

**MASTER AND HIS MEDIUM : THE INTERFACE
OF EXPRESSION IN RABINDRANATH
TAGORE'S DANCE DRAMAS :
CHITRANGADA, SHYAMA AND CHANDALIKA**

**Thesis submitted to the Jadavpur University for the
Degree of Doctor of Philosophy (Arts)**

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Certified that the Thesis entitled

“MASTER AND HIS MEDIUM : THE INTERFACE OF
EXPRESSION IN RABINDRANATH TAGORE’S DANCE
DRAMAS : CHITRANGADA, SHYAMA AND CHANDALIKA”.

Submitted by me for the award of the Degree of Doctor of Philosophy
in Arts at Jadavpur University is based upon my work carried out under
the supervision of Sri Aveek Majumder and that neither this thesis nor
any part of it has been submitted before for any degree or diploma
anywhere/elsewhere.

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Introduction

“Tagore’s unfailing faith in man and divinity, his concern for women and for children , his sympathy for the poor and the down trodden, his philosophical speculations and practical wisdom, his perception of the zeitgeist are all inscribed in his writings in a magnificent synthesis of philosophical profundity and aesthetic luxuriance.

With the passage of time Tagore has only grown in stature and is now reckoned as an increasingly significant and complex personality. It is always rewarding to revisit Tagore whether as an artist or a sentinel, a poet or a philosopher, a complex individual or a fine exponent of the Bengal Renaissance.”¹

The modern world of today is a world that idolizes consumerism. In such a world of materialistic aspiration rising by leaps and bounds, success-mania just like a parasite sucks out from the human blood the innate quality of creativity. In this process it also engages in inflicting into the blood stream of man the micro organism of stress. Thus by the sharp upward movement of the curve of consumerism, in the world today, a peaceful, sane, tranquil, undisturbed, community life free from stress remains a distant dream.

1. Ray Mohit K, (Intro) *The English Writings of Rabindranath Tagore*, Atlantic Publishers and Distributers Pvt. Ltd., New Delhi 2007, inside back cover.

However, what significance does literature and art have if they cannot heal man of the fatal heat and fever caused by the stress parasite? Creativity too dies a natural death in the process of this over-glorification of the machinious attributes of man.

Paragons of literature down the ages have tried their best not to remain silent by merely mirroring the happenings of the society, but also delved deeper to offer the futuristic consequences of those occurrences, whose relevance break the boundaries of time and place. Trans-world they have aspired to kindle the spark that remains deep within the core of man, in order to create and recreate life.

By comparative insights from the various forms of Indian dance forms and other dance and music forms I have tried to delineate how dance can fit into the pedagogy of the Cosmic Ritam² and offer a perspective to the key issues of literary concern by integrating the historiographical, genological and thematological interfaces of Tagore's three Dance Dramas³.

We would also try to probe into the historical fact as to why Rabindranath Tagore considered Dance and music as indispensable means for human personality development and as to what extent as a mark of his observation and diagnosis, music and dance became part

2. The cosmic law by which orderliness is maintained in the Universe.

3. *Syama, Citrangada, Candalika*.

of the educational pedagogy of Visva Bharati. The syllabus book of Visva Bharati provides this without any lack of understanding:

“One of the many valuable privileges and opportunities available to students of Visva Bharati is that a student by joining any one of the educational departments is allowed the benefit of attending classes or courses in any other department or activity it being one of the main principles of our educational practice to see that the pupil does not neglect any of the major human faculties, nor over – develops one at the expense of any other especially the faculties that render themselves to remain in the company of Dance, Music and Finearts.”⁴

We would also engage in the inputs given by people on how Tagore’s musical recitals became part of their life rhythm and enriched them during their crisis.

The Core Areas of Research:

- * A historical insight in the making of the muse (Tagore)
- * An exploration of the various genological interfaces and a comparison with some western forms of dramas.
- * Dance as a part of education through dramatization.
- * The basics of Tagore’s dramatization.
- * Tracing the modern pedagogic shift in the dance dramas. Its significance in contemporary backdrop.
- * Psychology and Tagore’s music : Therapeutic look.
- * The Evolution of the dance dramas : Present & Past.

4. *The Syllabus Book of Visva Bharati*, p. 19.

Life has its own speed and pace. Understood as it is so in the modern day it knows no bounds when it is full of movement, speed, changeful and dynamic. Today's gospel for example therefore is "Change is the only Constant in the world today". Given the mobile nature of lifestyle today it should be borne in absolute terms that it almost approaches perfection in movement. We are but external relative reflections of those interfacial movements that characterize our inner being. 'Infinity' gives us a vitamin to 'mundane temporality'. Therefore, what comes as a question is : 'what can probably serve as part of literature, yet not be static.

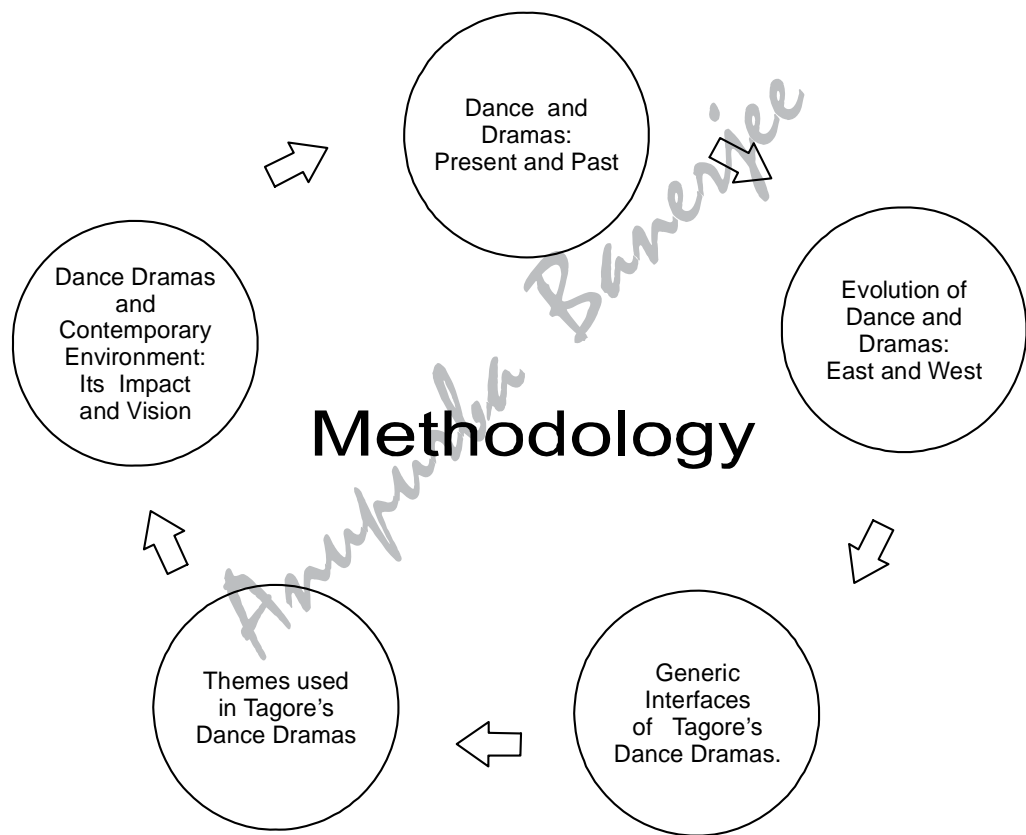
Dance in Everyday Life

The 'belief' that the solar systems dance around the sun while orbiting in their own pre – designated paths probably provides impetus to consider that if we are to remain in alignment to nature in this age of 'eco smartness' the best way to approach that could be to activate literature from its dreadful staticity. Dance replaces the everyday mechanicality by the exotic subtly to give it a taste of finer sensibilities that remain embedded in us. The emotive potential of dance can be unfolded from the primeval dance of shiva in Indian Mythology:

Dance and life-style

Smashed and dashed to pieces, thwarted by speculations and insecurity life today considers fine arts as bleak. In the pre-ancient days may be

an individual's communicative index was characterized by dance and body language as a matter of fact played on, is suggestive of the interfacial, multidimensional approach of communication as adapted by the natives to make their life flourish and flower. The psychoanalytic symbolism of today's in the turn of the twentieth century was being reduplicated by the mapping of mental life, in terms of adjacent and collateral forms of co-consciousness. The alternative life beyond was no longer hierarchically superior. It was beneath, beside, alongside and even within world. Transposed on the literary plane of everyday life, performative movements (dance) can offer a homologue between literary trends, linguistic expressions, psychoanalytic and the socio-economic. An implicit unity can be mapped among these various layers of thinking which is a reminder of the fact that Social life is in its fundamental reality one and indivisiblein which there is no need to invent ways of linking language events and social upheavals or economic contradictions because on that level they are never separate from one another.



UNIT – I

Historiographical Interfaces

Mirroring and Visioning

“নৃত্যের তালে তালে, নটরাজ, ঘুচাও ঘুচাও ঘুচাও সকল বন্ধ হে।/সুপ্তি ভাঙ্গাও, চিত্তে জাগাও মুক্ত সুরের ছন্দ হে।/.....নৃত্যে তোমার মুক্তির রূপ, নৃত্যে তোমার মায়া, বিশ্বতণ্ডলে অণুতে অণুতে কাঁপে নৃত্যের ছায়া।/.....নৃত্যের বশে সুন্দর হল বিদ্রোহী পরমাণু, পদযুগ ঘেরি জ্যোতিমঞ্জীরে বাজিল চন্দ্র ভানু।.... তব নৃত্যের প্রাণবেদনায় বিবশ বিশ্ব-জাগে চেতনায়সুখে দুখে হয় তরঙ্গময় তোমার পরমানন্দ হে।।..../ তোমার নৃত্য অমিত বিত্ত ভরুক চিত্ত মম।।”¹

Dance or nritya is a medium that seeks to break all barriers, objective and subjective. Thus the archetype *nataraj* is evolved to render the enthusiasm that recreates man rendering him from his internal poverty. Once recreated this man free from internal vices can reflect the images that fall on the mirror of the soul accurately and clearly because his heart is now cleansed of the impurities. Thus, just like a mirror whose dirt has been removed the heart-mirror shines with its internal lusture.

What is a mirror? Is it merely a device that reflects the original? In the poem *Mirror*, Sylvia Path says that a mirror can never be bias. But what is then the role of the mirror in the fairy tale *Snow white and Seven Dwarfs*? Is it unaffected by historiography? Is it not also a product of history of those times? What about its prediction about the peril that was

1. Tagore Rabindranath, Vichitra Parjaya, *Gitabitan*, VBU, (1416 Bengali Calendar), p. 544.

to occur to the queen who wanted to remain ever pink? But again if a mirror does anything more than mere mirroring, question on its neutrality can definitely be raised. Is the task of literature merely mirroring? Or did it originate to mirror, only? But mirroring neutrally without reflecting the spectra of colours of the glass is rather impossibility in contemporary literature? In “*Every part of the world, it has been more or less a mirror of society.*”² “*The plays of Marlowe, Ben Jonson, Shakespeare, Goethe, Aeschylus, Shaw and others are more or less reflections of their own times and peoples.*”³ But if literature is always merely in the service of the mirror will not it be dull and monotonous? How at all would it serve as an entertainment genre? How then would it be a pedagogic part of historiography? Therefore, if literature is merely a reflection of society it cannot serve the purpose of entertainment and enjoyment. We often find impressions in History where entertainment has been the chief aim of literary publications (William Shakespeare’s Comedies in London were the only source of entertainment in the Elizabethan London) (A-I), (P-I)* Therefore, in order to reach the entertainment expectations of the spectators, literature has to cater to other things too. Rabindranath Tagore in one of his essays writes : “how to live a complete life is according to me the purpose of literature.”⁴ If so then, literature more than an entertainer is

2. Chatterjee Milan, *Literature is a mirror of society*—London, Penguin, 2009, p. 92.

3. David Daiches, *A Critical History of English Literature*—Allied Publishers, 2002, Kolkata, Vol. I, p. 18.

4. Ghosh Shantidev, *Rabindra Nath-er-Purnanga Sikhadarsho Nrityer Bhumika*, 2005, Ananda Publishers, Kolkata, P. 9.

* These parts are attached at the end of the particular chapter for immediate reference.

also an educator. “চণ্ডালিকার ভূমিকা হল খাঁটি সাহিত্য; একটি মানুষের মানসিক ক্রমবিকাশের পটভূমির ওপর তার রচনা”⁵ (the preface of *Candalika*) Don’t we have similar inputs in Plato’s designs of Tragedies which holds that literature should seek to offer a totalitarian view of life. (*The Republic*). A neutral dialogue of historiography and genology can be presented only when such a physiological dealing of the rohstoff of ancient texts of India, in this context is being performed. While mirroring the mirror of life they tried to suggest that literature remains inert if not activated by movement and rapidness. Could they foresee that the modern gospel would be speed and velocity?

“During the invoking of God Indra in the Mahabratta sacrifice to bring forth the rain, we are often reminded of the offerings of maidens while they dance with pots of water on their “heads encircling the sacred fire”.⁶ There are references to celestial singers (*Gandharyas*), Musicians (*Kinnaras*) and Dancing nymphs (*Apsaras*) to entertain the Gods at Indra’s Court. The *Apsaras* are described as “board-hipped”, “slender-waisted” and “graceful” as Panthers”. One of the Hymns of the *Rig Veda* is a dialogue between the heavenly nymph, *Urbasi* and Prince *Pururubas*. Exploits of Gods and heroic Deeds of men were told in the form of poetic story by the *Nata* (Actor-Dancer) who made use of gestures, songs and dance in his story telling art. The *Natakas* described in the *Vedas* is the referee of the *Vedas*.”⁷.

5. Ibid.

6. Devadhar (ed) *Works of Kali Dasa*, V-I, Motilal Banarasi Dass Publishers Pvt. Ltd. Delhi, Meghdutam, 1984, p. 81.

7. Devi Ragini, *Dance Dialects of India*, Motilal Banarasi Dass Publishers Pvt. Ltd. Delhi, 2002, p. 25.

*“The ruins of the rock cut cave theatre in the 3 century B.C. in Bihar bears inscriptions naming an actress dancer, Sutanika and an actor Debadutta as reputed Artistes of that period.”*⁸

But were they artistes not dancers?

