as dāsya bhakti (a servant's love for the master) sākhyā bhakti (the love between the two friends) , vātsalya bhakti (mother's love for the child), and the most popular one madhurā bhāva bhakti (a love of a maiden for her Lord). Out of these four expressions of love madhurā bhāva bhakti and dāsya bhakti dominates the majority of the bhakti literature. The following verse of Nammaālvār expresses the essence of the Ālvar's faith towards Lord.

“The indwelling God is in all created things and in all the religions professed by man. It is in vain to reach Him through senses and He defines mere intellectual cognition seek Him in the soul's sanctuary, the source of all life.

In firm meditation but free from disturbing mundane thoughts and the Lord can be secured forever.”²

The Nāyanmars or the S'aiva poets also flourished in south India during the same period, but there is a qualitative difference between their approaches.

In Karnataka bhakti movement was initiated by Madhava, who composed devotional lyrics in Kannada. Successors of Madhava were Narayantirtha, Laxmi Narayantirtha, Haridasa, Gopaldasa, Purandaradasa. Amongst them Purandaradasa was the most celebrated poet and the pioneer of Karnatic system of music, composed many bhakti padas in Kannada. All these dasas are ardent devotees of Vitthala of Pandharpur, who is none else but Lord Vishnu.

Wave of the bhaktirasa swept away not only men but also women , although it was very difficult for women to come out openly and express their feelings towards Lord in those times. In spite of the social restrictions many women saint poets have penned bhakti padas in large numbers. Women saints from south India like Andal, Akkamahadevi, Karekkar



Ammayar gave up worldly duties and got immersed in the ocean of devotion, many have been rebellious in their expressions. Following illustration by Akka Mahadevi would be the best example of it

“digambarave divyāambaravenage , rudrākṣiye maidoḍige venage...”³

Akka Mahadevi used to come naked ,so she means... “the vast sky covered by directions is my attire , the rudrakshas my ornaments . The handsome lord Mallikarjuna as white as Jasmine is my Lord , tell me oh, friend why do I need any other adornment?”

In Maharashtra the spread of Vaiṣṇavism is portrayed in the cult of Vitthala , the most popular cult in Maharashtra. Vārakari Sampradāya , the devotees of Vitthala who visit Pandharpur every year on the Ashadhi or Kartiki Eakadashi are known as Vārkaris represent the cult of Viṣṇu in Maharashtra. Saint poets like Tukaram , Ekanath , Namdeo, Janabai, Dnyanadev , Sopandev, Muktabai and many more have made a significant contribution in promoting bhakti cult in Maharashtra and also contributed significantly towards bhakti literature in the form of Abhangas ,Ovi , Virahinis , Bhārud and Padas. The most striking feature of this literature is it's language , the language that can be understood by the masses. These Abhangas bore the perfect reflection of a soul pining for the salvation, the complex language of the philosophy was made easy for the ordinary people. Sadguru, the spiritual master has an extremely important role to play in the process of achieving salvation, mokṣa. The following verse composed by Saint Tukaram precisely reflects the above expression :

“Sadguru vāconi sāpadenā soya | dharāve te pāya ādhi ādhi |
apañā sārīkhe kariti tātkaḷ | nāhi kālaveḷa tayālāngi ||
lohāparisāci na sāhe upamā | sadguru mahimā agādhaci |
Tukā mhāne kaise āndhale he jana | gele visarona kharyā devā ||

Means “there is no a way out other than surrendering oneself at the feet of the spiritual master, who having mercy on me make me experience the salvation, the grandeur of the master is indescribable,says Tuka how ignorant are the people who have forgotten the true god that is the perfect master.”

In Gujrat , Rajsthan , and Northern India the spread of Bhakti cult was nurtured by Saints like Kabir, Surdas , Meerabai , Ravidas , Narsi Mehta, Tulsidas, Chandidas ,Vidyapati and many more. Songs composed by Kabir are known as dohe, reflect the bhakti for the Lord irrespective of any particular religion.



Meerabai's songs portray her infinite love for Lord Kṛṣṇa , an ardent devotee like her finds the whole world is filled with Kṛṣṇatvatva , she says :

“mere to giridhara gopāla, dusaro nā koi”

Meaning, “I have nobody (no relatives) otherthan Giridhar Gopal”

Saint poets from Bengal , Orissa and Assam have also contributed immensely in popularization of bhakti cult. Saints like Chaitanya Maha prabhu , Jayadeva , Kritivasa Ojha Mukhati have spread Vaisnavism in the eastern part of India. Ramayana translated in Bengali language by Kritivasa Ojha Mukhati is read even today in Bengal. He portrayed Rama not as hero but a gentle and compassionate deity. Chaitanya Bhagavata and Chaitanya Charitamrut are the two outstanding works of Bengali bhakti literature. Influence of Chaitanya Mahaprabhu is seen in Orissa also, in promoting Jayadeva's GeetGovinda. The spread of Vaisnavism is seen in Assam in the 15th and 16th century with the emergence of Shri Shankaradeva. He introduced Eka S'arana dharma a branch of monotheism his teachings are based on the Bhagavata. He wrote twenty seven works. Some of the popular ones are Ramayana, Kirtanaghosa, Bhakti pradipa etc. He also wrote number of one act plays based on the stories from the Purāas.

Nanaka holds a unique place among the medieval saint poets of India. Though he promoted Bhakti towards God he was against idol worship. His followers gained victory fighting against Muslim invasion. He tried to harmonize Hinduism and Islam and with the unified doctrine established a sect .The hymns composed by Nanak have been preserved in the Adi Grantha , in which he sings the glory of the Lord.

However, to conclude with, the saint poet tradition in India and the bhakti literature created by these poets is a voluminous work it is difficult to overview the entire work in the present study, but this work created in the medieval period has proved to be the strong link between the ancient religious literature and the modern literature.

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Table of Contents

From the Chairman's Desk	Dr. Anil Kakodkar	
From the Principal's Desk	Dr. (Smt.) Uma Rele	
A note from the Editorial Board	The Editorial Board	
1 Relevance of Kinetics in Dance	Dr. Kanak Rele	7 to 12
2 Nāyikā-bhedā-s and its Importance in Classical Dance	Dr. Uma Rele	13 to 19
3 Dance, Sculptures, Literature and the role of Polity.	Dr. Radha Kumar	20 to 31
4 From rasa-s to Rasa :An Understanding of Aesthetic Principles from Bharata to Hemchandra	Dr. Uma Anantani	32 to 39
5 Narrative Interpretation in Bharata Natyam	Dr. Malati Agneswaran	40 to 46
6 Aesthetics of Tāla in Contemporary Indian Classical Dance	Dr. Ambika Viswanath	47 to 51
7 Ancient Tamil Literature and Music of BharataNatyam	Dr. Meenakshilyer Gangopadhyay	52 to 57
8 Saint Poets And Bhakti Literature in India :a Brief Survey	Smt. Madhuri Deshmukh	58 to 61
9 Co and Inter Relationship between Carnatic Music and Dance	Ms. Radhika Nair	62 to 67
10 Kalidasa'sShakuntala: An Analysis	Dr. Vijay Patil	68 to 74
11 British Bharatanatyam: What's in a name?	Shrikant Subramaniam	75 to 86

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Co-ordination of Bharata Natyam and Carnatic Music – Contemporary issues and challenges.

Smt. Radhika Premanandhan Nair.