In The Natya Sashtras of Bharata states that *“the Art of natya was revealed to him by Brahma the creator who entered into meditation and “from the memory of all the Vedas shaped the natya veda which was composed of nrtya and natya”.*⁹

In Kalidasa’s the *Malavikagnimitra*¹⁰ the heroine Malavika, accomplished pupil of Ganadasa exhibits her art of dance so faultlessly that she is remarked as a “perfect Artiste.” In the fanciful, descriptive poem *Meghdut*, Kalidasa describes the dancers in the *Mahakala* Temple at Ujjain with care and precision:

*“You will swell with incense fumes escaping from windows, for women has washed their hair, you will be gereeted in a dance by domestic peacocks in fraternal affection.”*¹¹ *“Your first showers, mollifying the bruises of nailmashes will be rewarded by grateful glances when they dance, their waste bands tinkle...”*¹²

8. Muni Bharata, *The Natya Sashtra*, Motilal Benarasidass, Delhi 1998, p. 28.

9. Ibid. p. 32.

10. Devadhar (ed) *Works of Kali Dasa*, V, I Motilal Banarasi Dass Publishers Pvt. Ltd. Delhi, p. 13, *Meghdutam*, 1984, p. 81.

11. Ibid. V. II, p. 13.

12. Ibid. p. 13.

The Aryan and Dravidian synthesis of art and culture is sought through the image of Siva-Nataraj – Lord of Cosmic Dance. His mystic dance is the “embodiment and manifestation of eternal energy” in its 5 aspects: *Creation, maintenance, concealment, destruction and divine grace*.¹³ But was it merely a reflection or were these texts also codes that were sensitive also towards the holistic view of the world? Bharata said to Brahma while Brahma was orating the NS,

*“at the time of Shiva’s dance I have seen his graceful style (kaisiki) appropriate to do the erotic sentiment, and this is endowed with gentle Angaharas (Dance sequences) and has sentiments (Rasas) and States (Bhavas) and action as its soul. This style cannot be practiced properly by men except with the help of women”.*¹⁴

Then Brahma created from his mind nymphs (Apsaras) who were skilful dancers.¹⁵ Besides these, a bronze statue of a dancing girl was discovered from the mound by Rai Bahadur Sahani... “It was in a dancing posture, excellent in execution and represented perfect casting. Sir John Marshall and other archaeologists supposed that the dancing girl belonged to the “adivasi” type as suggested by her features. But from that mere supposition it will be far from being wise only practised by the adivasi tribes. It is quite true that the statue of the dancing girl which was found amidst the Mohenjodaro finds, was one of the dolls that

13. Muni Bharata, *The Natya Sashtra*.

14. *Dance Dialects of India*, p. 25.

15. *Ibid.* p. 29.

disclosed the artistic and aesthetic senses of the doll-makers of that social and cultural tendencies of the time. As regards the dancing girl, E.I.H. Mackey has said in his Further Excavations of Mohenjodaro (1927-31), (A-II) “dancing figures which come from the upper levels, are of great interest in that the same curious posture was part of a ritual dance we do not know but that such dances did take place is shown by many figures. The dance, of course, is often intimately connected with religious observances and those two clay figures may be cult images Rather than the handiwork of children...from the way, however, in which the short stumpy legs were bent, the Indus Valley figures of this type seem to have been dancing .the object clasped to the breast by the bundy –legged figures may be a drum that was hung round the neck. It is uncertain whether the figure of a woman, is represented as adancing girl or not. The arrangement of the hair recalls that of the bronze dancing girl already illustrated in the mohenjodaro and harrappan civilization.

Lakshman Swarup said:

*“One seal has preserved a dancing scene . One man is beating a drum and others are dancing to the tune.”*¹⁶

Can we then say that art and literature of ancient Bharatvarsa is more than Milan Chatterjee’s mirror-literature which is an inert mass whose performance is restricted to mere mirroring of traditions prevalent in contemporary society? Or does it seek to assimilate the canvas that

16. Swarup Lakshman, *Early British and Indian Epic*, Penguin India, New Delhi, p. 82.

is unseen but felt? What was the broad variety and span of the elaborate Angaharas referring to the bodily gesture of Siva trying to suggest? Was it hinting to the ever expanding human activities? Can the present hard copies or e-versions of epics, journals, novels, dramas or even poems serve as true mirror of literature? Does not a poem even while full of life and energy of lyrics become enlivened only when recited? Can hard bound modern structured epics be part of literature if literature wishes to perform the activity of a neutral mirror or is it only when *beowulf* is orated does it come to life? How does it taste when epic characters turn real?. No, not para-real, but are very much present in and around us? Are not modern women even pitched into *Draupadi-crisis* as foreseen by Vyasa?¹⁷ Is not *The Ramayana* and *The Mahabharata* relevant even today? Did not the same *Mahabharata* foresee the necessity of dance in the life of an individual? The epic states that

“King Dasaratha invited the entire community of Dancing Girls to attend the Royal Horse sacrifice – The Ashvamedha Yagna”.¹⁸ During the exile of the Pandava Princes, Arjuna disguised himself as a Dancing Master.¹⁹ Two sons of Rama, Kusha and Lava in *Ramayana* were described as adepts in Classical music, From that time the bards who narrated the *Ramayana* were known as *Kusilavas*.²⁰

17. C. Rajagopalachari, *The Mahabharata*, Bhavan’s Book University, Bharatiya Vidya Bhavan (Mumbai), 49th Ed, 2010, p. 238.

18. C. Rajagopalachari, *The Ramayana*, Bhavan’s Book University, Bharatiya Vidya Bhavan (Mumbai), 50th Ed, p. 233.

19. *Mahabharata*, p. 234.

20. *Ramayana*, p. 259.

So may I conclude by saying that the ancient epics did realise the purpose of dance as complementary enough for life and also that dance itself adopted the epics as their chief theme). In the Java Jatrir Patra, Tagore writes:²¹

“মানুষের সকল ঘটনারই বাহ্যরূপ চলাফেরায়। কোনো একটা অসামান্য ঘটনাকে পরিদৃশ্যমান করতে চাইলে তার চলাফেরাকে ছন্দের সুযমাযোগে রূপের সম্পূর্ণতা দেওয়া সংগত।এদের নাচের মধ্যে শুধু ছন্দ থাকলে চলে না, আখ্যাণবর্ণনা ও সংকেতও আছে, এই দুই মিলেই তাদের নাচ..... কেননা, তাতে লড়তে লড়তেও ছন্দ, মরতে মরতেও তাই.....”

The expression of all happenings of an individual's life is through activity. In order to project a grand happening one must synchronize one's gestures and body language with that happening. The Indonesian dance forms are not only full of harmony, but also explore various fables as instruments to scintillate the majesty of the original stimulation.

So, when the texts like the Vedas, or the Epics or plays tried to include dance as very much part of their dialogues did they try to suggest the intricate lacuna of literature lies in its inability to garner the vitality of human life and can only be rendered by the movement that forms the core of dance?. But what kind of movement? Is it merely expression of any kind? Or is it so that movement of a cultured form that attempts to facilitate the ventilation of one's inner anguish?

Visionary's Tune:Nrtya

“নৃত্যের রঙ্গক্ষেত্র বিরাট, তুণে তুণে হাওয়ার হিল্লোল থেকে আরম্ভ করে তারায় তারায় ছন্দের মালা গাঁথা পর্যন্ত চলেছে ভঙ্গিলীলার নিত্য মহোৎসব। মানুষের সুখ দুঃখে এই বিশ্বের ভাষাকে যখন আহ্বান করা হয়, বাণী তখন কেবল.....ছন্দের বাহ্যরূপেই তার সাহচর্য করে। কাব্যে গানে যে অনির্বচনীয়তার প্রকাশ ঘটে, মুখ্যত সেটা বচনে নয়, সেটা ছন্দে.....”²²

21. Tagore Rabindranath, *Rabindra Racanavali*, Visva Bharati, Kolkata, 1402 (Bengali Calender), reprint, V. 10, p. 516.

22. Tagore Rabindranath, *Sangeet Chinta*, Visva Bharati, 1418, p. 90.

The ambit/stage/canvas of Nrtya is extensive, from the mellow wind flowing over the grass fields to the expression of movement in symphony of the stars while they from constellations is the manifestation of a celebration of work, movement and activity. When the language is sorrow/pain/parting/gloom or that of happiness/ ecstasy/contentment is invoked, ‘words’ are mere carriers who assist the enfolding of such expression. The message of poetry or music should move beyond the bare words being used for its composition and that results in beholding the rhythmic equilibrium that pervades the Universe, not in/through words. If we can try to transfuse that rhythm of the Universe with that of gestures, life-movements, living, only then creation can happen.”²³

According to hiranmoy banerjee “Indian dance is founded on an aesthetic theory of its own...”²⁴

Nrtya : A weapon or an instrument?

At one particular instance Sri Santidev Ghosh says :
শান্তিনিকেতনের ছাত্রছাত্রী, শিক্ষক সমাজে নৃত্যান্দোলনের বিকাশে গুরুদেব যেভাবে প্রবল উৎসাহের সঙ্গে কাজে নেমেছিলেন,...

(“Tagore had actively taken part in the dance-revolution of Santiniketan).²⁵ Here the crux question is why dance is being attached/ integrated to “revolution”? Why an aesthetic medium as “dance” is brought forth to create the effect of revolution. Why “beautiful and

23. Translation by Anupurba Banerjee.

24. Banerjee Hiranmoy, *The Bases of Indian Culture Commomoration Volume*, pp. 714-717.

25. Ghosh Shantidev, *Nrtyakala O Rabindranath*, Ananda Publishes 2009, Kolkata, p. 57.

combined movement[s] of hand and legs”²⁶ (Nrtya karana) is invoked for serving revolutionary goals? Is there not war? Is there not imperialism? Is not there terrorism? To scintillate change? Why “Mahendra Vijay Yatra” method is used in the modern age (1936-39) to voice the possible ways of changes that can contribute to build a “sane civilization”²⁷ Why?

“কাঁদিতে হবে, রে পাপিষ্ঠা, জীবনে পাবি না শান্তি”।

[You have to cry throughout your life, you would never gain peace] comes from the depths of the dance-drama” form. Is “dance-drama” then a weapon in the hands of Rabindranath Tagore? Is the “weapon” not a thing designed or used for inflicting bodily harm or physical damage”? “Means of gaining our advantage or defending oneself? If so, Is it nuclear? biological? Or chemical? If nuclear it has to serve its purpose of devastation at one sweeping go. Does Prakriti’s silence while the neighbours declare

“ওকে ছুঁও না ছুঁও না ছি...”²⁸ or “আমি নাই রাজকন্যা চিত্রাঙ্গদা, আমি শুধু এক রাতে ফোটা অরণ্যের পিতৃমাতৃহীন ফুল...”²⁹ activate a realisation of the universal/ultimate oneness with all individuals and to all individuals? Is *rasanispatti* (A-III) a real mode of operation even in modern plays? Is it still relevant in this world of “alienation” effect? Jacques Ranciere writes: “*The Emancipated Spectator puts forward the idea that Brechtian*

26. Translation by Anupurba Banerjee.

27. Das Sisir Kumar, (ed) *The English Writings of Rabindranath Tagore Sahitya Akademi*, New Delhi, p. 209.

28. Tagore Rabindranath, *Rabindra Racanavali*, Visva Bharati, Kolkata, 2006, p. 501, V. 13.

29. Ibid. p. 552.

techniques are redundant in current political theory. Things and seemingly contradictory, what it involved is showing that they belong to the same reality, that political radicalism is likewise a phenomenon of youth culture..."³⁰

Brecht and Rabindranath Tagore

According to Sri Santidev Ghosh³¹

“একদিক থেকে দেখলে তাই বলতে হবে যে একমাত্র রবীন্দ্রনাথই জেনেছিলেন বাংলা নাটকের সম্পূর্ণ স্বকীয় নাট্যাভিন্যাস, তার লোকজীবনের সঙ্গে ঘন সম্পর্কে যোজিত এক নাট্যরূপ।”

[“From a particular aspect thus, it can be stated that it was only through Tagore, that, dramatic effect of Bengali Natak can best be attained whereby he realised that it can be achieved by aligning it (natak) to the human individuals of the grass root levels].³²

যা কিছু নাট্যরূপে তার থেকে ছাড়িয়ে নিতে হবে নাটককে এই হচ্ছে, এক সাম্প্রতিক ধূয়ো। আধুনিক বিদেশী নাটকে তাই আজ অ্যাবসার্ড বা উদ্ভট নাটকের জগতে এসে দাঁড়িয়েছি। ...বিদেশী নাটকে তাই আমরা নাটকের প্রচলিত গড়নকে ভেঙে পড়তে দেখেছি বারবার...”³³

[Whatever is dramatic, has to be divorced, from the play/drama itself, is the modern menace. By doing it again and again, we have ultimately reached a situation wherein we are again and again witnessing a break

30. Jacques Ranciere, *The Emancipated Spectator*, Verso, 2009, London, p. 123.

31. Ghosh Shantidev, *Natyakala O Rabindranath*, Anananda Publishers Pvt. Ltd. Kolkata, p. 29.

32. Tagore Rabindranath, Prabashi, Phalgun, 1344, *Chhitipatra*—11, p. 206.

33. Ghosh Shantidev, *Natyakala O Rabindranath*, Anananda Publishers Pvt. Ltd. Kolkata, p. 31.

and again a break from accepted norms/principles of the preceding dramaturgy and at last reached a phase of 'absurd drama'.³⁴

“স্বপ্নমন্দির নেশায় মেশা এ উন্মত্তা, জাগায় দেহে মনে এ কী বিপুল ব্যথা। বহে মম শিরে শিরে এ কী দেহ, কী প্রবাহ চকিতে সর্বদেহে ছুটে তড়িৎলতা। ঝড়ের পবনগর্জে হারাই আপনায়...”

However, it cannot be denied that through the utterance of 'Ci'³⁵

“চণ্ডালিকার পরিপূর্ণ ভূমিকা হল খাঁটি সাহিত্য; একটি মানুষের মানসিক ক্রমবিকাশের পটভূমির উপর তার রচনা। মানুষের মধ্যে যা আদিম আকর্ষণ তারই আবেগ দিয়ে শুরু হয়েছে চণ্ডালিকার নৃত্যকলা। দেহের যে আকর্ষণী মস্ত্র যা শিবের তপস্যাকেও টলাতে পেরেছিল প্রকৃতি পুরুষের অন্তরের সেই চিরন্তন দ্বন্দ্ব পৌঁছল চণ্ডালিকার প্রাণে, (কিন্তু তবু) জীবধর্মের আদিমতাকে ছাপিয়ে উঠল তার আত্মার শক্তি, দিশোহারা উন্মাদনায় সে বাধা পড়ল না সংসারের মায়াজালে।”

a relief/entertainment is sought through “an escape”, but is it of the same texture as that of Brechtian alienation? Is this sequence of *Ci* a নিরংকৃত মহিমা³⁶ [unornamented grace] or does it appeal to the “spectator’s feelings” or to its “reason”? Shri Shankha Ghosh says³⁷

“ন্যাচারালিজমের দৌরাণ্ডে থেকে সরিয়ে নেবার ইচ্ছেয় এঁরা দু-জন সদৃশ্য, কিন্তু সরিয়ে নেবার জন্য ব্রেখট্ যেমন এম্প্যাথি বিমুখ হতে পারতেন, রবীন্দ্রনাথের পক্ষে সেটা সম্ভবপর ছিল না।”³⁸

Both are interested to escape from the influence of Naturalism but

34. Brecht Bertold, *Brechtian Alienation*, Verso, London, 2006, p. 299.

35. Prabashi, Phalgun, 1344, *Chhitipatra*—11, p. 206.

36. Mukhopadhyay Probbhat Kumar, *Rabindra Jibani*, Visva Bharati, Kolkata, 1417, (Bengali Calender), p. 53.

37. Quoted in Ghosh Sankha *Ae Amir Abaran*, Papyrus, (Kolkata), Calcutta, India 2nd reprint 2007, p. 41.

38. Translation

in case of Brecht it can take the empathy –escape route, but for Rabindranath Tagore that's impossible.

In the Statesman 17 March, 1936 about Dance Drama *Citrangada* it was said that:

“The form of the dance drama *Citrangada* makes it embarrassing to label by a class name. It is a ballet yet rebelling against its accepted conventions ; it is apageant of dances, yet dramatic elements and continuous story carry it on a plane higher recitals of thematic dances; it vis a dialogue is reduced to a minimum ,and its movements are expressed events and happenings but through songs and dances.”³⁹

Tagore himself confesses :

আমি বিচিত্রের দূত; নাচি, নাচাই, হাসি, হাসাই, গান করি ছবি আঁকি...এদের চিত্ত আনন্দে উদ্ভোধিত করার চেষ্টাতেই আমার আনন্দ, আমার সার্থকতা।⁴⁰

His success therefore lies in generating the “rasa” in his “audience” and not by appealing to the “reason” of the spectator. The qualities of laughing (হাসি), Dancing (নাচাই) entertainment (চিত্তকে উদ্ভোধিত করা) are all appeals to the “right brain” and not to the “left”. However, it should be mentioned here that in contrast to many other “avant-garde” approaches, Brecht had no desire to “destroy art” “as an institution”, rather he hoped to “re-function” the theatre to a new social use. Tagore himself says⁴¹ :

শ্রেণীর কথাটা ভুলে যান, এইটে মনে রাখুন রক্ত করবীর সমস্ত পালাটি নন্দিনী বলে একটি মানবীর ছবি। It is his advice : “যেটা গুঢ়তাকে প্রকাশ্য করলেই

39. *The Statesman*, 17 March, 1936, p. 3.

40. Devi Pratima, *Nrtya*, Visva Bharati, Kolkata 1416, p. 9.

41. Tagore Rabindranath, *Rabindra Racanavali*, Visva Bharati, Kolkata, 1409 (Bengali Calender), p. 102, V. 11.

তার সার্থকতা চলে যায়।” [Secrecy should be kept secret, it loses its significance the moment it is made public]. Now Sri Sankha Ghosh himself says: “এইসব জ্ঞাপনে দর্শককে অনুভূতির জগতে মিলিয়ে নেবার আগ্রহই আছে, আবেগের দিক থেকে তার টান দেবার অভিপ্রায়...”

[All this can only happen, by appealing to the emotions/ feelings/ senses. Thus, does it then possess the quality of the nuclear weapon? Or is it purely biological or is it largely leading to a discussion to conclude that this “আনন্দে উদ্বোধিত করার চেষ্টা...” is superficially “Chemical”. Or is it a facility that initiates change from one form to the other?

Music: Science vis-a-vis literature

In the first published syllabus-book of Visva Bharati – Sangeet Bhavana it was said⁴² : one of the many valuable privileges and opportunities available to students of Visva Bharati is that a student by joining any one of the educational departments is allowed the benefit of attending classes or courses in any other department or activity it being one of the main principles of our educational practice to see that the pupil does not neglect any of the major human faculties, nor over – develops one at the expense of any other.” Dance Drama as conceived by Tagore thus became an indispensable medium of intra-communication for all individuals at Visva Bharati. Through its appeal to “emotions” it is

42. *Syllabus Book of VBU*, Granthan Vibhag, p. 20

an attempt meant for inspiring the “rationality” in an individual?”

Edmund Spencer can be of immense use over here:

“Music is but an idealization of the natural language of emotion, and that consequently, music must be good or bad accordingly as it conforms to the laws of this natural language. The various inflections of voice which accompany feelings of different kinds and intensities are the germs out of which music is developed. It is demonstrable that these inflections and cadences are not accidental or arbitrary; but that they are determined by certain general principles of vital actions : and their expressiveness develops on this, whence it follows that musical phrases and the melodies built on them, can be effective only when they are in harmony with these general principles. They sin against science by setting to music ideas that are not emotional enough to prompt musical expression; and they also sin against science by setting and using musical phrases that have no natural relations to the ideas expressed; even where these they are untrue. And to say they are untrue is to say they are unscientific...”⁴³

Tagore observes : “আমরা যখন রোদন করি তখন দুইটি পাশাপাশি সুরের মধ্যে ব্যবধান অতি অল্পই থাকে, রোদনে স্বর প্রত্যেক কোমল সুরের উপর দিয়া গড়াইয়া যায়,....আমরা যখন হাসি—হাঃ হাঃ হাঃ হাঃ, কোমল সুর একটিও লাগে না, টানা সুর একটিও নাই, পাশাপাশি সুরের মধ্যে দূর ব্যবধান, আর তালের ঝাঁকে ঝাঁকে সুর লাগে।....দ্রুত তালে সুখের ডাব, প্রকাশিত হয়। (কিন্তু) ভাবের পরিবর্তনের সঙ্গে সঙ্গে তালও দ্রুত ও বিলম্বিত করা আবশ্যিক—সর্বত্রই যে তাল সমান রাখিতেই হইবে তাহা নয়।”⁴⁴

43. Spenser Edmund, Quoted in Chakraborty Sudhir, *Bangla Ganer Saudhana*, Aruna Prakashani (Kolkata), p. 50.

44. Tagore Rabindranath, *Sangeet Chinta*, Visva Bharati, Kolkata, 1418, p. 67.

While acting out an episode that involves lamentful crying in a performance the note distribution is so that all the words roll down the tender notes when we laugh we have to use the hard notes in music to bring out the best impact.

Two juxtapositions thus arise : 1) Musical renditions if rendered in the truest sense are not “unscientific” but otherwise if not rendered truly are not “scientific”, 2) and that is to say that if we are to remain “scientific” then one may not keep pace with the restrictive limitations given” “সর্বত্রই যে তাল সমান রাখিতেই হইবে তাহা নয়”। In this connection this extract from *Sangeet O Bhava*, *Bharati Patrika* 1288 (Bengali Calendar) Jaistha Sankha would be useful⁴⁵ :

“ভারতীয় রাগরাগিনীর উদ্দেশ্য ভাব প্রকাশ করামাত্র। কিন্তু এখন তাহা কি হইয়া দাঁড়াইয়াছে? এখন রাগরাগিনীই উদ্দেশ্য হইয়া দাঁড়াইয়াছে। যে রাগরাগিনীর হস্তে ভাবটি সম্পূর্ণ করিয়া দেওয়া হইয়াছিল সে রাগরাগিনী আজ বিশ্বাসঘাতকতা পূর্বক ভাবটি হত্যা করিয়া স্বয়ং সিংহাসন দখল করিয়া বসিয়া আছেন। আজ গান শুনিলেই সকলে দেখিতে চান জয়জয়ন্তী, বেহাগ বা কানাড়া বজায় আছে কিনা।...”

It is sad that raginis originated as mere carriers of the bhavas of that song, but today during a music recital ragas and raginis are themselves considered the vital force of that recital . The audience is keen in finding out what raga is being sung rather than enjoy the recital in totality.

“কেন বিশেষ বিশেষ এক এক রাগিনীতে বিশেষ বিশেষ এক একটা ভাবের উৎপত্তি হয় তাহার কারণ বাহির করণ। এই মনে করণ, পূর্ববর্তীতেই বা কেন সম্ভ্যাকাল মনে আসে, আর

45. Tagore Rabindranath, *Sangeet Chinta*, Visva Bharati, Kolkata, 2008, p. 100.

ভৈরোতেও কোমল সুরের বাহুল্য তবে উভয়তে বিভিন্ন ফল উৎপন্ন করে কেন? তাহা কি কেবল প্রাচীন সংস্কার হইতে হয়? তাহা নহে। প্রথমতঃ প্রভাতের রাগিনী ও সন্ধ্যার রাগিনী উভয়তেই কোমল সুরের আবশ্যিক প্রভাত যেমন ধীরে ধীরে অতি ক্রমশঃ নয়ন উন্মলিন করে, সন্ধ্যা তেমনি অতি ধীরে ধীরে ক্রমশঃ নয়ন নিমিলিত করে। ...তাই প্রভাতে সঙ্গীতের গতি উত্তরোত্তর বিকাশ হওয়া দরকারও অন্যটিতে ধীরে ধীরে...নিমীলন...”⁴⁶

“Does this speech by Rabindranath Tagore bear only significance to Pandit Bhatkhande’s creation of “Sandhi Prakash” Raga? Or is this a product of the original thinking of the latter? But again, it should not make the readers illusive of the point that⁴⁷

“বিশ্বের সেই সৃষ্টির উৎস থেকেই ছন্দের ধারাকে মানুষের অঙ্গের মধ্যে সঞ্চারিত করলে সৃষ্টিলীলা...প্রতক্ষ হয়ে ওঠে।” [The message of poetry or should move beyond the ...words...only then creation can happen] As per Rabindranath Tagore :

“নৃত্যকলার প্রথম ভূমিকা দেহ চাঞ্চল্যের অর্থহীন সুষমায়। তাতে কেবল ছন্দের আনন্দ। আমাদের দেহ বহন করে অঙ্গ-প্রত্যঙ্গের গতিবেগ, এই দুই বিপরীত পদার্থ যখন পরস্পর মিলনে লীলায়িত হয় তখন জাগে নাচ। দেহের ভারটাকে দেহের গতি নানাভঙ্গীতে বিচিত্র করে জীবিকার প্রয়োজনে নয়, সৃষ্টির অভিপ্রায় দেহটাকে দেয় চলমান রূপ। তাকে বলি নৃত্য।”

Thus is not this dance a dance of life itself?” – (Tandava Nrtya) a medium that rises above place and time! Why? Is not “aesthetics” a “mirror of the contemporary society”? How does dance mirroring happen through such a powerful “weapon” or is this a multi-purpose

46. Tagore Rabindranath, *Sangeet Chinta*, Visva Bharati, Kolkata, 2008, p. 100.

47. Ghosh Shantidev, *Nrityakala O Rabindranath*, Anananda Publishers Pvt. Ltd. Kolkata, 2008, p. 78.

aesthetic medium with features that are lifelike as well as above life that which takes a flight above place and time? Let us consider Valmiki Pratibha. Tagore himself says⁴⁸ :

“বাল্মিকী প্রতিভা ও কালমৃগয়া যে উৎসাহে লিখিয়াছিলাম সে উৎসাহে আর কিছু রচনা করি নাই ওই দুটি গ্রন্থে আমাদের সেই সময়কার একটা সঙ্গীতের উত্তেজনা প্রকাশ পাইয়াছে।”

The neo-awakening in Music:Bengal

How the contemporary Bengali elites were overwhelmed with the import of the effect of the music from Europe (refer to A-II) has been well located by Santidev Ghosh⁴⁹ :

“এক ধরনের গীতনাট্য আছে যার প্রথম থেকে শেষ পর্যন্ত সমস্ত কথাবার্তা রাগিণীতে বাঁধা। ইয়োরোপে এই নাটকের প্রচলন খুব বেশি। তাদের ভাষায় একে বলে ‘অপেরা’। এই ধরনের পূর্ণাঙ্গ গীতনাট্য দক্ষিণ-ভারতের কেরল ও তামিলদের মধ্যে আজও প্রচলিত। গুরুদেব স্বয়ং এ ধরনের গীতনাট্য রচনা করেছিলেন মোট ছয়টি। প্রথম জীবনে তিনটি, জীবনের শেষ দশ বছরে বাকি তিনটি। অর্থাৎ তাঁর জীবনে নাটকের আরম্ভ হয় গীতনাট্য দিয়ে এবং নাটক রচনা শেষও করেন গীতনাট্য দিয়ে। নাটকগুলির নাম হল ‘বাল্মিকি-প্রতিভা’ ‘কালমৃগয়া’ ‘মায়ার লেখা’ ‘চিত্রাঙ্গদা’ ‘শ্যামা’ ও ‘চন্দালিকা’।”

In fact we can get a news of such kind of performances dating as early as 1822 [13 July]. This recital was known as “Nutan Yatra.” Such kind of recitals like Valmiki Pratibha were composed and enacted by many others, many a times much before the production of Valmiki Pratibha actually took place : Sri Dilip kumar Mukherjee writes:

48. Tagore Rabindranath, *Sangeet Chinta*, Visva Bharati, Kolkata, 1409, p. 29.

49. Ghosh Shantidev, *Rabindra Sangeet*, Visva Bharati.

*“To be more precise, music culture was apart of the celebrated renaissance in india . taht process of a new birth coveredall the spheres of the Indian national life to produce creative activities in thefield of religion , education , politics, literature, theatre,music, etc. it Is well known that the national regeneration of india occured as a result of the impact of and contact with the european culture through the medium of the then British intelligentsia”*⁵⁰ Rabindranath Tagore himself writes while deploring the decay of poetry : *“to bring to realization the fundamental unity of the tendencies of different civilizations of Asia, thereby enabling the east to gain its full consciousness of its own spiritual purpose ,the obscuration of which has been the chief obstacle in the way of a true co-operation of the East and West, the great achievements of those mutually complementary civilizations are alike necessary for universal culture in its completeness.”*⁵¹

Shantidev Ghosh writes:⁵² গুরুদেব বলেছেন’:

“এ নাটকটি অপেরা নয়—‘সুরে নাটিকা’ অর্থাৎ সংগীতিই ইহার মধ্যে প্রাধান্য লাভ করে নাই, ইহার নাট্য বিষটাকে সুর করিয়া অভিনয় করা হয় মাত্র”

If so, then does it not suggest that the tradition of performing Sangeet recitals designed on the grains of contemporary Eurpoean was popular in renaissance Bengal well before Tagore lay his practised hand on the

50. Mukherjee Dilip Kumar, *Bases of Indian Culture, Culture of Music in Bengal in the 18th and 19th Century*. Ramakrishna Vedanta Math, Kolkata, 2002, p. 682-693.