Abstract:

This research paper will make a comprehensive study of how Carnatic Music and Bharata Natyam, two art forms, originated from the Dravidian soil. These do complement each other at various spaces. These also have substantially limited each others' growth and progress. In Bharata Natyam performance the musicians must consider the dancer's perspective, priority, process, choreography and suit their music to it. It is unlike the concert of Carnatic music. In recital, musician's role is scrutinized. Dance is a creative perception. The musician and dancer correlate each other. Basic patterns of tala, (rhythm) and bhava (emotions) of both make a recital. The fundamental traditions of these two art forms, their structures and adaptations in the Bharata Natyam repertoire are clearly seen with their specialities.

Key Words:

Carnatic Music, Bharata Natyam, Saṅgītam, Naṭyaśāstra, Rāga.

Dance is an art form which expresses ideas, emotions, spiritualism and stories through graceful, rhythmic and co-ordinated body motions consisting of steps, turns, leaps, facial expressions and other movements¹. Rhythm is the core component commonly shared by both dance and music.

Bharata Natyam is one of the oldest dance forms of India. Derived from Bharata's 'Nāṭyaśāstra', over the time it has undergone many changes. Bharata Natyam is danced to Carnatic music. There is a certain relationship between the two.

Kusumabai says that "Living in Nature's lap, the primitive man keenly observed a number of sights and sounds. Then he must have tried to imitate them. The basic notes of music, the Saptasvara-s evolved from the cries of different animals and birds"². Similarly in dance the mimicking of their movements and gaits in a stylized way became dance movements.

The Indian musicians analysed the sound of peacock's call in Shadjam the first svara of the sapta svara-s). In Indian dance peacock is referred to as an elegant dancer, bejewelled in beautiful attire, dancing to the tune of thunder, lightning and rain drops. Man came up with instruments that resembled the sound of nature's delight. Thus he created musical and dance instruments. Further, as a social being, he wished to share his own joy with the other members of his society. This endeavour led to the community music and dance performances.

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According to Sharangadeva and Damodarā Pandit, gīta, vādyā, and nṛtta are together designated as Music (Saṅgītam). Later on these earned their individual identity. In Indian aesthetic theory the inter relationship of the arts has been known and recognized at two levels.

- 1) Aesthetic level and
- 2) Technical level.

The concept of tāla (rhythm) has been fundamental to all the Indian arts. In Indian music and dance this has been concretely manifested. Both aspire towards the common aim of rasotpatti, Brahmānanda (supreme experience) and beatitude. In terms of technique, on analysis, of both arts the essential constituents can be broken up to its smallest fundamental units, e.g. aṭavu-s of Bharata Natyam compared to the fundamental exercises like sarali, janta varisaigal of Carnatic music.

The mathematical precision of Bharata Natyam equals that of Carnatic Music, measure for measure.³ Music and the dance merge like body and soul to offer the viewer a complete delight.

Bharata Natyam follows the shastric tenets of *Nāṭyaśāstra*. *Nāṭyaśāstra* is also the primary text (ūptavākya prasthānagrantha) for music. As Mallika Jayanti says "The *Nāṭyaśāstra* clearly expresses rasa-bhāva-prakriyā, a yardstick used for all visual and aural content, abhinaya, dialogue, dance and musical dhruva-s. The *Nāṭyaśāstra* alone preserves an exhaustive account of the ancient musical grammar. Bharata Muni has devoted nine chapters to Gandharva Saṅgīta (from 28th to 36th), quantitatively about one-fourth of the *Nāṭyaśāstra* 4. This proves that the role of music in nāṭya or nṛtya was indispensable.

At the same time singing in a vocal concert is different from the singing at a classical dance recital. One has to sing with feeling for dance. The musician has to follow the dancer's facial expression, body movements, hasta-s and accordingly has to bring appropriate modulations in his/her singing. The singer's manodharma are supposed to be for the enrichment of the dance choreography. Such singing is known as Bhāva Saṅgītam. One reaches this stage after singing for years together.

Even the dancer should be motivated by the musician. The mime is often a word to word interpretation of the text in the same sequence and in as many different ways as the meaning of the word is capable of suggesting. As the musician improvises on the melodic line the dancer changes the transitory states (sañcari bhāva) of abhinaya. The theme, the lyric remains the same but the singer and the dancer both improvise within the rāga and the tāla to convey as much of the meaning and mood of the word as possible. The repetitions of the lyrics are fixed with the dance choreography. The beauty lies in bringing out the inner meaning of the lyric.



The lyrics should be pronounced clearly. Sāhityam or lyrics of the song should not be truncated while singing. Here not only rāgam but also the lyrics are of equal importance.

The most important percussion instrument is the *Mṛdaṅgam* which belongs to the category of carmaja vādyā. The method of playing the *Mṛdaṅgam* differs for dance from that of concerts or kacheri. The cap side or the toppi side is used more for dance. For rhythmic sequences strength in playing is necessary. The mṛdaṅgist has to first learn to play for *aḍavu-s*. Some mṛdaṅgam players see the notations and play. But it is appropriate for the mṛdaṅgist to follow the dancer's footwork. This also comes only after years of experience.

Mythologically, Nandi is the first Mṛdaṅgist. He carries the Lord of Dance, Śiva - Natāraja in procession. He also accompanies Śiva -Natāraja on the Mṛdaṅgam or the Mattāla.

Naṭṭuvāṅgam occupies the pivotal place in a dance performance. *Naṭṭuvāṅga* tālam-s are cymbals. One is made of steel and the other is made of a combination of metals. *Naṭṭuvāṅgam* is an art form and the *Naṭṭuvanār* is the one who wields the cymbals and leads the performance. Mostly it is the guru who is the chief conductor.

The meḷam-s (orchestra) are of two types

Cinna Meḷam – A Bharata Natyam recital.

Periya Meḷam – A Nādasvaram Kutcheri, a wind instrument of South, plays an important role in Cinna Meḷam and a side role in Periya meḷam.

A *Naṭṭuvanār* should be well versed in Vocal, Mṛdaṅgam, Bharata Natyam, Language and Śāstra-s.

A *Naṭṭuvanār* performs three main functions:

- 1) Singing
- 2) Wielding the cymbals
- 3) Recitation of collu kaṭṭu (Drum syllables /bol-s)

For playing rhythm in class taṭṭu kaḷi (stick) and tattumaṅgai or palagai (plank) are used, but on stage for performance one has to use *naṭṭuvāṅgam* (cymbals).



In present day we find three people assisting on stage, since a Nāṭyuvanār with all qualities are scarce. Even the musicians singing for dance recital have become less in number. A deep study in this regard is inevitable. The scarcity of musicians might bring in a downfall in the quality of the performance of both the musicians and dancers. The situation has started leading the dancers to a stage of compromise, where the dancer dancers are willing to change their dates to suit the singer, and the dance musicians are forced to take on more than they can comfortably handle because of pressure from the dancers. Over-booked schedules and quick, last minute cramming make them sound the same in varṇam or viruttham, padam or bhajan.

In an online edition of India's National Newspaper "The Hindu" an interview of dance musicians regarding their grievances has thrown some light on the reason why the musicians are not willing to continue singing for dance or the reason behind their dissatisfaction while doing so.

Talking to two established vocal accompanists of Bharatanatyam proved illuminating. Radha Badri and K. Hariprasad were groomed at Kalakshetra by doyens like Pudukode Krishnamurti, Vairamangalam Lakshminarayanan and Chellam Iyengar. They say that at times they don't want to get bound by these about mentioned rules of singing for dance. The freedom cherished by musicians and the importance gained by them while singing in a music concert is different from that of a dance recital. Though the dance musicians are often as rigorously trained as the kutcheri artistes, singers for the dance are regarded as second-class citizens in the field.