51. Tagore Rabindranath, *Sangeet Chinta*, p. 40.

52. Ghosh Shantidev, *Nrityakala O Rabindranath*, Anananda Publishers Pvt. Ltd. Kolkata, 1999, p. 61.

same. But it was also true that the renaissance environment itself inspired Sri Tagore's muse⁵³ :

“He did give the world a new and perfect form of musical drama. He broke completely with older conceptions according to which an opera had been merely an opportunity for a few strong-lunged singers to show how they could juggle their high C's while paying absolutely no attention to the text.”

এই জন্যই এই বিশেষ পদ্ধতির অপেরাকে সে দেশীয় সমালোচকরা নূতন নামকরণ করে বলেছেন, “Music Drama” ওয়াগনারের Music Drama-য় সুর যোজনার মূল তত্ত্ব কটি এখানে সে দেশের সংগীত বিশেষজ্ঞদের ভাষা থেকে তুলে দিচ্ছি। এবং তাতে দেখা যাবে যে, Herbert Spencer যে মতবাদ প্রচার করেছিলেন তা ওয়াগনারের মতবাদের সঙ্গে প্রায় এক।

1. The abolition of a set form (that is ending as one began), and the use of any shape that the poem suggested.
2. Absolute unity of the entire work, no division into songs, duets, choruses, with applause between and some times even encores. Continuity from beginning to end.
3. The music is always to interpret the poetry. Its entire character is to be directed by words:...“In the wedding of the arts poetry is the man, music the women;” “Poetry must lead, music must follow;” “Music is the handmaid of poetry;” are a few of Wagner's apothegms.

53. Ibid.

4. Abolition of mere tune and substitution of a melodic recitative, called the “melos”.
5. Excellence of libretto. No book is fit to be used for the text of an opera unless it would make a successful drama by itself.
6. He apparently made music express everything of which it is capable, when united with poetical and dramatical literature.

গুরুদেব যাকে সুরে নাটক বলেছেন ওয়াগনারের “Music Drama” বলতে ঠিক তাই বোঝায়। ‘কাল মৃগয়া’ও ঠিক এই পদ্ধতির রচনা। ‘মায়ার খেলা’র বিষয়ে তিনি বলেছেন যে, তাতে নাট্য মুখ্য নয়, গীতই মুখ্য। মায়ার খেলা তেমনি নাট্যের সূত্রে গানের মালা। বলেছেন...“মায়ার খেলা যখন লিখিয়াছিলাম তখন গানের রসেই সমস্ত মন অভিযুক্ত হইয়া ছিল।” এই গীত-নাট্যকে বরঞ্চ ইয়োরোপের আগের দিনের অপেরার মতো বলা যেতে পারে। শুনলেই বোঝা যায়, সুরে ও কথার দিকেই দৃষ্টি ছিল বেশি। বাল্মীকি প্রতিভা ও কাল মৃগয়ার গান নানা জাতীয়, নানা ঢং-রে ও নানা রসের অন্য গারে সুর নিয়ে রচিত কিন্তু সেই রাগ-রাগিণীগুলি অভিনয়ে ছন্দে লয়ে, ভঙ্গিতে গাওয়ার দরুন বাংলা গীত নাটকের দিক থেকে আশ্চর্য রকমের এক আদর্শ খাড়া করেছে। মায়ার খেলার গানে এতটা অভিনয়ের স্বাধীনতা ফোটে না।

But has this revolution reached its mature expression / resolution through this Giti Natya? Sri Santidev Ghosh holds⁵⁴ :

বিলেতি সংগীতের অনুসরণে নিজের দেশের সংগীতকে অবজ্ঞা বা অবহেলা না করে দুই দেশের সংগীতের মধ্যে সমন্বয়সাধন করে, নতুন পথে দেশের সংগীত ও অভিনয়কে পরিচালিত করবার প্রথম দায়িত্ব নিয়েছিলেন সে যুগের বিখ্যাত ধনী শৌরীন্দ্রমোহন ঠাকুর

54. Ghosh Shantidev, *Rabindra Sangeet*, Visva Bharati, Kolkata, 1415, (Bengali Calender), pp. 170-177.

ও তাঁর দাদা যতীন্দ্রমোহন ঠাকুর। শৌরীন্দ্রমোহন উচ্চশ্রেণীর ভারতীয় সংগীতের উন্নতি ও প্রসারে যেরকম চেষ্টা করেছিলেন তা ভারতীয় সংগীতের ইতিহাসে চিরদিনের মতো স্বীকৃত হয়ে গেছে। কিন্তু বিলেতি সংগীতে তাঁর কিরকম আগ্রহ এবং উৎসাহ ছিল সেদিকটিও আমাদের জানা দরকার।

ইনি ইয়োরোপীয় শিক্ষা ও সংস্কৃতির প্রভাবে ভারতীয় সংগীতকে ভিন্ন দৃষ্টিভঙ্গিতে দেখতে শিখেছিলেন। ভারতীয় সংগীতকে বুদ্ধিবিচারের দ্বারা বোঝবার ও বোঝাবার চেষ্টা ইনি সেই যুগে প্রথম চালু করেন। সংস্কৃত পুঁথির সাহায্যে প্রাচীন সংগীত-বিষয়ে আলোচনার আগ্রহে তিনি তাঁর দরবারে অনেক পণ্ডিত নিযুক্ত করেন। এই উৎসাহের ফলেই তাঁর বাংলা ও ইংরেজি ভাষায় আলোচনার বই আজও আমরা দেখতে পাই। ইয়োরোপীয় সংগীতের জন্যে তিনি জার্মানদেশীয় একজন সংগীতজ্ঞকে শিক্ষকরূপে নিযুক্ত করেছিলেন। এঁদেরই বাড়ির বড়ো ছেলে প্রমোদকুমার ছিলেন পাকা ইয়োরোপীয়ান মিউজিশিয়ান। দৌহিত্র গুরুদাসও ছিলেন ভালো পিয়ানো বাজিয়ে। এঁরা দুজনে বিদেশী আদর্শে দেশী সংগীতকে 'হার্মনাইজ' করবার চেষ্টা করেছিলেন। প্রমোদকুমার সেযুগে ভারতীয় রাগিণীর সাহায্যে পিয়ানো বাজনার উপযোগী সংগীত রচনা করবার চেষ্টা করেছিলেন। এর কতগুলি তিনি ইংলণ্ডের কোনো প্রকাশকের দ্বারা ইংরেজি স্বরলিপি-সহ বই আকারে ছাপান। তার একটির নাম হল—'First thought on Indian Music or Twenty Indian Melodies composed for Pianoforte'।

এই বইটি প্রকাশিত ১৮৮৩ খ্রীষ্টাব্দে লণ্ডন থেকে। দাম ছিল ৬ টাকা। ভূমিকায় প্রমোদকুমার জানাচ্ছেন—

“This is an attempt on My Part, a Native of India, to compose tunes on Indian themes and to arrange them according to European music for the pianoforte.

As hitherto no Indian Music has been written for the Piano, I think my attempt is the first of its kind and I hope, as this the first work from my pen its shortcomings will be overlooked by the Public.”

দেশী রাগিণীগুলি ছিল, ভূপালী খাম্বাজ সুরট ইমনকল্যাণ গৌড়সারঙ্গ সারঙ্গ বেহাগ বিভাস পিলু ভৈরবী পূরবী গৌরী ছায়ানট ভূপবিভাস কালাংড়া শংকরা কেদারা ঝাঁঝিট ও ভূপকল্যাণ।

দ্বিতীয় বইটির নাম জানা যায়—‘Lady Dufferin Valse on Indian Melodies’। তাতে ঝাঁঝিট ইমনকল্যাণ পিলু ও বিভাস এই চারটি রাগিণীকে ব্যবহার করেন। তৃতীয় বই ‘Souvenir De Calcutta Valse’, আর চতুর্থ বইয়ের নাম হল, ‘Grand march for Indian Empire’।

শৌরীন্দ্রমোহনের দাদা যতীন্দ্রমোহন বিষ্ণুপুরে বিখ্যাত সংগীতজ্ঞ ক্ষেত্রমোহন গৌস্বামীর সাহায্যে ১৮৫৮ খ্রীষ্টাব্দে দেশী রাগ-রাগিণীর গৎ দিয়ে বিলেতি থিয়েটারের আদর্শে বাংলা থিয়েটারের জন্যে প্রথম দেশী যন্ত্রে ঐকতানসংগীতের চলন করেন। ১৮৭২ খ্রীষ্টাব্দ পর্যন্ত এঁরা আরো কতগুলি নাটকের জন্যে এই একই প্রথায় ঐকতানসংগীত রচনা করিয়েছিলেন। এই সময়টা কলকাতা শহরে সখের থিয়েটারের যুগ। এঁদের দেখাদেখি সব থিয়েটারেই নূতন পদ্ধতির ঐকতান-সংগীত বাজানোর একটা রেওয়াজ দাঁড়িয়ে গেল। ১৮৬৬ খ্রীষ্টাব্দের কাছাকাছি এঁরা সংগীতের আলোচনার্থে একটি সম্মিলনীর আয়োজন করেছিলেন। ইচ্ছা ছিল ভারতের বিভিন্ন প্রদেশের খ্যাতনামা গায়কদের মধ্যে সংগীতে যে মতভেদ আছে এখানে তার একটি মীমাংসা করবেন। জানা যায় ‘সংগীত-সমালোচনী’ নামে একটি মাসিক পত্রিকা প্রকাশিত হয়েছিল ঠাকুর ভ্রাতৃদ্বয়ের উৎসাহে। নিজেই ছিলেন তার সম্পাদক। মাস ছয়েক চলেছিল। প্রথম প্রকাশ পায় ১২৭১ (১৮৬৪) বাংলা সালের আশ্বিন মাসে। অনুমান করি, এইটিই বোধ হয় ভারতবর্ষের প্রথম সংগীত-পত্রিকা। বিলেতি সংগীতের স্বরলিপিপ্রথার উপকারিতা লক্ষ্য করে ক্ষেত্রমোহন গৌস্বামী ১৮৫৮ খ্রীষ্টাব্দে ঐকতানসংগীত বাজানোর সুবিধার্থে গতের লিখনপ্রণালীর উদ্ভাবন করেন। বাজনার দল সেই লিখিত খাতা দেখেই গৎ বাজাত। এই গৎ লিখন পদ্ধতিই পুস্তকাকারে প্রথম প্রকাশ পায় ‘সংগীতসার’ (১৮৬৮) ও ‘ঐকতানিক স্বরলিপি’ (১৮৬৭), পুস্তকে। ১৮৬৭ খ্রীষ্টাব্দে এঁদেরই নাটকের দলের কৃষ্ণধন বন্দ্যোপাধ্যায় ‘বঙ্গৈকতান’ নামে একখানি স্বরলিপি পুস্তক প্রকাশ করেন, কিন্তু সেই স্বরলিপি পদ্ধতি ছিল বিলেতি। তবে তাঁর দাবি এই ছিল যে, ঐ বইটিতে ‘হিন্দু সংগীতের প্রথম স্বরলিপি’ প্রকাশিত হল। এই সময়েই (১৮৬৮) ‘Hindusthani Air

arranged for Pianoforte’ ও ‘ইংরেজি স্বরলিপিপদ্ধতি’ (১৮৬৮) নামে দুখানি বই প্রকাশিত হয় শৌরীন্দ্রমোহন ও ক্ষেত্রমোহনের উৎসাহে ও প্রেরণায়, তাঁদের এক গুণী শিষ্যের দ্বারা। ১৮৬৯ খ্রীষ্টাব্দ থেকেই অর্কেস্ট্রা বা ঐকতান সংগীত বাজনার জন্যে দেশী বাজিয়েরা বিলেতি যন্ত্র বাজানো শুরু হয়ে গেছে। ১৮৭৪ খ্রীষ্টাব্দে কোনো কোনো থিয়েটারের ঐকতানে বিলেতি গৎ বাজানোর চেষ্টা হয়েছে। থিয়েটারে বাজানোর জন্যে ঐকতান ও গৎ রচনার সঙ্গে সঙ্গে স্বরলিপিপ্রথার প্রবর্তনার মূলে বিলেতি সংগীতের প্রভাব সংস্পষ্ট।

সংগীত বিষয়ে জনসভায় বক্তৃতার প্রথম প্রচলন করেন শৌরীন্দ্রমোহন ১৮৭১ খ্রীষ্টাব্দে, হিন্দুমেলার উৎসবে। তিনি দাবি করেন, বাংলাভাষায় এই বিষয়ে তিনিই পথপ্রদর্শক। বক্তৃতার ছাপা পুস্তিকায় তিনি বলেছেন, “ইহা আমার প্রথম উদ্যম। এই ভারতবর্ষে সংগীতের বিষয়ে বঙ্গভাষায় কেহ এরূপ বক্তৃতা প্রকাশ্য সভায় করিয়াছেন কি না সন্দেহ।” তাঁর এই পুস্তিকটি ও অন্যান্য সংগীতবিষয়ের বইগুলি পড়লে বেশ বোঝা যায় যে, তিনি বিলেতি সংগীতে নানাদিক থেকে গভীর জ্ঞানলাভ করেছেন এবং কি করে সংগীতকে আলোচনার বস্তু করে তুলতে হয় তাও জেনেছেন ঐ সংগীতের আলোচনাকালে। এ ছাড়া তখনকার শিক্ষিত সংগীতজ্ঞমহলে বিলেতি সংগীতের আলোচনা কতখানি গভীর ও ব্যাপক হয়েছিল, কৃষ্ণধন বন্দ্যোপাধ্যায়ের বই ‘গীতসূত্রসার’ (১৮৮৫) তার একটি উৎকৃষ্ট নিদর্শন। বিলেতি সংগীতের গভীর জ্ঞান ছাড়া ঐ ধরনের বই লেখা কখনো সম্ভব হত না। বিলেতি শিক্ষায় শিক্ষিত ছিলেন এঁরা। কিন্তু ওস্তাদী গায়কমহলকেও এই আন্দোলন বেশ ভাবিয়ে তুলেছিল। তাই বরোদানিবাসী বিখ্যাত ওস্তাদ মৌলাবক্স ১৮৭৫ খ্রীষ্টাব্দে হিন্দুমেলার উৎসবে বলেছিলেন, তিনি ‘ইংরেজদের ন্যায় পঞ্চাশ হাজার লোককে একসঙ্গে গান করাইতে পারেন। ইংরেজদের রীতি এবং আমাদের দেশের রীতি একত্র করিয়া সংগীতশাস্ত্র প্রস্তুত করিলে ঐকতান গান অনায়াসে প্রচলিত হইতে পারে।” এই যুগেই, ১৮৭৩ খ্রীষ্টাব্দে, শৌরীন্দ্রমোহন এ ক্ষেত্রমোহন গোস্বামী জনসাধারণের সুবিধার্থে একটি সংগীতবিদ্যালয় স্থাপন করেন। এই বিদ্যালয় সেদিনের বহু সংগীতপিপাসুদের বিশেষ কাজে লেগেছিল। এই বিদ্যালয়ের ছাত্র দক্ষিণাচরণ সেন ‘Blue Ribbon Orchestra’, নামে একটি দল তৈরি করে বিখ্যাত হন। তিনি ঐ বিদ্যালয়ে শৌরীন্দ্রমোহনের পুত্র প্রমোদকুমারের কাছেও

পুস্তকপাঠে বিলেতি হারমনি-সংগীতের চর্চা করেছিলেন। ১৮৮১ খ্রীষ্টাব্দে কেবল বেহালাযন্ত্রের সাহায্যেই তিনি ইয়োরোপীয় প্রথায় বাংলাদেশের সর্বপ্রথম ঐকতানসংগীত রচনা করেন। তখনকার দিনের ‘কোহিনূর’ ও ‘স্টার’ থিয়েটারে তিনি ঐ বাজনা বাজাতেন। প্রমোদকুমার ঠাকুর এই দলের জন্যে বিলেতি প্রথায় ঐকতান রচনা করে দিতেন। তাঁর রচিত ‘Lady Dufferin Valse’ নামে একটি নাচের বাজনা সেকালে বিশেষ পরিচিত ছিল। ১৯১২ সাল পর্যন্ত এই দলের কার্যকলাপের পরিচয় পাওয়া যায়। ইংলণ্ডেশ্বরের এদেশে আগমন উপলক্ষে বিলেতি প্রথায় দেশীয়ন্ত্রের ঐকতান বাজনায় এই দল প্রশংসা অর্জন করে।

এই ক’টি বিচ্ছিন্ন ঘটনার ভিতর দিয়েও ঐ যুগের শিক্ষিতদের মধ্যে বিলেতি সংগীতের আন্দোলন কিরকম জেগেছিল তার সবিশেষ পরিচয় পাওয়া যায়। বেশ বোঝা যায় যে, বাংলাদেশ চালচলনে ধর্মে রাজনীতিতে শিল্পে সাহিত্যে ও কাব্যের বেলাই কেবল বিলেতি আদর্শে অনুপ্রাণিত হয় নি, সংগীত ও নাটকেও তার প্রভাব যথেষ্ট পড়েছিল। আজ ‘জাতীয়-সংগীত’এর যে আদর আমরা করতে শিখেছি, সেও হল ঐ যুগের পাশ্চাত্য আদর্শের দান। এইভাবে বিদেশী আদর্শে অনুপ্রাণিত থিয়েটার গান ঐকতান স্বরলিপি সংগীতবিদ্যালয় সংগীতপুস্তক সংগীতসভা ব্যাণ্ড ইত্যাদি আমাদের শিক্ষিত সমাজে বিশেষ প্রভাব বিস্তার করেছিল। কিন্তু পেশাদারী দল, ইটালিয়ান অপেরা ও সেক্সপীয়রের নাটকের সঙ্গে কলকাতাবাসীদের সাক্ষাৎ পরিচয় করায় ১৮৬৮-৬৯ খ্রীষ্টাব্দের পর থেকে। নাট্যকার অমৃতলাল বসু তাঁর স্মৃতিকথায় অপেরার বিষয়ে আলোচনাকালে বলেছেন যে, সে যুগের কলকাতাবাসী সাহেবরা “প্রায় লাখটাকার কাছাকাছি চাঁদা তুলে...উপরি উপরি পাঁচ-ছয় বছর গ্যারান্টি দিয়ে ইটালিয়ান অপেরা সম্প্রদায়কে কলকাতায় আনাতেন ও এই লিঙ্গুসে স্ট্রীটস্থ অপেরা হাউসে অভিনয় করাতেন।” কলকাতাবাসী শিক্ষিতেরা সেই অপেরা ও নাটকের অভিনয় বিশেষ উৎসাহের সঙ্গে দেখেছেন এবং তার অনুকরণেই কলকাতায় পেশাদারী থিয়েটার স্থাপনের সূচনা হয়। এমন কি, বিলেতি থিয়েটারের দৃশ্যসজ্জা ও অভিনয় পদ্ধতি পর্যন্ত অনুকরণযোগ্য বলে তখনকার দিনের উৎসাহী যুবকরা মনে করেছিলেন।

সংগীত ও অভিনয়ের এই আন্দোলনের ঢেউ গুরুদেবের পরিবারেও এসে লেগেছিল। এই

পরিবারে বিলেতি সংগীতকে জানবার ও শেখবার আগ্রহও দেখা দিয়েছিল খুব। তাঁদের কার্যকলাপে দেখি তাঁরা সে যুগের বিলেতি সংগীতের আন্দোলনকে সম্পূর্ণ সমর্থন করতেন। এঁদের বাড়ির উপাসনার গানে পুরাতন সারেঙ্গীওয়ালার বাজনা বন্ধ হয়ে গিয়ে শুরু হল অর্গানের সংগত। প্রথমে বাজাতে শুরু করলেন সতেন্দ্রনাথ, পরে দ্বিজেন্দ্রনাথ এবং শেষকালে জ্যোতিরিন্দ্রনাথ। সে সময়কার নতুন সখের থিয়েটারের বঁাক এঁদের পরিবারেও দেখা গেল, যার ফলে ১৮৬৭ খ্রীষ্টাব্দে ‘নবনাটক’ বিখ্যাত হয়ে ওঠে ও পরে জ্যোতিরিন্দ্রনাথের অন্যান্য ঐতিহাসিক নাটকগুলির দেখা পাওয়া যায়। নবনাটকে সেই যুগের প্রচলিত প্রথায় ঐকতান-সংগীত বাজানো হয়েছিল, যার গত্রচনা করতেন খ্যাতনামা গায়ক ও ঠাকুর পরিবারের গীতশিক্ষক বিষ্ণু। এই বাজনার দলে জ্যোতিরিন্দ্রনাথ হারমনিয়ম বাজাতেন। আর বাজত দুইখানি বেহালা ক্ল্যারিওনেট পিকলু বড়-বাসবেহালা (violin cello) করতাল ঢোল বাঁয়াতবলা এবং মন্দিরা। দ্বিজেন্দ্রনাথ বিলেতি বাঁশিতে ইয়োরোপীয় বৈজ্ঞানিকদের আবিষ্কৃত সুরবিজ্ঞানপথে নানা রাগিণীর সুর মাপতেন। সংগীতবিজ্ঞানের আলোচনাও তাঁদের মধ্যে যথেষ্ট ছিল। ১৮৭৪ খ্রীষ্টাব্দে প্রকাশিত জ্যোতিরিন্দ্রনাথের ‘সরোজিনী’ নাটকে দুটি গান পাই—তার সুর ছিল বিলেতি। গান-দুটির প্রথম পঙ্ক্তি হল ‘দ্যাখরে জগত মেলিয়ে নয়ন’ ও ‘প্রেমের কথা আর বোলো না’। তিনি শেষোক্ত গানটির রাগিণীর নাম দিয়েছিলেন ইটালিয়ান ঝাঁঝিট। এঁদেরই উৎসাহে ১৮৭৫ সালে আদিব্রাহ্মসমাজমন্দিরে সংগীতবিদ্যালয় শুরু হয়। বিখ্যাত সংগীতবিৎ যদুনাথ ভট্ট এই বিদ্যালয়ের শিক্ষক নিযুক্ত হন। ক্ষেত্রমোহন গোস্বামী যে বৎসর ‘সংগীতসার’ বই প্রকাশ করেন, সেই বৎসরেই দ্বিজেন্দ্রনাথ ঠাকুর ‘তত্ত্ববোধিনী পত্রিকা’য় নূতন পদ্ধতিতে লেখা একটি স্বরলিপি প্রথা প্রকাশ করেন কয়েকটি গানসহ। সেই স্বরলিপিপদ্ধতিই কয়েকবার সংশোধিত ও পরিবর্তিত হয়ে জ্যোতিরিন্দ্রনাথ কৃত আকারমাত্রিক স্বরলিপিতে রূপ নিয়ে আজ বাংলাদেশে সুপরিচিত।

জ্যোতিরিন্দ্রনাথ পিয়ানোযন্ত্রের সাহায্যে কিভাবে গুরুদেবকে সুরের ঝংকারে অনুপ্রাণিত করতেন ‘জীবনস্মৃতি’ পুস্তকে তার বর্ণনা আছে। তা ছাড়া গুরুদেব নিজেও প্রথমবার বিদেশবাসের সময় কিছু বিলেতি গান কণ্ঠে আয়ত্ত করেছিলেন। সেদেশী আবহাওয়ার মধ্যে থেকে গান শেখার দরুন তাঁর শব্দোচ্চারণে বিলেতি প্রভাব দেখা দেওয়ায় আত্মীয়বন্ধুরা যে

বিস্মিত হয়েছিলেন, সে কথা তিনি নিজেই উল্লেখ করে গেছেন। শ্রদ্ধেয়া ইন্দিরা দেবী নিজের বাল্যস্মৃতিতে সেই সব বিদেশী গানের মাত্র কয়েকটি উল্লেখ করেছেন, সেগুলি গুরুদেবের মুখে তিনি অল্পবয়সে প্রায়ই শুনতেন এবং অনেক সময়ে তাঁকে সেই গানের সঙ্গে পিয়ানো বাজাতে হত। গানগুলি এই—

‘Won’t you tell me, Mollie darling’

‘Darling, you are growing old’

‘Come into the garden, Maud’

‘Goodnight, goodnight, beloved’

Good-bye, sweetheart, good-bye’

১৮৯০ খ্রীষ্টাব্দে গুরুদেব দ্বিতীয়বার বিলেত যান। তবে মাসখানেকের বেশি সেখানে থাকতে পারেন নি। কিন্তু এইটুকু সময়ের মধ্যে তাঁর বিলিতি গানের চর্চা কতদূর এগিয়েছিল তা ধরা পড়ে তাঁর ঐ সময়কার কতগুলি লেখা চিঠি থেকে। কয়েকটি চিঠির অংশ-বিশেষ এখানে তুলে দিচ্ছি—

“সন্দের সময় আর একবার গান বাজনা নিয়ে বসা গেল। Walter Mull বেশ Piano বাজায়। Miss Mull-এ আমায় মিলে অনেকগুলো গান গেয়েছি। এরা আমায় গানের অনেক তারিফ করচে। Mull বলছিল আমি যদি গলার চর্চা করি তাহলে St. James Hall Concert-এ গাইতে পারি—আমায় রীতিমত উচ্চশ্রেণীর গলা আছে।”

অন্যত্র লিখছেন—

“Miss Mull গান শেখালে।”

“কতগুলো নতুন গান কিনে এনেছি—সেগুলো গেয়ে দেখা গেল।”

“Tennis খেলে Oswald-এর ওখানে গান গেয়ে এবং গান বাজনা শুনে বাড়ি এসে খেয়ে পুনশ্চ গান বাজনা করে শোবার ঘরে এসেছি।”

“Miss Mull আমাকে সব গানগুলো গাওয়ালে। Remember me বলে একটা গানের পর সে আস্তে আস্তে আমাকে বললে T, I shall remember you.”

“(জাহাজে ফেরবার পথে) Concert-এ আমাকে গান গাওয়ালে। বিস্তর বাহবা পাওয়া গেল।...Gounod-র Serendade এবং If গেয়েছিলুম।”

“আজ রাত্তিরেও আমাকে গান গাইতে হল।...ইংরিজি গান গেয়ে গেয়ে শান্ত হয়ে গিয়েছিলুম হঠাৎ দিশি গানে প্রাণ আকুল হয়ে গেল—যত দিন যাচ্ছে ততই আবিষ্কার করছি আমি বাস্তবিক আন্তরিক দিশি।”

“Mrs. Moeller আমাকে গান গাইতে অনুরোধ করলে—সে আমার সঙ্গে পিয়ানো বাজালে। Mrs. Moeller বললে, It is a treat to hear you sing. Webb এসে বললে, What would we do without you Tagore—there’s nobody on board who sings so well.”

“যা হোক জাহাজে এসে আমার গান বেশ appreciated হচ্ছে। আসল কথা হচ্ছে এর আগে আমি যে ইংরিজি গানগুলো গাইতুম কোনটাই Tenor pitch-এ ছিল না—তাই আমার গলা খুলত না—এবারে সমস্ত উঁচু pitch-এর music কিনেছি—তাই এত প্রশংসা পাওয়া যাচ্ছে।”

“একজন জার্মান সহযাত্রী আমাকে বলছিল তুমি যদি তোমার গলার রীতিমত চর্চা কর তাহলে আশ্চর্য উন্নতি হতে পারে। You have a music of wealth in your voice। প্রথমবারে যখন ইংলণ্ডে ছিলাম তখন যদি এই কাজ করতুম তাহলে মন্দ হত না।”

উপরোক্ত বর্ণনাগুলি থেকে এটুকু বেশ বোঝা গেল যে, বিলিতি সংগীতের স্বরলিপি কিনে তাকে পড়তে পারা ও গান গাওয়ায় তিনি বেশ পারদর্শিতা লাভ করেছিলেন। বিদেশী কণ্ঠসংগীত তাঁর ভালো ভাবেই আয়ত্ত ছিল।

প্রথমবার বিলেত থেকে ফিরে বাড়ির সংগীত ছেলেমেয়েদের নেতা হলেন গুরুদেব। এর পূর্বে বাড়ির অভিনয় ও গানের উৎসবে বড়োদের মধ্যে অল্পবয়সের অন্যান্য যে সব ছেলেমেয়েদের স্থান ছিল না গুরুদেব তাঁদের সকলকে টেনে নিলেন। সরলাদেবী তাঁর