In a music concert the singer can select the songs that will bring out her calibre and improvise on the rāga-s in each recital. Singer gets the freedom to sing the particular lyrics in as many ways and times. This is not possible in a dance recital. Many a time's practitioners cram incompatible ragas together, or expect the singer to have no difficulty in rendering Begada after Sankarabharanam, Saranga after Kalyani. When the dancer goes multilingual, singers have to deal with more languages than they bargained for. Increasing experimentation poses fusion music challenges. Thematic recitals may expect the singer to evoke many colours out of a single composer.

During a bad throat the concert vocalist can choose songs to minimise the strain of their voice. But after several rehearsals where the dance numbers are predetermined these last minute alterations are not possible.

Another grouse is that the singer is not always acknowledged in the dancer's brochures or when her recorded music is played. Singing for the dance requires sound classical training, a computer mind, alertness and adaptability. The renowned singer Radha Badri in her interview says "There are times when the singer has to compose music, or fit it into tala frames, add jatis and swaras, train the orchestra, and write out notations for the entire group". "We have even done dance choreography at need," smiles Hari. "Actual dancing is the only thing we haven't done." After this much effort a dance musician is looked down



with a temperament that accepts the secondary, supportive role without qualms.

The Mṛdaṅgist gets the freedom to explore their knowledge of different tāla scheme and a full fledge half an hour is given to all the musicians at end of the music kacheri to showcase their talent and versatility (taniāvartanam). But if we see the history of Bharata Natyam it got its shape and structure due to the musicians of that era.

When we speak of the contributions of the great musicians in the field of Bharata Natyam we first remember the four famous brothers of Tanjore. Subbaraya Natṭuvanār's four sons, Ponnayya, Chinnayya, Shivananda, Vadivelu, who learnt music at the feet of one of the carnatic music trinity, Sri Muttusvami Dikshitar. They composed a large number of dance forms such as allaripu, jatisvara, svarajati, padavarṇa, śabda, tillānā and kīrtana-s in praise of God Brhadishvara and the Maratha Raja of Tanjore. It flourished in the reigns of Sarabhoji II and Shivaji.

The contribution of the brothers to the growth of Bharata Natyam in its technical and developmental aspects is invaluable. Not only a rich variety of dance musical forms sprang up from their imagination but also a systematic paddhati of the dance programme was laid down by them. Just as graded exercises are essential in the learning of music, so also the preliminary aḍavu-s (dance steps) which provides a proper foundation for the rhythmic perfection in dance were codified by them. According to them, there are ten aḍavu-s each having twelve varieties, which give a total of 120 aḍavu-s. After completing the course in the aḍavu-s, the dancer is to be taught items in order Allāripu, Jatisvaram, Śabdham, Padavarṇa, Pada, Rāgamālikā, Tillāna and Śloka. The works of these quartets occupy a unique place in the realm of musical forms.

Stories of the blind Veenai Dhanammal attending dance concerts to hear Guru Meenakshisundaram Pillai, of Tiger Varadachariar or Ariyakkudi Ramanuja Iyengar at Balasaraswati's dance recitals to hear Jayammal sing, are part of Carnatic music lore. Kittappa Pillai or Rajaratnam Pillai proved that they could draw listeners for their singing as they conducted dance recitals. Audiences too are becoming more attentive to the quality of dance music. And dance musicians have got fans and well-wishers of their own. Ironically, they often command higher rates, and are busier artistes but this should not affect the performance, that's where the experience of an artist pays. Singing for Dhananjayan is totally different from singing for a debutante child. Even among youngsters some are good at footwork, others in abhinaya, so that the same song has to be varied according to individual needs. If a solution for this scarcity is met the whole scenario will change and enrich the art of dance and music.

To use a commonplace analogy sculpture and dance seem like two sisters of the same family; literature and dance the back ground and fore ground of the same picture, but music and dance are two limbs of the same human form.



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CONTENTS

Research Papers

A COMPARATIVE STUDY OF RE ENGINEERING OF LIBRARY RESOURCES AND LIBRARY SERVICES AMONG NCRD'S SIP LIBRARY AND DY PATIL SBB LIBRARY	1 – 7
Rajshree Ravi Autade and Sunita Jadhav	
PERSONNEL MANAGEMENT IN ICT AND KNOWLEDGE RESOURCES CENTRES	8 – 11
Dr. Rajkumar Ghule	
APPLICATION OF WEB 2.0 TOOLS UNIVERSITY LIBRARIES IN MAHARASHTRA	12 – 20
S. A. Dhande and Dr. R. R. Patilkar	
REDUCING TRAVEL STRESS THROUGH ROLE OF LIBRARY	21 – 24
Mecna Suryavanshi and Dr. S.K. Sharma	
A CASE STUDY: RE-ENGINEERING & DEVELOPMENT OF KBP COLLEGE LIBRARY, VASHI NEW MUMBAI	25 – 27
Gherade Bhagavan D. and Lad Reshma P.	
REENGINEERING LIBRARIES OF TODAY FOR TOMORROW: SPECIAL REFERENCE TO SHREEMATI NATHIBHAI DAMODAR THAKERSAY WOMEN'S UNIVERSITY BHARATNATHA MAHARSHI KARVE KNOWLEDGE RESOURCE CENTRE, JUHU BRANCH	28 – 31
Vrushali Rane	
USE OF FACEBOOK BY THE STUDENTS OF PERFORMING ARTS (INDIAN CLASSICAL DANCE), MUMBAI: A STUDY	32 – 35
Ramyia Shreejesh	
ELECTRONIC LIBRARY AND LIBRARY NETWORKS IN INDIA	36 – 38
Rohidas B. Rathod and Dr. Shilpa Gawande	
LIBRARY AUTOMATION: AN OVERVIEW IN RATNAGIRI DISTRICT COLLEGE LIBRARIES AFFILIATED TO MUMBAI UNIVERSITY	39 – 46
Subhash S. Mayangade	
EVALUATION OF WEB BASED SKILLS AMONG COLLEGE LIBRARIANS	47 – 56
Dr. Sachin J. Shastri	
GENERIC STUDY ON "DIGITIZING AND INTERPRETING OLD MANUSCRIPTS" – EXEMPLARY OF THE INDIAN ANCIENT SCRIPTS WITH SPECIAL REFERENCE TO AYURVEDA	57 – 59
Disha Roshan Bhakta	
RE-ENGINEERING LIBRARY PROFESSIONALS WITH STRESS HEALING TECHNIQUES	60 – 62
Dr. Yojana Patil	

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USE OF FACEBOOK BY THE STUDENTS OF PERFORMING ARTS (INDIAN CLASSICAL DANCE), MUMBAI: A STUDY

Ranyia Shreejesh

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ABSTRACT

Social Media is the buzzword amongst the younger generations all over the world. Most of this younger generation constitutes students who are studying at different levels of education, pursuing different fields of specialization etc. They all use social media for interaction, networking, knowledge sharing, entertainment, leisure and so on. Facebook, unlike other social media platforms has gained more popularity amongst the youngsters because of the ease to connect with people. Apart from connecting with their old friends, relatives and alumni they are also using it to connect with domain specific people by joining in "groups" or "liking a page" of established professionals and institutions. The present study focus on the use of Facebook amongst the students of performing arts (Indian Classical Dance) studying in the college of Nalanda Nritya Kala Mahavidyalaya. The survey method using structured questionnaire was distributed amongst randomly selected students. The objectives of the study was 1) to find out how the Facebook has enhanced their experience with their field i.e. Indian Classical Dance and related fields like Music, Drama and other performing arts 2) how the same data collected from the study can be used in the academic library set-up to enhance the services to both the faculty and students of the performing arts (Dance).

Keywords: Social Media, Facebook, Performing arts, Nalanda, Indian Classical Dance

1. INTRODUCTION

Due to high-speed bandwidth, low internet charges and cheap smartphones everybody is hooked to World Wide Web. These web users are also users of various social media platforms like Facebook, Instagram, WhatsApp, twitter, youtube, LinkedIn. Mon(2015) defined that the term "social media" envisions a new type of media that is shared and participatory in nature involving others in the information lifecycle of creation, organization, sharing, finding and use. These social media sites offers variety of digital spaces that provides collective, collaborative and interactive information creation and sharing. Emergence of "Social Media" have revolutionised the way we interact and network with the people which is mostly online. A Particular segment of society which has affected a lot with this "Social Media" Revolution are the students. The way students interact with information today is different from the students ten year ago. It is very important for educators to know how students interact with information in their daily lives in order to know what to teach and how to teach it.

Amongst all the Social Media Sites Facebook has emerged as the most visited social networking sites with over 1.52 billion active users visiting it on a daily basis as per the survey conducted by the statistic portal "statista.com". The main purpose of this paper is to study how the students of performing arts from Nalanda Nritya Kala Mahavidyalaya are using Facebook to interact and share information with one other with regards to Indian dance, music and other related fields.

2. BRIEF HISTORY OF FACEBOOK

The Mission statement of Facebook says "to give people the power to share and to make the world more open and connected". Mark Zuckerberg launched Facebook in February 2004. The earlier users were from the Harvard university later it got expanded to include other Boston area colleges and later in 2004 to most universities in the US. On sept 26, 2006 Facebook was made available to anyone over 13 year of age with valid email address.

Today with more than 2 billion monthly active users, Facebook is the most popular social network worldwide. Facebook's appeal is not only based on its social platform but also on its strong mobile integration and its mobile messaging capabilities.

2.1 Some Powerful Statistics of Facebook

The Statistics below includes the most current information provided directly by Facebook in their reports to Wall Street (Source : www.zephoria.com)

1. There are over 2.32 billion monthly active users worldwide as on December 31, 2018.
2. 1.52 billion people on average log onto facebook daily and are considered daily active users .
3. Five new profiles are created every second.

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4. Photo uploads total 300 million per day.
5. Every 60 seconds on Facebook: 510,000 comments are posted, 293 ,000 statues are updated, and 136,000 photos are uploaded.

3. ABOUT THE COLLEGE

Nalanda Nritya Kala Mahavidyalaya was established in the year 1973. The college is permanently affiliated to University of Mumbai. It is a grant-in-aid institution recognized by the U.G.C. under 2(f) & 12(b) of the UGC Act 1956. The college has the reputation of being the only college where degrees are awarded to students at the Bachelors, Masters & Ph.D. levels by the University. Here in the college practical side of teaching is still being done in a traditional method and the theory is taken care of by academically trained dancers and professors. The students are systematically taught the shastric sanction and basis of extant dance practice. At the postgraduate level, the students take comparative theory papers on Aesthetics ,world theatrical traditions etc., and gain teaching experience. They have option of taking up a topic for research or choreograph items at the Masters level. Over the years, Nalanda College has created an exceptionally well trained, highly qualified and scholarly generation of dancers who are not only proficient performers but also excellent theoreticians, analysers and teachers. (Kanak, 2006).

4. OBJECTIVES OF THE STUDY

- a. To know how performing arts students interact and exchange information with like-minded people over Facebook.
- b. To enquire how the performing arts students are using Facebook for their growth and development.
- c. To understand whether the relationships developed over Facebook help them in anyway in their field professionally and personally.

5. METHODOLOGY

In order to conduct a study, survey method was chosen. A questionnaire were distributed to randomly selected sample of 30 students out of total 61 students. These students were pursuing graduation and post-graduation in the college. Total 14 questions were framed keeping in view the objectives of the study. The students were allowed to give anonyms feedback. Questions were close-ended in nature.

6. USE OF FACEBOOK BY THE STUDENTS OF PERFORMING ARTS: AN ANALYSIS

Out of the 30 randomly selected students, five students denied having membership on Facebook, so throughout only the response of 25 students are considered for the survey. They however said they were active on some other social networking sites like whatsapp, instagram etc.

Table-1

Total students	No of users	Percentage
Using Facebook	25	84%
not using Facebook	5	16%

The study revealed that though the Facebook remains to be the most used social media tools amongst the students of performing arts (dance) in the college, however there are other social media tools used by the students like given in the **Table 2** below:

Table-2

Social Media Tools	Students out of 30	Percentage
Facebook	25	84%
Instagram	20	67%
WhatsApp	15	50%
LinkedIn	1	3%
Twitter	1	3%
Snapchat	1	3%

Students were asked apart from Facebook which other social media tools were they using for social networking. The survey showed that 84 percent students used Facebook while 67percent used Instagram and 50 percent WhatsApp. This shows that students prefer Facebook over other social media tools.

6.1 Time-period of using Facebook

Table-3

Time-period	Students out of 30	Percentage
More than 5 year	18	72%
2-5 year	7	28%

It is evident from Table 3 that 72% of users are using Facebook for more than 5 years....

6.2 Frequency of using Facebook

Table-4

Frequency	Students out of 30	Percentage
Daily	15	60%
At least once a week	7	28%
Less than once a week	4	16%

Students were asked how often they access Facebook and It is well evident from Table 4 that 60 percent of students access Facebook daily while 28 percent at least once a week and 16 percent more than a week.

6.3 Total Contacts/Friends on Facebook

Table-5

Total Contacts	Students out of 30	Percentage
More than 500	12	48%
200-500	9	36%
100-200	2	8%
Less than 100	2	8%

Student were asked to mention the total contacts that they have on Facebook of which it is evident from table 5 that 48 percent of students have more than 500 contact which shows that how the current generation is connected more online in terms of personal and professional interests. Followed by 36 percent students having around 200-500 contacts and 8 percent having around 100-200 and less than 8 percent contacts respectively.

6.4 Purpose of using Facebook

Next students were asked various personal purposes of visiting Facebook like to be in touch with friends and relatives, meeting new people, posting comments, to play games, uploading photos, videos etc...

Table-6

Purposes	Agree	Agree to some extent	Disagree
To keep in touch with friends and relatives	22 (88%)	3 (12%)	0
To meet new people	5 (20%)	14 (56%)	6(24%)
Exchange Photos ,videos ,music etc	12 (48%)	9 (36%)	3 (12%)
To post comments or express opinions	11 (44%)	10 (40%)	3 (12%)
To play games etc	4 (16%)	6 (24%)	15 (60%)

And as we can see from Table 6 that 88 percent of students agree and 12 percent of students agree to some extent of using Facebook to keep in touch with friends and relatives. There is no disagreement with respect to this purpose. Whereas 20 percent of students agree and majority of them (56 percent of students) agree to some extent that they use Facebook to meet new people, however 24 percent disagreed using Facebook in this regard. In terms of exchanging photos, videos etc over Facebook 48 percent students agree, 36 percent agree to some extent and 12 percent disagreed. The survey revealed that majority of students considered it ok to post comment or express opinion over Facebook like 44 percent agree and 40 percent agree to some extent in this survey. Just 12 percent felt that they don't use Facebook to post comments or express opinions. When it came to playing games over Facebook majority of them (60 percent) disagreed while 24 percent agreed to some extent and only 16 percent agreed. Table 6 is very much reflective of this generation using social media for social networking.

6.5 Purpose of using Facebook: Dance related

Apart from Purposes mentioned above, students were asked various other purposes of using Facebook which were closely related to their field i.e. Indian Classical Dance, Music and other related fields.