আত্মকথায় বলেছেন, “আগে ১১ই মাঘের গানের অভ্যাস বড়োমামা (দ্বিজেন্দ্রনাথ), নতুন মামা (জ্যোতিরিন্দ্রনাথ) বা বোস্বাইপ্রবাসপ্রত্যাগত মেজমামা সতেন্দ্রনাথ ঠাকুরের সহনেতৃত্বাধীন থাকত। রবিমামা বিলেত থেকে ফেরার পর তিনিই নেতা হলেন। দাদাদের সঙ্গে নিজেও নতুন নতুন বহুসঙ্গীত রচনা করা, ওস্তাদদের কাথ থেকে সুর নিয়ে সুর ভাঙা, নিজের মৌলিক ধারার সুর তখন থেকেই তৈরী করা ও শেখানো—এ সবার কর্তা হলেন রবিমামা। বাড়ির সব গাইয়ে ছেলেমেয়েদের ডাকও এই সময় থেকে পড়ল।...এখন থেকে কত ভাবের গানে বাড়ি সদাগুঞ্জরিত হতে থাকল। বাড়িতে শেখা দেশী গানবাজনায় শুধু নয়, মেমেদের কাছে শেখা যুরোপীয় সংগীতচর্চায়ও আমাদের উৎসাহদাতা ছিলেন রবিমামা।” তাই স্বর্ণকুমারী দেবী তাঁর কন্যা সরলাদেবীকে পিয়ানো শেখাবার জন্যে একটি মেম শিক্ষয়িত্রী নিযুক্ত করেছিলেন ও রোজ এক ঘন্টা করে মেয়েকে সেই বাজনা অভ্যাস করাতেন। পিয়ানোবাজনায় পারদর্শী এই বাড়ির ছেলেমেয়েদের গুরুদেব একবার তাঁর লেখা ‘নির্ঝরের স্বপ্নভঙ্গ’ কবিতাটিকে বাজনায় ফুটিয়ে তুলতে বলেছিলেন। গুরুদেবের শিক্ষকতায় সরলাদেবী সেই রচনায় হাতও দিয়েছিলেন। ইনি অল্পবয়সে গুরুদেবের অন্যান্য গানে বিলেতিমতে কর্ড দেওয়ার বা হার্মনি করার চেষ্টা করতেন। ‘সকাতরে ঐ কাঁদিছে’ ও ‘আমি চিনি গো চিনি’ গানের হার্মনিযুক্ত সুরও তিনি রচনা করেন। পরে তাঁরা এই রকমে আরো কিছু গানকে রূপান্তরিত করেছিলেন। তার মধ্যে উল্লেখযোগ্য যে কয়টি গানের কথা মনে পড়ে তা হল ‘সুখে আছি সুখে আছি, সখা, আপন-মনে’, ‘এসো এসো বসন্ত, ধরাতলে’, ‘শান্ত হ’ ‘রে মম চিত্ত নিরাকুল’।

বিদ্বজ্জন সমাগমের একজন প্রধান উদ্যোক্তা ছিলেন জ্যোতিবাবু এবং তাঁকে এই সভার অনেক কিছু করতে হত এবং ভাবতে হত। সমাগত অতিথিবৃন্দের মনোরঞ্জনের জন্য। এই সময় গানে, অভিনয়ে তিনি প্রত্যেকবারেই নতুন কিছু দেখাবার জন্যে যথেষ্ট চেষ্টা করতেন। এবং বাড়ির সকলকে সেই পথে চালিত করবারও তাঁর বিশেষ ক্ষমতা ছিল। বসন্ত উৎসব ও মানময়ীর মতো গীতনাটক রচনার কথা জ্যোতিরিন্দ্রনাথের মনে উদয় হবার কারণ এইটিই অনুমান করা যায় যে, তিনি তখনকার দিনের কোনও অপেরা হয়তো দেখেছিলেন। কিংবা ওইপ্রকার কোনও

গীতিনাটিকার কথা স্মরণ করে স্বর্ণকুমারী দেবীর দ্বারা ‘বসন্ত উৎসব’ লিখিয়েছিলেন। বান্ধীকি প্রতিভা ও কালমুগয়া গুরুদেব জ্যোতিবাবুর উৎসাহেই রচনা করেছিলেন। এই সময় পর্যন্ত গুরুদেব তাঁরই ইচ্ছাতে চালিত হতেন। গান রচনার ক্ষেত্রে জ্যোতিবাবুর মধ্যে উঁচুদের শিল্প প্রতিভার পরিচয় যে ফোটেনি একথা বোধহয় সকলেই স্বীকার করবেন। বাংলা গানের ক্ষেত্রে তাঁর সেই অভাবটা গুরুদেবের মধ্যে তিনি পূরণ করেছেন। গানের ক্ষেত্রে জ্যোতিবাবু অনেক কিছু পরীক্ষামূলক প্রচেষ্টার আজ আমরা কোনও পরিচয়ই পেতাম না যদি না গুরুদেব তাঁর সঙ্গীরূপে পাশে থাকতেন। বান্ধীকি-প্রতিভা রচনা পর্যন্ত সংগীতে জ্যোতিরিন্দ্রনাথ রবীন্দ্রনাথের মনে গান রচনার যে পথে ও আদর্শ নিদেশ করেছিলেন পরবর্তী জীবনে তা গুরুদেবের বিশেষ কাজে লেগেছিল।

Then can we therefore state that : the chief inspiration of the muse of Dance Drama was the intense will of the poet to break the barriers of the popular contemporary music? or was it so that Edmund Spenser or the opera and the ballet or the Java and Balinese dance or even Dartington Dance was silently feeding his muse? According to Dilip Kumar Mukherjee “*The period under review is a very important epoch in the history of music culture of Bengal as well because the mainstream of Indian music came to stay here.*”⁵⁵

Was it his constant quest rendering the secrets of life that gradually found its way in the mature neo-classical genre (Dance Drama) or was it only restricted to the other aesthetic influences? Was his “dance” form not a weapon but an instrument? Or is it more aesthetic than revolutionary? Or both, but in what measures?

55. Mukherjee Dilip Kumar, *Bases of Indian Culture, Culture of Music in Bengal in the 18th and 19th Century*. Ramakrishna Vedanta Math, Kolkata, 2002, p. 682-693.

“In order to analyse, speak on or deal with any particular genre, it is extremely important for us to establish a dialogue between Historiography and Genology. (both diachronic and synchronic) while facilitating this Historiography can throw light on the source, usage and modification of the rohstoff and genology suggests the framework that best suits the readers or the audience of the contemporary period. In order to analyse the very occurrence of ‘Renaissance’ (Nava Jagaran) in Bengal, we would have to examine the etymological meaning of the word Renaissance. In Latin it derives from the word ‘Renaissentia’, meaning rebirth which is the re-acceptance of the classical scriptures and texts in Europe. As a matter of fact it is naturally understandable that a rebirth in such a sense could not have occurred in Bengal. And even if it did, it would surely combine within, the displacement in space.”⁵⁶

In order to delve into the character of renaissance in both Bengal and European we have to engage in a bit of research on the results of Renaissance in both the places. European renaissance was followed by Humanism in England. “Humanist scholarship in renaissance England centred on the universities of Oxford and Cambridge. The Oxford reformers: William Grocyn (1446-1519), Thomas Linacre (1440-?), John Colet (1466—1523) visited the Italian centres of humanist learning before they returned. Grocyn wrote about his orofound influence of humanism on his students at Oxford. Colet endowed

56. Chakraborty Sudhir, *Bangla Ganer Sandhane*, Ananda Publishers Ltd., Kolkata.

with a large personal fortune even founded the school of St. Paul. The curriculum and the constitution of the school was drawn upon with the help of Erasmus, the Dutch humanist so that the school could teach the classics and classical languages. *“Colet and Lyly collaborated to write a book which was known as Lyly’s Grammar.”*⁵⁷ *“The quality of popularizing the classical texts through the phenomenon of translation was in vogue during these years.”* *‘Colet was interested in the Platonic philosophy and together with Erasmus he established the Historical Method of biblical interpretation. At oxford his lectures on the New testament drew large crowds.’*⁵⁸ While the European Renaissance was based on diversification, the Bengal Renaissance (19th century) moved towards emancipation of a concentrated few .It involved a shift in the literary focus from principle based themes to themes that involved the present human crisis; from the overuse of classical themes to themes that involved human emotions and intricate human values and also from the patriarchal to feministic-Translation of the clauses laid down by Sudhir Chakraborty in *Bangla Ganer Sandhane* : *“No wonder that the abolition of the Sati pratha and the popularisation and legalisation of the widow remarriage occurred during these years in Bengal.”*⁵⁹ My question then is if Bengal renaissance refers to limiting the overuse of classicism why then it is termed as Renaissance? Isn’t it a manifestation of the colonial psychology, the idea of aesthetics of the Brahma cult? In colonised India what else could have been the nomenclature? Was

57. Ibid.

58. Ibid.

59. Ibid.

this dichotomy inevitable in colonial India? In this According to David Daiches an English Historian

“The word Renaissance which derives from the latin word Renaiscentia was first used by Italian scholars in the mid 16 century to express the rediscovery of ancient Roman and Greek culture. Modern scholars use the term to denote the changes which Europe underwent politically, economically and culturally between 1450 and 1600...”

*“The beginning of the Tudor dynasty in 1495 can be seen as the commencement of a new historical period, i.e. the renaissance a period that continued till the Puritans came into existence in 1642.”*⁶⁰ Whereas in bengal renaissance was the self-realization of the Bengali elites was a consequence of this and this was in was perceptible in Bengali music, literature, entertainment of this age.”The instinct of self-realization was influenced and formed by the renaissance and paradoxically enough by the colonialism of India. Although colonialism did not encourage self-realization it was ironically helping in the formation of it. The ideal of aesthetics of the Brahma cult brought in the idea of neo-music.

“Due to the very quality of popularity a primary music system almost originated in this decade of the century. This whole body of songs was dominated by Half-Akrai, Tarza, Kheyur. This system of songs followed the grammar of the Indian Classical Music”.

However Rabindranath Tagore himself considers *“these bodies of songs as something dead and dormant”*⁶¹ Here again, I would like to

60. Basham AL, *The Wonder that was India*, Picador, Sidgwick and Jackson, London, 2004, Machnillan Ltd. p. 245.

61. Tagore Rabindranath, *Sangeet Chinta*, Visva Bharati, Kolkata, 1409, p. 39.

refer to a letter written long back in 1870 written by Rishi Debendranath Tagore (Rabindranath Tagore's father) to Shri kantha Singha pg 214 s.s. "He pleades to a non popular bard to come and sing for him: "gagane bhanu sahasra kar bistari jagat –mandire birajwen shwaprakash..."⁶²

Does this not speak in praise of the Indian ancient music?

Paradoxically enough in a letter written by Dhurjati Prosad Mukhopadhyay to Tagore on music, he writes: says that: "I am extremely moved by the immense regard that Tagore possesses about Indian classical music".⁶³

In another letter written to Indira devi, Tagore says :

"You have showed your displeasure in the absence of the noting of the ragas of the songs, the grand masters of music know that my compositions are full of disproportions .if more is incorrect where shall I stand..."⁶⁴

My question then is that what in music was the role played by Nidhu Babu and other contemporary ostads play in the historiography of Bengali post – renaissance? According to Sudhir chakraborty in *Bangla ganer Sandhane*:

"The role played by Nidhu Babu (Ramnidhi Gupta) was significant, for the 'Toppa' music, which originated from the Punjabi songs was almost a filling up of the vacuum in the music world of Bengal. National consciousness of

62. Sen Sukumar, *Bangla Sahityer Itihash*, V-III, Ananda Publishers Ltd. 1st edition, 7th reprint (1416) (Bengali Calender), p. 214.

63. Tagore Rabindranath, *Sangeet Chinta*, Visva Bharati, Kolkata, 1409, p. 135.

64. Ibid., p. 230.

the population was degrading day by day and at this point of time and in the presence of Nidhu Babu a revolution in music occurred. Rabindranath Tagore, Dwijendralal Ray, Rajanikanta Sen, Atulprasad Sen and Kazi Nazrul Islam were all committed to this doyen.”

“The very inception of Tappa brought in a new consciousness in the third decade of the nineteenth century which was directly responsible for some kind of advance in music in India; particularly in Bengal. The first advance was characterized by the genesis of ‘kheyal’, ‘Dhrupad’, ‘Top-Kheyal’, in the context of style and Madhyaman, Ektal, Ada from the point of view of beats. Secondly, the orchestra and harmony was incorporated into Bengali music. A system of notes was provided to the singer for his/her convenience. Pamphlets that generated national consciousness were published and distributed. Biography of different eminent singers and musicians were on print in order to generate a quest for music within young for singers. Several musical institutes were established, several books were published and printed which contained the whole history and detailed description of the Indian Classical Music. This whole change was also characterized by a translation of the Sanskrit musical works into Bengali.

In this context Khetra Mohon Goswami (1823-93) and Raja Sourindra Mohon Tagore (1840-1914) were significant personalities. Veteran devotees and distributor of music, their presence in the Bengali musical world was almost indispensable. Raja Sourindra Mohon Tagore established the musical academy which took initiative in teaching vocal music and chordal music. In an eminent book Raja Sourindra

Mohan Tagore wrote about the universal history of music, which was considered as the best among his works.”⁶⁵

The introduction of this particular work begins thus :

“The study of music of various nations is advantageous to the musicians for a number of reasons. The study is important from an ethnological point of view, as it affords him an insight into the inward man, and displays the character and temperament of different races, and the relation they bear to one another. It is also important from a historical standpoint, for it shows the different stages of progress which music has made in different countries.” In his own biography he confesses that he had once become a musical maniac.

After Raja Sourindra Mohon Tagore, the name of Krishnadhana Bondhyopadhyaya is to be taken into account, which is well known for his brain-child, Hindusthani Airs arranged for the Pianoforte and Sangitsikshano. However, poised within the ideas and analogies of different critics and authors, it cannot be said that the contribution of Jorasanko Thakurbari was any less within the ambit of this breeze of a new learning and a new thinking. Jyotirindra nath Tagore (1848-1925) was the propounder of the opera system in music.”⁶⁶

“The name of Ishwar Gupta cannot really be overlooked in the history of Bengali music. He was the first person to give life to the very biography of the classical poets like Bharatchandra and many others. It is important to not we that reworking

65. Chakraborty Sudhir, *Bangla Ganer Sandhane*, Ananda Publishers Ltd., Kolkata, 25 Boishak, 1397, pp. 7-17.

66. Ibid.

over the classical themes was frequently practised during this time pan: We get evidences from Sukumar Sen.”⁶⁷

The arising consciousness regarding Bengali music was also responsible for the publication of various essays on music in the leading pamphlets of that period like the *Tatwabodhini*, *Sadhana*, *Bharati* and others. In this case one should mention that in order to generate a consciousness among the population, it is important for every musical pamphlet to cater to the needs of the music conscious public. The worth of the German music was better understood after the publication of *Musica Critica* in 1722 and *De Getreue Musik-Meister* in 1728. The Quaterly Musical Magazine (first published in 1888) of England and the Penguin Music Magazine (published from New York in 1915) were all contributors to the fame.

“The revolution in case of the musical pamphlet was pioneered by Jyotirindra Nath Tagore who in aid of Dwarkine Company brought out about the publication of ‘Binabadini’ pamphlet. In only two years Binabadini had inspired a change in the national consciousness of Bengal. It had also a historical value within itself. In Binabadini was also published a system of the notes of different songs that is known as ‘Swaralipi’ which even brought about a sea change in the consciousness of the people because a ready tune system is given to them which could be practised by them.”⁶⁸

67. Sen Sukumar, *Bangla Sahityer Itihash*, Ananda Publishers Ltd. V-III, 1st edition, (1416) (Bengali Calender), p. 110.

68. Pal Prashanto Kumar, *Rabi Jibani*, V-II, p. 238.

However Tagore, whose “audial visions were of a distinct kind, were figmented by a consciousness that was universal, out of the narrow bounds of class, colour, race and country. Spenser’s *The Origin and Function of Music* left a deep rooted effect on Tagore. In his poetic ear reverberated the chords of *Balmiki Pratibha* and *Kalmrigaya*. His metaphysical ideas were reflected in his essays especially his essay titled *Sangit-O-Bhaba*. In 1881 Bethune Society took initiative in publishing the particular essay in *Bharati* pamphlets. The musical consciousness that ran through the veins of this essay bore in it the message of universality.”⁶⁹

Sangit-O-Bhava was followed by *Sangiter Utpatwi-O-Upoyogita*. This was published in the next edition of *Bharati*. The most popular essay on the concept of music was *Sangit-O-Kabita*. In this particular essay Rabindranath conceived music and poetry in the same line. “Music is nothing but poetry set to tune”⁷⁰

did not actually know how to design the swaralipi. It was Dinendranath Tagore who constantly helped him in the designing the system of notes : So the question arises whether this reworking on western themes and structures and Indian patterns as well as Indian themes actually is a manifestation of the Bengal – renaissance mindset or not? This formula by which a composer wishes to reach highest degree of popularity by using thematic derivatives and also reworking over the structure of the genres so as to deliver optimum entertainment to the audience is an obvious derivative of the post renaissance hours?

69. Tagore Municipal Gazette, Kolkata Corporation, 2008, p. 200.

70. Tagore Rabindranath, *Sangeet Chinta*, Visva Bharati, Kolkata, 1409, p. 219.

The fact remains that Tagore even retained his vision of reworking till the later, mature years of his composition also. In this context I refer to the introduction of the French translation of *Gitanjali* where the translator Andre Gide writes thus:

“Since I have nothing but praise for the book, I would like to begin by pointing out a serious flaw in it. The book may be slender, but it is badly assembled. By that I do not mean that it does not match with our western rhythms, our metres, our measures. No, but we come to know from a short note printed at the end of the book that Gitanjali is made out of disparate bits and pieces originally published in Bengali in three volumes: Naibedyā, Kheya and Gitanjali—which lends its title to this garland. Other poems, too, scattered here and there, which appeared in various magazines, merrily divert our minds.”

This is so obvious and shocking that the note about the heterogeneous nature of *Gitanjali* seems totally unnecessary, and turns out to be quite amusing at the end.

“Yes, I am happy that the author was caught off his guard. At the age of 54, inspired by several friends, he, so famous on the border of the Ganges, decided to present an English version of his poems—but did not have enough to suddenly fill up this volume.

Isn't it pleasant to see, for once, the gigantic tide of India making three, four, five attempts to fill the narrow cup that the English publisher extends to him!

After the 214,778 verses of the Mahabharata and the 48,000 verses of the Ramayana, what a relief! Ah, how grateful I am to India, thanks to Rabindranath Tagore, for the trying hard enough—and we gain so much from this exchange of length with quality, the weight of quantity with that of density. Almost each of the 103 short poems of Gitanjali has an admirable weight.⁷¹

But again Tagore in his Nobel Acceptance speech holds that : (1921)

“I can remind you of a day when India had her great university in the glorious days of her civilization. When a light is lighted it cannot be held within a short range. It is for the whole world. And India had her civilization with all its splendours and wisdom and wealth. It could not use it for its own children only. It had to open its gates in hospitality to all races of men. Chinese and Japanese and Persians and all different races of men came, and they had their opportunity of gaining what was best in India, her best offering of all times and to all Humanity. And she offered it generously. You know the tradition of our country are never to accept any material fees from the students in return to the teaching, because we consider in India that he who has the knowledge has the responsibility to impart it to the students. It is not merely for the students to come and ask it from the master, but it is the master who must fulfil his mission of life by offering the best gift, which he has, to all who may need it. And thus it was in that self-expression, of giving what had been stored in India and offering the best thing that she has in herself that made it possible and was the origin of these universities that were started in the different provinces of India.

71. Tagore Rabindranath, *Gitanjali*, UBSPD, XIIIth Reprint, 2008, p. 268.

And I feel that what we suffer from in the present day is no other calamity but this calamity of obscurity, of seclusion, that we have missed our opportunity of offering hospitality to Humanity and asking the world to share the best things we have got. We lost our confidence in our own civilization for over a century, when we came into contact with the Western races with their material superiority over the Eastern Humanity and Eastern culture, and in the educational establishments no provision was made for our own culture. And for over a century our students have been brought up in utter ignorance of the worth of their own civilization of the past. Thus we did not only lose touch of the great which my poems Gitanjali, and I sang them to myself in the midnight under the glorious stars of the Indian sky. And in the early morning and in the afternoon glow of sunset I used to write these songs till a day came when I felt impelled to come out once again and meet the heart of the large world.

I could see that my coming out from the seclusion of life among these joyful children and doing my service to my fellow creatures was only a prelude to my pilgrimage to a larger world. And I felt a great desire to come out and come into touch with the Humanity of the West, for I was conscious that the present age belongs to the Western man with his super abundance of energy.

He has got the power of the whole world, and his life is overflowing all boundaries and is sending out its message to the great future. And I felt that I must before I die coming to the West and meet the man of the secret shrine where the Divine presence has his dwelling, his temple. And I thought that the Divine man with all his powers and aspirations of life is dwelling in the West.

And so I came out. After my Gitanjali poems had been written in Bengali I translated those poems into English, without having any desire to have them published, being diffident of my mastery of that language, but I had the manuscript with me when I came out to the West. And you know that the British public, when these poems were put before them, and those who had the opportunity of reading them in manuscript before, approved of them. I was accepted, and the heart of the West opened without delay.”

This short history of the Bengal music consciousness, which bore its genesis in the nineteenth century, was tinged with the colour of a new psychology. This idea of music was conceptualized through assimilation of foreign musical rules into the Indian music and this is evident in Tagore’s early compositions...

Such a visionary could never bear strict narrow mindedness while engaging in composing songs, all together.

“A song is complete, only when the tune gives life to the words. If we indulge in analyzing only the words, our thesis would suffer immensely in want of life, for it would be an endeavour in knowing the details of the body without being concerned about the source (life-force).”⁷³

Tagore in Sangeet chinta says

“the attention of Europe has been drawn to all branches of oriental arts, and I have witnessed the sight of Europeans listening to Indian Music with

72. Das S.K., (ed.) *The English Writing of Rabindranath Tagore*, Sahitya Akademi, New Delhi, 2009, p. 961, V-III.

73. Tagore Rabindranath, *Sangeet Chinta*, p. 78.

deep interest. But all the same, it is always difficult to know if there appreciation is not altogether fantastic and thus come into the touch of their heart, you cannot realise their true feeling."⁷⁴

Tagore and Margurite Wilkinson

*"Some of my poems are like Folk Poetry," said. Tagore, "But some are in the romantic style and some in the classical style."*⁷⁵

Now the question arises that is it possible for a poet in the making to comment so maturely or is he the inheritor of such a tradition?

Music and Earlydays

In his early youth, once the poet had accompanied his elder brother Satyendra Nath Tagore to Ahmedabad and it was probably here that I first began to set my own tune freely to my words. "When about 17 years of age I went with Satyendra Nath to England with a view to join the Bar. This trip opportunity led me to come in contact with English Music."⁷⁶

"Strange those his compositions have not been merged influenced by European Music. Though in the first two operattahs which he composes after returning from England namely Kalmrigaya (the fatal hunt) and Balmiki Prativa (the genius of Balmiki), he has transplanted some English tunes in many lively and spirited songs.

74. Tagore Rabindranath, *Sangeet Chinta*, Visva Bharati, Kolkata, 1409, p. 127-128.

75. Ibid. p. 294-295.

76. Tagore Rabindranath, *My Reminiscenses*, Rupa, Kolkata, 2009, p. 20.

The poet has composed more than 2000 songs and roughly they can be classified under three divisions : a) Words and Music both his own; b) Own words said to other's music; c) own music but other's words; It can also be classified as familiarly done according to the composers early middle and late life. This also helps us to understand the evaluation and gradual developments of the psychological pattern of the poet. He himself used to say that his early songs are emotional and later once are aesthetic in nature.

Most of the early composition of the poet has naturally followed the rules that were there in the orthodox system of music as regards to melody and rhythm. For example, he was more attached to Dhrupad with its own division in to four distinct parts. Some of his songs of this particular stage can also be categorised as Thumri.

“Though he may not have composed original Toppa, Yet Rabindranath had said words in the airs of Toppa.”⁷⁷

Evolution of Bengali Music. A Historical Survey

Dance in his concept had always been an essential complements of Vocal music. And in later years many of his cohorts sided with him on these concepts of his. As a musical career of the poet began with operas it can be said that it ended with Dance Dramas. The Dramatic sense was the connecting link between the early airs and the later life. He himself has described one of his operas as : *“a Dramatic*

77. Chakraborty Sudhir, *Bangla Ganer Dhara*, p. 29.

garland on a string of songs”⁷⁸ and another as “*as a musical garland oven on a string of Drama*”.⁷⁹ But it becomes a matter of discussion. “*That the Dramatic spirit though a spirit in both is not the only spirit that surfaces.*”⁸⁰

It may be stated that though Tagore adopted practically all the Ragas and the Talas of the Orthodox Hindusthani Classifical System through life long strenuous training undergone by him, he had made beauty and sweetness of music and dance as the chief spice of his creation. The rhythm of music supports his philosophy, his melody and even permeates his prose compositions.

The Hindusthani Classical music in its early days was really part of court patronage of princes and later it mingles with religion of the people to enrich and continuity and quality of music in India. During the Pathan and the Mughal period of Indian history we can see the accessions musical vigour in India. Later the “*Bhakticult popularised music as a medium which brings together caste, creeds and cultures into the democratic fold of India.*”⁸¹

The period under review is a very important epoch in the history of music culture of Bengal as well, because the mainstream of Indian music came to stay here. Though Bengal pursued her own special course

78. Ghosh Shantidev, *Gurudev Rabindranath O Adhunik Bharatiya Nritya*, p. 49.

79. Ghosh Shantidev, *Rabindra Sangeet*, p. 25.

80. Devi Indira, *Chitipatra*, Visva Bharati, Kolkata, 1411—V. 6, p. 28.

81. Bases of Indian Culture pp. 683-718.

of music which was sophisticated Padavali Kirtana on the one hand and Baul, Kavi-gan, Panchali etc. folk songs on the other, she also unreservedly devoted herself to the culture of the mainstream of Indian music which contained Dhruvapada in the centre and also Kheyal, Tappa and other forms, as also playing on instruments like Veena, Pakhwaj, Setar, Tabla etc. In a word this Indian mainstream of music might be termed in general as Rag-Sangit, which caught the imaginations of the budding musicians of Bengal.

The underlying factor of this new development in the music culture of Bengal was the process of unification of India which was going on during the period caused by a unified system of administration under the British rule. Though Bengal was initiated in the mainstream of Indian music for the first time in a large scale, by virtue of the genius of her music-artistes of musical intelligencia, she gradually became the centre of the activities in the regeneration of Indian music as well.

Renaissance in music, like other fields of culture, not only envisages performances in grand scale but also enjoins evaluation of this art, i.e., consciousness about its tradition, history, system, unique setup, various forms, relation with national culture etc. It is a significant fact that almost all the pioneer musicologists or theoreticians of Indian music in the 19th century—with solitary exceptions like Krishnananda Vyas Ragsagar—were sons of Bengal.

For the sake of convenience of the study which will be an objective one, the period of renaissance in the field of Indian music may be subdivided into two parts. The first part, beginning from the last quarter of the 18th century and continuing up to middle of the 19th century, saw the preparatory processes leading to the grand flowering era, ushered in the latter-half of the 19th century, which will be referred as the second part of the phenomenon.

The first part corresponds with the time when Bengal musician prepared the field for the culture of Rag-Sangit, i.e., the mainstream of Indian music, by the future generations in this part of India. Rising Bengali musicians began to learn methodically the systems of Rag-music under veteran Kalavids of Northern India. Specifically, the form and content of Dhruvapada and the techniques of Kheyal and Tappa began to be cultivated in Bengal and Ramshankar Bhattacharya (born. 1761 A.D.) of Bishnupur (a celebrated centre of music of Bengal), Ramnidhi Gupta (born 1741 A.D.) of Calcutta, Kali Miza or Kalidas Chattopadhyay (born. 1750 A.D.) of Guptipara or Guptapalli and Dewan Raghunath Ray (born 1750 A.D.) were pioneers in Bengal in these respects.

This was the period when intending musicians of Bengal had to undergo training under masters of Northern India, either visiting the music centres of Hindustan or by taking advantage of the chance visits of the latter in Bengal patronized by the then Zamindars of Bengal. Thus Kali Mirza had to reside in Varanasi and Delhi to learn Tappa systematically and Ramnidhi Gupta lived in Chhapra town of Bihar

receiving training in Tappa under professional singers in the same form of music. Both of these two among the pioneers of Bengal thus began their musical career in the early seventies of the 18th century. While Raghunath Ray learned Kheyal type of singing under a professional master who was brought from Delhi in the court of Burdwan Raj under the patronage of Raja Tejchand in the seventies and Ramshankar Bhattacharya availed himself of taking training in Dhruvapada in the early eighties under one Vaishnavite music master of Agra-Mathura region who happened to stay in Vishnupur on his way to and back from pilgrimage of Puri in Orissa province.

This was how the culture of Dhruvada, Tappa and Kheyal originated in Bengal in the last quarter of the 18th century and those four played historical roles in their respective spheres, which will be dealt with again later on.

Different classical instruments of music also came to stay here towards the end of the 18th century and the beginning of the 19th century.

The percussion instrument, Pakhwaj, was in vogue as the accompanist with Dhruvapada singing in Bishnupur by the last part of the 18th century. The name of Bacharam Chattopadhyay may be specially mentioned in this connection.

A little later, Setar as the solo musical instrument was seen to be played by some instrumentalists of Dacca, an eastern district of the province.

Veena, an ancient instrument of Indian music was probably first introduced during the period of our discussion, in Bishnupur also. Madhav Bhattacharya (born in the last part of 18th century), the eldest son of Ramshankar Bhattacharya, already mentioned in connection with Dhruvapada singing, may be acknowledged as a pioneer in playing this instrument.

Culture of Dhruvapada, initiated by Ramshankar Bhattacharya in Bishnupur, gradually grew in proportion and developed into a school, later came to be denoted as Bishnupur Gharana, as a result of Sri Bhattacharya's own life-long pursuit till he died at the age of 92 years and also by virtue of his training a band of promising musicians of Bishnupur. It is to be noted that Ramshankar and most of his disciples used to compose Dhruvapada songs as part of their music culture.