Table-7

Purposes	Agree	Agree to some extent	Disagree
Market your dancing skills	19 (76%)	6(24%)	0
Follow Dance groups	25 (100%)	0	0
Follow pages of other cultural institutions like NCPA ,Kalashetra ,Kalamandalam etc	21 (84%)	4 (16 %)	0
Follow Dance festivals and events	22(88%)	3 (12%)	0
To network with people of Indian classical dance and related fields like Music ,theatre ,folk art etc	23 (92%)	2 (8%)	0
To search for field-related courses ,fulltime/part time jobs etc	18 (72%)	4 (16%)	3 (12%)
Going live with your or others dance performances etc.	7 (28%)	9 (36%)	9 (36%)

As we can see from the Table 7 that majority of the students are using the medium of Facebook for various Dance-related activities like marketing of their dance skills, following different Dance groups and cultural institutions like National Council of Performing Arts ,Kalashetra ,Kerala Kalamandalam etc., Follow different Cultural and Dance festivals and events happenings at various levels ,Follow pages of Classical Dancers ,to network with people pursuing Indian classical dance ,Music and Drama. The survey also found out that there were few students who searched for Full-time/Part-time job opportunities (Dance-related) on Facebook and some like using the "Live" feature of Facebook for their own or others Dance performances.

OTHER FINDINGS

1. Students preferred "Smartphone" to access Facebook.
2. All students were aware of College having a Page on Facebook.
3. Most of the students spent less than 1 hour on Facebook.

CONCLUSION

The study findings reveal that there is a widespread use of "Facebook" amongst the performing arts students. Majority of them use "Facebook" for academic purposes as stated in the Table 7. Taking this findings into consideration the library can have its own dedicated page on Facebook on which apart from the information and services on library resources, various Indian dance related information can be published like by 1.) Following aforesaid "Groups" and "Pages" of Artists and Cultural institutions 2) Posting Various Cultural Events and Festivals published in various print and non-print medium 3) Providing links to various scholarly articles and news pertaining to Indian classical dance and other allied subjects like Music ,Drama and Theatre.

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INDEX

No.	Title of the Paper	Author's Name	Page No.
1	National Digital Library in India : A Digital Boon	Ramyia Shreejesh	04
2	Computer Information System	Dr. Hemkant Chaudhari	10
3	Digital Libraries - A New Trend in Academics	M. M. Chavan	15
4	Overview of Information Literacy in the Age of Information Explosion	Irba Gangadhar Gaikwad	18
5	Social Media in Academic Library : A Study	Kumud Gujar & Rajshri More	23
6	New Trends in Academic Libraries and Information Literacy Library Automation and Networking	Dr. Khan Naseem Begum Rahimuddin	27
7	A Brief Literature Review of Augmented Reality Application (ARA) in Academic Libraries	Santosh Kharat	30
8	A Bibliometric Study of a Journal of Strategic Information Systems	R. S. Wankhede & Dr. B. G. Mukhyadal	35
9	Library Consortia: Advantages and Disadvantages	Mr. Nikhil Patil & Dr. Chandrashekar Wani	43
10	Mapping of Intellectual Asset in Microbiology in KBCNMU : A Citation Analysis Study	Dr. Chandrakant Satpute	46
11	Plagiarism	Randhir Bhushan Ananda	54
12	Application of RFID Technology in Libraries : Advantages and Disadvantages	Mr. Avinash Sonawane	58
13	Reading Habits of Students in Kotecha Mahila Mahavidyalaya, Bhusawal : A study on 'Book Review Competition'	Mr. S. S. Patil & Mr. Mahendra Hyalinge	64
14	Use of Information Communication Technology in Library Services	Mr. A. R. Wathore	69
15	Services in Library Science : An Overview	Kishor Mali	73
16	A Study of Impact of Internet Technology on Traditional Library Access	Mr. T. S. Patil	77
17	माहिती साधरतेचे शालेय ग्रंथालयात उपयोजन	प्रवीण पूरळकर	85
18	कन्साॅरशिया : एक काळाची गरज	श्रीमती सुषमा गोऱ्हे व प्रीती पाटील	90
19	माहिती साधरतेतील कौशल्ये आणि सर्वोत्तम पद्धती	प्रा. अरविंद कुरकुरे	94
20	उच्च शिक्षणात ई-लर्निंग	प्रा. विजयकुमार पाटील	98
21	शैक्षणिक पुस्तकालय में सूचना साधरता : सर्वोत्तम अभ्यास	डॉ. दिगंबर खोब्रागडे	100

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National Digital Library India : A Digital Boon **Certified True Copy**

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Abstract:

The Government of India under its "Digital India Campaign" launched several initiatives in the country. One such initiative undertaken was "NATIONAL DIGITAL LIBRARY". National Digital Library of India is a project of the Ministry of Human Resource Development (MHRD) under National Mission on Education through information and communication technology (NMEICT) with a framework of a 24x7 facility hosting a huge virtual repository of knowledge with a single window search facility. IIT Kharagpur has been entrusted to host, coordinate and set up the project. The primary focus of the government behind this project was to include all course materials, textbooks of primary, secondary and higher secondary level for all the boards of education in all languages of medium of instruction. The objective is to integrate all existing digitized and digital contents of all educational institutes of India and bring them under a single umbrella making it accessible to all interested persons free of charge. The present paper focus on the vision, mission, arrangement of resources and searching available in the National Digital Library India.

Keywords: Digital India, Digital Initiative, MHRD, National Digital Library India

Introduction

India has the largest geographical spread and multi-linguistic population. Our Education system is said to be the largest in the world. According to Wikipedia we have around 50 boards of education including Central boards of education with English, Hindi and all respective state's official language as the medium of instruction. However India also has the largest number of school dropouts and unskilled illiterate adult workforce. There is no doubt the progress of any country depends upon the higher literacy rate and educated skilled workforce. Libraries no doubt can fill this gap by acting as the facilitators of education, research and overall development of the mankind. However libraries has the limitation of being location bound and access-bound. Knowledge resources available in the library may not be accessible to learners from anywhere or at any time. However due to easy access of internet and latest development in digital technology, knowledge resources as electronic contents can be accessed anywhere and at any time. With this in background the Government of India launched "Digital India campaign" in 2015 with several digital initiatives. National Digital library was launched by the Government of India on 19th June 2018 on the occasion of NATIONAL READING DAY. Ministry of Human Resource Development under National Mission on Education through Information and Communication technology programme and IIT Kharagpur initiated the National Digital Library Pilot project to develop a framework of a 24x7 facility hosting a huge virtual repository of knowledge with a single-window search facility. The primary focus of the government behind this project was to include all course materials, textbooks of primary, secondary and higher secondary level for all the boards of education in all languages of medium of instruction and

integrate all existing digitized and digital content of all educational institutes of India under a single window access.

Objectives

The present study was carried out to study the unique digital initiative of Government of India "National Digital Library" to empower India as Digitally empowered country

1. To study the variety of resources available in NDL India
2. To study the arrangement of knowledge assets available in NDL India
3. Searching techniques employed in the database.

Scope and Limitations : The present study will be restricted to analysis of representational database of National Digital Library.

Methodology: The study focuses on the current status of National Digital Library India. The paper is largely based on review of the literature. A Observational study has been carried out in which the contents of the representational database of National Digital library was studied in detail.

National Digital Library India (<https://ndl.iitkgp.ac.in/>)

Figure 1 :Home Page of NDL India



National Digital Library India is a 24x7 all-digital library of different types of digital contents like books, articles, videos, audios, thesis and other educational materials. It also integrates contents from different institutional repositories present in the country. It has been designed to benefit all kinds of users like students (of all levels), teachers, researchers, librarians, library users, professionals, differently abled users and all other lifelong learners. It provides a single window search facilities which can be customized based on the education level, choice of language, difficulty level, media of content and other factors. Currently it hosts 20,995,951 items in different formats.

Vision : Build a National Knowledge Asset that should become the key driving force for education ,research, innovation and technology economy in India.

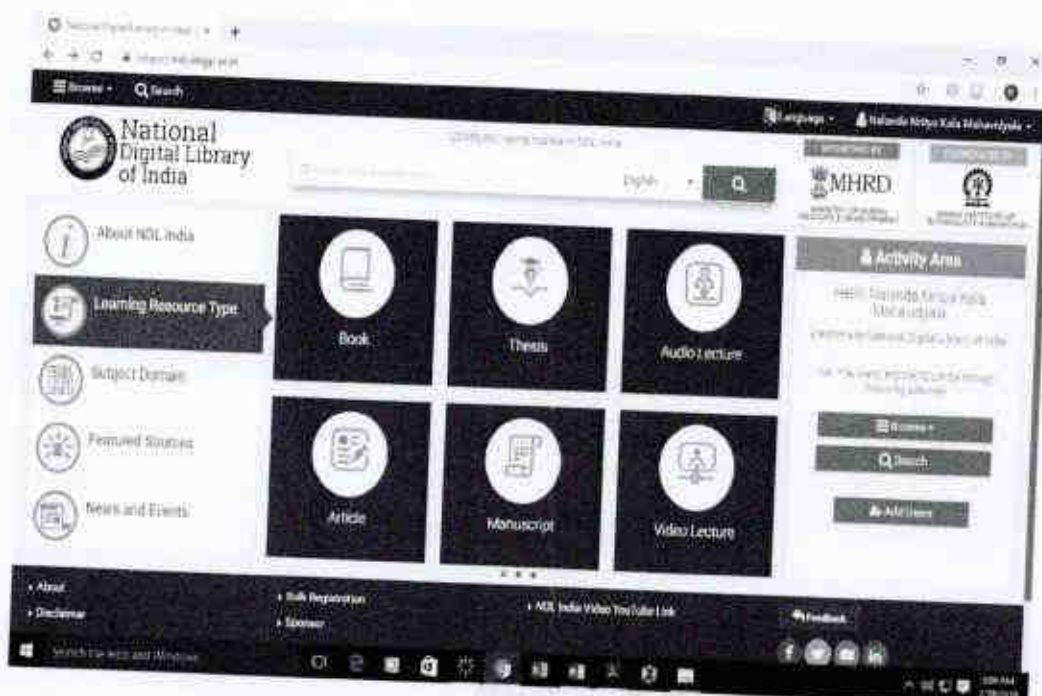
Mission : To create a 24x7 enabled infrastructure that would cater to immersive e-learning for all type and levels of learners and in wide areas

Inclusiveness and Openness are the main mottos of NDL India.

Arrangement of Knowledge Assets in NDL Library:

1. **Learning Resource Type:** The arrangement and contents of the learning resource types are as follows :

Figure 2 : Screen shot of the Learning Resource Type



- a. **Books :** More than 7 Lakh books by 3 lakh authors in 70 languages
- b. **Thesis :** More than 95000 thesis from different reputed Indian institutions like IITs, IIMs, CSIRs, ISERs etc.
- c. **Audio Lecture :** Total 1335 audio lecture in English and Tamil .
- d. **Article:** More than 3 lakh articles by more than 2 lakh authors from different publishers.
- e. **Manuscript :** Around 1067 manuscripts are available from Satyajit Ray society, VidyaPrasar Mandal ,JamiaMillia Islam and others.
- f. **Video lecture :** More than 75000 video lectures from BharathidasanUniversity,KhanAcademy,NPTEL, Watchknowlearn etc.
- g. **Question papers :** More than 33000 question papers from 23 sources.
- h. **Web Course :** More than 1000 courses from different domains like Agriculture, Technology, Physics and so on.
- i. **Annual Report :** More than 2000 annual reports from 12 sources.
- j. **Solution :** More than 30,000 solutions to question papers from different boards.
- k. **Data Set :** More than 20,000 datasets from OECD library, south Asia archives.
- l. **Report :** More than 12000 reports from 17 sources.
- m. **Technical Report:** More than 1 lakh reports from 17 sources.
- n. **Manual :** More than 3000 manuals from 4 sources.



- o. **Album** :More than 3000 albums available from 4 sources.
 - p. **Monograph** :More than 18000 monographs available from 8 sources.
 - q. **Technical Manual** : Available from 6 sources
 - r. **Law Judgement** :More than lakh judgements available from Bombay high court, Human rights law network ,Legal information institute of India etc.
2. **By Subject Domain** :Futher the Knowledge Assets in Library are arranged by different subject domains namely :
- a. **Computer Science, Information and General works**: It has around 1,770,165 materials from computer science, programming, Library and information science and other domains.
 - b. **Religion**:It has 200,453 materials from philosophy and theory of religion, concept of god,science and religion, social and ecclesiastical theology and other areas.
 - c. **Philosophy and Psychology**: It has 536,706 materials from Education, research and related topics, Metaphysics, Ontology,Cosmology, Teleology, Physiognomy, Psychology, Logic, Ethics etc.
 - d. **Social Sciences**: It covers 1,872,791 materials from sociology and anthropology, factors affecting social behaviour, Political Science,Economics,Law, Public administration and Military science, Etiquette and Folklore and related domains.
 - e. **Language**: It has 85,506 materials from international languages, Linguistics, Etymology, Dictionaries, Phonology and Phonetics, Sign language and other domains.
 - f. **Technology**: It has 9,959,583 materials from Medicine and health, Humanphysiology, personal health and safety, pharmacology and therapeutics, surgery and related medical specialties, agriculturerechnology, chemicalengineering, civil and mechanical engineering and others.
 - g. **Natural Science and Mathematics**: It covers 6,024,789 materials from Mathematics, Astronomy and Allied sciences, chemistry and allied sciences, Earth sciences, Palaeontology, Physical sciences, Life sciences and selected areas.
 - h. **The Arts, Fine and Decorative Arts**: It has 280,014 materials from Civic and landscape art,Architecture, sculpture, Graphic arts and Decorative Arts, Painting and Photography, Music, Recreational and Performing arts and other domains.
 - i. **Literature and Rhetoric**:It covers 5,55,948 materials on English and old English literature, Literature of different languages and other related areas.
 - j. **History and Geography**: It covers 4,77,886 materials on Geography and travel, Biography, Genealogy and insignia ,History of Ancient world and other domains.

NDL system is accessible to all users for general browsing. However one needs to register with a user id and password to access some classified materials.

Searching techniques






On the Home page in the left hand corner there is two options "Browse" and "Search " In "Browse" option we can browse by Type e.g. text ,image, audio etc. By Subject e.g. by major subjects mentioned above which can further narrowed by second-level and third-level for e.g. Fist level Subject: Religion Second Level: Other Religion Third Level: Judaism, Zoroastrianism,

Greek and Roman Religion, Religion of Indic origin etc. By Source like LIBRIVOX, OECD library, NCERT, South Asia Archive, INFLIBNET Shodganga etc. And By Learning Resource as mentioned above.

Simple Search:

On the Home Page of NDL India there is a Search Box wherein we can search for some specific item by typing in any keyword like a subject name, a topic name or may be a question paper for a particular board. Keyword search can be done in English, Hindi and Bengali. One can also change the language for the display of results in English, Hindi, Bengali, Gujarati and Oriya.

At the Metadata level of the results of NDL India we can see the following

	Open: full-text available to all (Example: NCERT)
	Limited: part of the text is available but full-text requires authorization by Source Authority (Example: IISER, Bhopal)
	Subscribed: full-text available from institutions that have subscribed to the Source (Example: Springer)
	Authorized: full-text access requires authorization by Source authority and separate login to the Source (Example: IIT Jodhpur)
	This signifies that the document can be accessed in full-text mode by any user who has logged into NDL India

Results from the NDL India can be further refined by following parameters:

'Author', 'Subject', 'Educational Level' e.g. BA, MPhil, Ph.D etc. 'Difficulty Level' like 'Easy', 'Medium' or 'Difficult' level Educational Level' ranging from class I to the post-graduate level. 'File Format' (.pdf, .doc, .mp3, .html, .jpeg etc.) 'Language', 'Learning Resource Type' .pdf, .doc, .mp3, .html, .jpeg etc.) And 'Source' which includes all the contributed institutions from which single or multiple options can be selected.

We can further narrow down the list by choosing the preferred media type like text, Image, Audio, Video, Presentation, Application, Animation and Simulation as can be seen on the right hand panel of the website.

Advanced search:

One can avoid the multiple steps and put in all selections through a single window using the 'Advanced search' wherein one can define keyword along with other parameters like 'Source', 'Educational Level', 'Language' and 'Learning Resource Type' - all in a single window so that the filtered results are displayed.

Fig.3: Mobile App: National Digital Library



Users can also access NDL on smartphone by downloading of NDL App which is freely available on Google Apps. This App was recently awarded Mbillionith South Asia Award 2017 in "Learning and Education "category.

Conclusion:

No Doubt "NDL India" has brought a major breakthrough in the education movement of this country right from kinder garden to cutting edge research to life-long learning. The Government of India through "NDL India" is making all the best methods to reach to the masses its true benefit by conducting various programmes at the various levels and showcasing its profound presence on social media platforms like Facebook, Twitter, Youtube, LinkedIn. All India Council for Technical Education(AICTE), Government statutory body for technical education has made it compulsory for all the educational institutions falling under its purview to take Institutional membership on NDL which is free of charge. Academic libraries and Public Libraries can play a very important role by making its users aware of its services.

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CONTENTS

Research Papers

THE PROBLEMS THAT TEACHERS AND STUDENT FACE IN EDUCATION IN RURAL AREA	1-3
Dr. Gbire Paulmakur Tokaram	
A STUDY ON THE CHALLENGES FACED WITH RESPECT TO CUSTOMER RELATIONSHIP MANAGEMENT	4-7
Shruti Singh	
A STUDY ON THE COMMERCIAL EXPLOITS OF ISRO	8-11
Prof. Mirmohan R Yadav	
ROLE OF YOUTH ENTREPRENEURSHIP IN DRIVING ECONOMIC DEVELOPMENT	12-17
Self. Jasbir Kaur and Dr. Geeta Sudhar Nair	
A STUDY ON THE IMPACT OF EMPLOYEE MOTIVATION ON ORGANISATIONAL PERFORMANCE	18-21
Shreya Agrawal	
VISION TO TRANSFORM ECONOMIC INTO A DIGITALELY EMPOWER SOCIETY AND KNOWLEDGE OF ECONOMIC, FACELESS, PAPERLESS, CASHLESS	22-25
Prof. Pravin Ramesh Savi and Nandini, P. Solanki	
A STUDY TO MEASURE THE SATISFACTION OF RELIANCE JIO CUSTOMER	26-31
Dr. Ankita Pathak	
A STUDY ON "EFFECT OF STRATEGIC LEADERSHIP ON ORGANISATIONAL EFFECTIVENESS"	32-34
by B. Shah	
WORLD ROAD TO CASHLESS ECONOMY"- ITS PERCUSSION ON ECONOMY & ENVIRONMENT	35-37
Sarang Nilufer Mohit, Farook	
ONLINE SHOPPING: CHALLENGES AND POTENTIALS IN RURAL INDIA	38-41
Anita Pathola	
A STUDY ON REVIEW OF LITERATURE OF CORPORATE GOVERNANCE IN INDIA	42-45
Vandana Mehra	

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GROWTH AND DEVELOPMENT OF TOURISM INDUSTRY IN KONKAN-A CASE STUDY OF RATNAGIRI	46 - 50
Dhanrajee Prasad Sawant	
A STUDY ON OPERATIONAL PERFORMANCE OF BRIHANMUMBAI ELECTRICITY SUPPLY AND TRANSPORT (B.E.S.T.) IN MUMBAI	51 - 56
Dr. Rashmi R. More and Dr. Vardha Mallab	
IMPORTANCE OF EVENT MANAGEMENT IN DEVELOPMENT OF TOURISM INDUSTRY	57 - 60
Dr. Jyoti Bhika Lata	
CONSUMERS ADAPTABILITY AND ACCEPTANCE OF E-WALLET	61 - 64
Matthew Lawrence	
A STUDY ON UNDERSTANDING WORKPLACE STRESS IN HIGHER EDUCATION INDUSTRY	65 - 70
Vijay K Vishwakarma	
A STUDY ON THE EFFECTIVENESS OF E-CRM AS A TOOL TO BUILD CUSTOMER RELATIONSHIP	71 - 74
Manasi Bhavnani	
A STUDY ON THE FACTORS INFLUENCING CUSTOMER RETENTION	75 - 79
Shivangi Meghalta	
A STUDY ON MILLENNIALS AND THEIR IMPACT ON OVERALL ORGANISATIONAL BEHAVIOR AND PRODUCTIVITY	80 - 83
Pearl Yazdi Vakharia	
A STUDY ON THE IMPACT OF CUSTOMER LOYALTY AS AN EFFECTIVE CRM TOOL WITH SPECIAL REFERENCE TO EDUCATION SECTOR	84 - 86
Adwait Keshwalkar	
A STUDY ON IMPACT OF CASHLESS TRANSACTIONS TRAVEL AGENCIES WITH RESPECT TO ULHASNAGAR REGION.	87 - 90
Prof. Manghani Payal, Prof. Kunal Sharma and Dr. Vinod S. Chaudhary	
PROBLEMS AND CHALLENGES FACED BY FOOD CORPORATION OF INDIA	91 - 94
Aarti Devi Sharma	
STRATEGIES TO OVERCOME LABOUR EFFECTIVENESS IN MID SEGMENT HOTELS IN VARANASI- CASE ANALYSIS ON HOTEL VIBHAV HARSHI	95 - 99
Alok Sharma and Meghank Tripathi	
STUDY ON EMPLOYEE ATTRITION & RETENTION AT UNIVERSAL EXPRESS Co.	100 - 104
Farheen Ahmad and Dr. Dilish Gabbani	
TRANSLATION: AN INTRODUCTION	105 - 107
Dr. Vijaykumar A. Patil	

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TRANSLATION: AN INTRODUCTION

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ABSTRACT

Translation is translator's intuitiveness which is must in today's era of multidisciplinary studies. With digitization, 'Translation Studies' are in vogue and speak about different types of translations and translation styles. Translators are approaching translation agencies to understand translation culture. Translations are used for information, correlation, continuity, entertainment and mobilization. Translation is challenging and full of possibilities. The history of translation speaks about many trends in tradition. Translation is always possible. Translation is science, art and/or skill.

Keywords: Translation, Translator, Culture, Science, Art

INTRODUCTION:

Translation is an experienced expert engagement of translator's intuitiveness. In today's context of multidisciplinary studies, 'Translation Studies' are in vogue and speak about different types of translations. These present various philosophies and theories of translation based on connotation(s) and denotation(s). In the era of digitization and ultramodern resources, the translation procedures are discussed from different perspectives. CAT (Computer-aided translation), AT (Automatic translation), LSPs (Languages for special or specific purposes) and other trends and their limitations and ways to root out these limitations are also considered in today's context.

Translators are approaching translation agencies to understand translation culture. Because of this, number of learners at 'Courses in Translation' is substantially increased to study 'Translation Pedagogy,' 'Translation procedure(s),' 'Translation Techniques(s),' 'History of Translation,' 'Translation and Translator(s),' 'Translation and (Cross) Culture(s)' and other elements of translation. Translation is noun, its related forms are translational, translationally, pre-translation, retranslation, post-translation. Online dictionary.com uses paraphrase and version as synonym for translation and advises to check thesaurus.com for more synonyms. Further it gives words like explanation, rendering, version, adaptation, rendition, reading, transcription, elucidation, gloss, crib, construction, restatement, key, paraphrase, simplification, decoding, rephrasing, transliteration, meta-phrase as related words for translation.

Translations are used for information, correlation, continuity, entertainment and mobilization. Translators, whether at work or study, listen and speak, read and write as the multilingual to understand and by understanding the cultural frameworks. Translators are studying, 'Translation and History,' 'Translation and Sociology,' 'Translation and Philosophy,' 'Translation and Culture,' and so on to be more professional and set apex standards. They are always ready with latest and up to date references, fact books, word books (monolingual and bilingual) and latest dictionary, thesauruses, glossaries, books about translations, collocation dictionaries and other resources. Study of philosophy and theory of translation does not guarantee that translator will may be or may not be an excellent translator, novelist, playwright and/or journalist. Williams, Jenny in *Theories of Translation* projects different ideas about translation can maintain, "Conceptualizing translation as the process of trans-creation, in which translator enters into the soul of the author and recreates the original work in a new cultural environment, makes sense in a culture that believes in the transmigration of soul."

To comment on the objective of translation, Mury Sofer says in *The Global Translator's Handbook* "Everything in life is translation. We translate our feeling into action. When we put anything in words, we translate our thoughts." It is experienced that generally people take translation for granted and accepts it as it at times. Translators are aware of the fact that translation is challenging and full of possibilities though superficially it looks easy. Translation theorists consider, 'equivariance, retranslation, reader reception, translator's unconsciousness and translation ethics and other elements' to present the theories of translation. Theory of linguistics, cultural and aesthetics aspects of social, and current political, financial and philosophical trends are the integral elements of translation theories. "The act of translation and the reflection upon its function and usefulness of literary studies in general are important, and often controversial, aspect of tradition of Western literature." Michael Scott Doyle considers translation as an enterprise which is difficult, complicated and risky and it has centripetal and centrifugal pulls of sources and texts. "Soviet School of Translation" speaks about the space (cultural differences) and time (a different time in history). Theory of 'Meaning and its Application to Translation,' that deals with the study of lexicon focuses on two cycle mode of grammar. In

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totality, translation is about the effect created by original thus translator must learn to go out where knowledge not the language matters.

There are many theories of translation such as 'Word to Word translation,' 'Thought to Thought Translation,' 'Sense to Sense Translation.' Translation is a difficult task as 'translator cannot be original' and/or translator is also not expected 'simply to produce.' The author and translator (style/s) substantially add to the language treasure.

Translation and Translator's Traditions.

Translation and translator's personalities project translate's assumptions. Because of their strong tradition and substantial contribution humans are able to enjoy this phase of life. Translation theories can identify translator's political ideologies or preferences. Translator's ethnic background and religious philosophies do matter in translation. The social upbringing of translator also has an impact on translator's translation. Translation is read by very sensitive people, thus at national and international level translation is considered as a medium to develop a strong rapport with perfect dialogue. Sensitive issues like sex and others are challenging which are to be dealt very carefully to give/get a perfect translation. Considering its vast network Venuti has spoken about 'Domestication and Foreignization,' which is practical because of 'invisibility and ethnocentric violence.' The history of translation speaks about many trends in tradition. "The primary of approach to Roman translation in the field of Classics has been a comparative and philological one, involving comparison of source and translation, although frequently we have only one of the two." It indicates versatility of traditions and trends in translation.

In the tradition of translation and translator, 'the loyalty factor' was always considered via subjectivity and objectivity and other parameters. The audiences or readers are able to understand the topic under consideration through translation or translator time and again. The translator's knowledge of the subject and translation style follows social and cultural standards to maintain dignity of text, context and cultural invoices. Translator's skills showcase apex individual standard of translator and need of quality text at each stage of human life.

Translation of everything and at any times possible and it is (un)bounded. It accounts for everything and counts every word, figure, letter, punctuation mark and other aspects of language. In today's era of e-content and (e)text, the formal and informal formats of translation are (made) inevitable and are through (Mass)media (ebooks), periodicals, newspapers and other resources and are more in demand.

Certain Facts: A means of communication

Translation is always possible and "all acts of communication are acts of translations." It creates impact as the original. For many translators and translation theories translation is beautiful. But for many, it is beautiful and may be cheater, unfaithful and untrue. But still, translator's individual excitement and interest considers wide availability of texts and brings out it in targeted language. Many translators and theories speak about the concept of 'ideal, standard or no ideal/non-ideal translation' and accept 'no translation is inappropriate or bad.' Each translation may be useful.

Translation is must for many purposes. It helps to develop intercultural dialogues as well as substantially adds to the progress and prosperity of any culture. Translation is an important to learn any native and/or non-native language. It updates one about new and various trends in the subject of one's interest. In a business organization, translation is used for multilingual notices, instructions, preparing reports, maintaining records, presenting papers or articles correspondence, making treaties, giving or taking advice, recommendations and many other purposes. "Translation and translation research function as an organizing principle that refocuses the interpretation of a text from a content oriented way of saying texts and situations." Thus, multinational and progressive industry is hiring translators and using translation to nurture an excellent work culture to get the best results and literature and literature studies are comprehensively using it.

There are many trends to look at translation. Few experience that translation is invading the privacy, sneaking in personal and professional life and possibly creating cross currents in various culture, misguiding and misquoting. Critics deal with these ideologies handle this argument differently. But the fact is, "Translation activities are always interdisciplinary and present themselves today as an integrating force in a fragmentary and discontinuous world."

Translation: Science, Art and/or Skill

The debate on whether translation is science, art and/or skill is in vogue. The science deals with knowledge. It always demands for rational applications. It applies different tests to verify its validity and other parameters. It also described in an appropriate language. Translation is a science as it deals not only with, but also updates

and cross verifies knowledge. Translations are tested on certain grounds. Though no translation useless, appropriate. Still, it verifies its validity.

Translation is an art. In art creativity plays an important role. Art strives for perfect professional and professional style. Sensitive artists remain emotive and expressive. There are different layers of meaning of art form. At times an art is spontaneous, impulsive, instinctive, natural, inspired and moved. It remains (undistinguished). Its taste brings mass and class together. These are criteria for application to translation. Translation is perfect and written in professional style. Translators are sensitive individuals. They may be emotive or expressive who follow the standard path. Though translator cannot create, translation is known for individual speciality and self-reflection like an art piece. There is a trend. It maintains that translation is a skill as it asks for an appropriate language to be an acceptable part to remain accountable. "By its nature then translation is an interpretative and interpersonal, and so is, or should be, any discipline built upon its study." There are many findings by translation theories considered related literary translations and most important are enlisted below:

1. Expressive
2. Connotative
3. Symbolic
4. Focusing on both content and form
5. Subjective
6. Allowing multiple interpretations
7. Timeless and universal

Thus, it is important to consider all these theories, trends and traditions of translation to understand various (under)currents of translation. It will broaden the vision of students to update the studies of translation.

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