Ramnidhi Gupta, well-known as Nidhu Babu, later abandoned Hindustani Tappa and devoted to compose Bengali Tappa songs chiefly on the model of those of Shori and other composers and was mostly instrumental in popularising this type of North Indian music in Bengal. He published his anthology of Bengali Tappa songs in the book entitled Geeta-Ratna when he was 96 years old, just one year before his death and, incidentally, this was the first printed (1837 A.D.) Bengali book of songs. Nidhu Babu deeply influenced the later generations of Bengali Tappa composers headed by Sreedhar Kathak (born 1816 A.D.).

Kali Mirza (real name Kalidas Chattopadhyay), the stalwart Tappa master and a contemporary of Nidhu Babu, first introduced Tappa in Bengal even before the latter as he began his professional music career in Bengal in the early eighties (of the 18th century), i.e., about 13 or 14 years earlier than Nidhu Babu, who returned in Bengal in 1894 A.D. Kali Mirza, by imparting Tappa training to a group of singers of his own locality Guptipara, had done a historic task in the field of music in Bengal as this form spread a good deal through his line of disciples. It is an interesting fact to remember that Rammohan Ray, the celebrated personality in the first phase of the renaissance movement in India, was for sometime a learner of the science and art of Indian music under Kali Mirza (died. 1820 A.D.).

Among the first four pioneers in the field of Indian music mentioned before, Raghunath Roy, who took up the culture of Kheyal in the Burdwan Darbar left no successor to continue his (year of death 1836 A.D.) line. But, historically, his name should be recorded down as the pioneer composer in Bengali language of innumerable songs composed in four 'took'-s or 'kall'-s i.e., Sthayi, Antara, Sanchari and Abhog, which constitute the basic structure of Indian classical song.

In the first part, i.e., the preparatory period of the renaissance of Indian music in Bengal, the next phase in the culture of Dhruvapada saw an able exponent in singer Ramchandra Shil of Chinsura, a music centre in Hooghly district. Ramchandra Shil learnt Dhruvapada system under the direction of one Ustad named Man Khan, who came to settle

in Chinsura from Gwalior, the renowned seat of culture of North Indian music, in 1806 A.D.

But the most important figure after Ramshankar Bhatta'charya was Ganganarayan Chattopadhyay (1808-1874 A.D.), who mastered Hindustani Dhruvapada under Kalavids of Delhi and Gwalior. Ganganarayan returned to settle down in Calcutta in the late thirties of the 19th century and set himself in the task of culture and propagation of Dhruvapada in Bengal. He was a dominating personality in the field, tutoring celebrities like Jadu Bhatta (1840-1883 A.D.) and Haraprasad Bandyopadhyay (1830-1900 A.D.) and was the illuminating link between the preparatory period with the flowering phase of the regeneration of Indian music.

Similar role was played by Sri Ram Chakravarty (1803-1860 A.D.) in the field of Pakhwaj, both as the stalwart demonstrator and initiator of a successful line of Pakhwaj-instrumentalists, which consisted of some of the best products of Bengal in the percussion instrument such as Nitai Chakravarty (younger brother of Sri Ram), Ananta Ram and Umeshchandra Mukhopadhyay, Keshav Chandra Mitra, Murari Mohan Gupta, Gopal Chandra and Satya Charan Mallick etc.—to speak of only some of those who belonged to the 19th century.

Another illustrious contemporary of Ganganarayan and Sri Ram was Bishnu Chandra Chakravarty (1804-1900); a Dhrupadi and a product of the Krishnanagar Darbar who enriched the culture of Rag-Sangit in Bengal and served the Brahma Samaj as its chief singer founded by

Ram Mohan Ray in 1823 A.D. where he was appointed from the beginning by Ram Mohan himself. Bishnu Chandra, not only as a regular singer in the weekly gatherings of the Brahma Samaj throughout his uncommonly long musical life, but also as the family music teacher in the great family of Maharshi Debendranath Tagore of Jorasanko, occupied an important place in the music field of Bengal almost throughout the 19th century.

Born a little later than those mentioned in the preceding four paragraphs, batches of talented musicians appeared in the field of Rag-Sangit, who, along with those mentioned already, put the music culture of Bengal in firm footing which succeeded in making Bengal an integral part of all-Indian music. Their devoted musical lives went a long way to pave the way for the flowering phase of the regeneration of Indian music in the latter half of the 19th century.

The names of some of these stalwarts are mentioned here chronologically along with their specialities :

Born in the twenties (19th century)—Kshetra Mohan Goswami (Dhrupad and some stringed instruments), Ramapati Bandyopadhyay (Dhrupad), Ramdas Goswami (Dhrupad), Jadunath Ray (Dhrupad), Keshav Chandra Mitra (Pakhwaj), Murari Mohan Gupta (Pakhwaj), etc. Along with them there were others of lesser calibre who learnt Rag-Sangit and enriched the field of music in their particular localities, such as Dewan Kartikeya Chandra Roy (Kheyal) of Krishnanagar, etc. Born in the thirties—Haraprasad Bandyopadhyay (Dhrupad and Veena

instrument), Gopal Chandra Chakravarty (Tappa), Lakshinarayan Babaji (an all-rounder—Dhrupad, Kheyal and Tappa), Mahesh Chandra Mukhopadhyay (Thumri singer and Veena, Setar, Esraj, Pakhwaj, Tabla player), Gopal Chandra Mallick (Pakhwaj) etc.

Born in the forties—Jadu Bhatta (Dhrupad), Sourindra Mohan Tagore (Setar), Kali Prasanna Bandyopadhyay (Surbahar, Setar and Nystaranga), Krishna Dhon Bandyopadhyay (Dhrupad and Setar), Joytirindranath Tagore (Piano and Notation).

Born in the fifties—Aghorenath Chakravarty (Dhrupad and Tappa), Prasanna Kumar Banik (Tabla), Bhagwan Das (Setar), Nagendranath Bhattacharyya (Kheyal and Tappa), Amritalal alias Habu Dutta (Clarinet. Esraj and Veena), Bamacharan Bhattacharya (Surbahar and Setar) etc.

Born in the early sixties—Radhika Prasad Goswami (Dhrupad and Kheyal), Bamacharan Bandyopadhyay (Kheyal), Pramathanath Bandyopadhyay (Dhrupad and Sur-Sringer instrument), Surendranath Mujumder (Tappa and Kheyal), Jnanada Prasanna Mukhopadhyay (Surbahar) etc.

All these leading musicians of Bengal, mentioned so far, contributed towards the renaissance of Indian Music along with the group of leading non-Bengali musicians of all-Indian stature who happened to come to Bengal in the epoch-making second half of the 19th century.

Those musicians from different centres of North India joined the field of music in Bengal which was pulsating with a new life manifesting itself in tremendous activities covering all sides of the mainstream of

Indian music—under the liberal patronage of connoisseurs and the music-loving rich men of the period. Among the patrons who caused many front-rank Hindusthani music talents to stay in Bengal, mention may be specially made of Nawab Wajid Ali Shah, the king of Oudh, who came to settle down in Metiaburuj, in the southern outskirts of Calcutta.

Nawab Wajid Ali's great darbar of music at Metiaburuj, established by the end of 1858 or beginning of 1859, attracted many stalwarts of Northern India to visit Calcutta in different times of about thirty years till the death of the Nawab in 1887 A.D. Among them were three linear descendants of Tansen, viz., Taj Khan (Dhrupad and Dhamar), Kasim Ali Khan (Veena, Rabab) and Basat Khan (Dhrupad, Rabab). Also Niamut Ullah Khan (Sarode), Babu Khan (Tabla), Ahmed Khan (Kheyal), Ali Baksh (Kheyal), Nanne Khan (Tabla), Murad Ali Khan (Dhrupad), etc. and some songstresses well-versed in the form of Thumri. The Nawab himself was a learned exponent of Thumri of Lucknow brand, which was introduced in Bengal at the instance of the Nawab and his darbar-musicians.

Besides Wajid Ali Shah, there were a good number of other hospitable patrons like, the Tagores of Pathuriaghata. Devas of Simulia, Singhas of Paikpara, Guhas of Masjidbari Street, Devas of Shovabazar, Pal Chowdhurys of Ranaghat, Mukherjis of Gobardanga, Krishnanagar Raj family, Burdwan Raj family, Murshidabad Nawab family, Tripura Raj family, Dinajpore Raj family, Acharya-Chowdhurys of Muktagacha (Mymensing) etc.—to name only a few—under whose kind patronage

shone such luminaries as Lala Kewalkishan (Pakhwaj), Reza Khan (Setar), Jwalaprasad Misra (Dhrupad), Lakshmi Prasad Misra (Nina, not the son of Ramkumar Misra of the same name), Shibnarayan Misra (Dhrupad),- Guruprasad Misra (Dhrupad, Kheyal), Kamta Prasad Misra (Dhrupad), Ata Hussain (Tabla), Ramkumar Misra (Kheyal, Tappa), Sajjad Mohammad (Setar, Surbahar), Sreejan Bai (Kheyal, Tappa, Thumri), Mohammad Khan (Setar, Surbahar) etc.

Most of these India-famed Ustads not only used to take part in the innumerable concerts, but at the same time had trained Bengali pupils during their stay here. As a result, culture of music classic received still further impetus in Bengal.

That such a galaxy of stars—both inside and from outside Bengal—illuminated the musical sky of India in a particular period and place is a rare occurrence in the history of Indian music of late and is a testimony of the regeneration of Indian music in the nineteenth century.

And yet that was only the practical or demonstrative side of music. Alongside with and as supplementary to that was the theoretical part ; the evaluation and stock-taking of the rich heritage of music ; the national consciousness about its age-old traditions ; the desire to know and let know the history and systems of Indian music, the beauties as also intricacies of the different modes and to classify the various sorts of Ragas may be taken into account.

Publication of books concerning multifarious topics on music with the help of newly-found printing machinery, sponsoring of real music

conference—demonstrations by leading musicians followed by deliberations amongst them with a view to -Sort out the patterns of Ragas and to strive for an agreed scheme—as the one held in the Pathuriaghata palace of the Tagores in 1867 A.D.; starting of institutions to impart systematic training e.g., Bengal Music School (1871 A.D.) and Bengal Academy of Music (1881 A.D.), production of orchestras (concerts) based on Indian Ragas (1858 A.D.) under the direction of Kshetra Mohan Goswami in collaboration with Jadunath Pal; innovation of notation writing (though not in printed book then) in the same year and also by Kshetra Mohan Goswami; establishment of a museum of musical instruments by Raja Shourindra Mohan Tagore, were some of the activities in this category.

The centre of most of such activities was Bengal or to be more particular, Calcutta, the cultural capital of renaissance India in the eventful 19th century.

Among the pioneer musicologists or intellectuals who devoted themselves to the task of evaluation and appreciation of Indian music by writing books, special mention may be made of the three, viz., Krishna Dhon Bandyopadhyay, Kshetra Mohan Goswami and Shourindra Mohan Tagore. They all began their activities in that line simultaneously in the late sixties of the 19th century.

But before the trio's commencement of writing and publication on musicology, another unique and memorable work was done by a great musician of Udaypore in Rajasthan. That was the encyclopaedia of

music entitled Sangit Rag Kalpadrum compiled by Krishnananda Vyas Ragsagar. First of its kind in India, this Kalpadrum was published in three big volumes between 1842 A.D. and 1849 A.D. by its indefatigable compiler who had to tour the entire length and breadth of the country in those difficult and risky days of itinerary to collect the huge mass of materials. Without any means of his own he had to manage to receive the patronage of the music-loving men of fortune from many parts of India. Krishnananda Vyas ultimately got his compilations printed and published from Calcutta, where also he had a number of patrons.

Incidentally, mention may be made of the first Bengali book on the theory of Indian music named Sangit Taranga which was published in Calcutta in 1818 A.D. This book (authored by Radha Mohan Sen, who was a composer of Bengali Tappa also), though not an original work, was the first to be printed in any Indian language on the Indian music system.

After twenty years of publication of this Sangit Taranga, the nonagenarian Nidhu Babu (Ramnidhi Gupta) published his anthology of Tappa compositions entitled Gita Ratna in Calcutta in the year 1837 A.D.

Thus, Sangit Taranga and Gita Ratna were productions of the preparatory period of activities in connection with the regeneration of Indian music and Sangit Rag Kalpadrum appeared significantly on the threshold of the flowering epoch of that phenomenon, which produced

theoreticians like Kshetra Mohan Goswami, Krishna Dhon Bandyopadhyay and Shourindra Mohan Tagore.

Though the youngest, Krishna Dhon Bandyopadhyay became the first author among them in 1867 A.D., in which year he published the book of notations entitled 'Bangalkatan', the first printed book in India containing notations of concert pieces. But, as an experiment, he tried to adopt the European system of staff notation in the sphere of Indian music and his attempt was not met with success in his country.

The system of notations called 'Dandamatric', innovated by Kshetra Mohan Goswami and popularised by the efforts of Shourindra Mohan Tagore and later Akar-matrik system propounded by Jyotirindra Nath Tagore were taken up by the music circles here and Krishna Dhon's European system of notation had to give ways.

From the next year publication of Krishna Dhon's Bangaikatan, Kshetra Mohan began to publish his books on different musical subjects such as Aikatanik Swaralipi (1868 A.D., containing his system of notations of concert pieces of his own composition), Sangit Sar (1869 A.D., being a treatise on the music system, worked on the model of many leading musicians of India in the music conference held in 1867 A.D.), Git Govinder Swaralipi (1871 A.D., notations of 25 compositions of Jayadeva), Kantha Kaumudi (1875 A.D., discourse on vocal music), Ashuranjani Tattwa (1885 A.D., aesthetic emotion. Thee Indian aesthetician attaches so much importance to thi sect of what Tolstoy calls the infective quality of art, that he insists that a connoisseur should

be endowed with certain essential qualities. The most important of them is described as *Sahridayatva* by Anandavardhana. It can be described as sensitivity and sympathy moulded together. His commentator Abhinavagupta adds a quality which according to him enables the connoisseur to become one with the art object itself through a specialised faculty of sympathetic appreciation.

It is from this idea of the intimate relationship subsisting between the artist and his connoisseur that the theory of *Bhava* and *Rasa* takes its birth. It forms the very core of the Indian aesthetic theory and, therefore, calls for a somewhat detailed treatment. Berendson Keith, the famous Indologist, translates *Bhava* as emotion and *Rasa* as sentiment. We may conveniently adopt this terminology.

Between the two parties who are involved in an aesthetic experience, evidently the art object is the connecting link between them. The creative efforts of the artist take shape in the form of the art object through which it becomes visible to the connoisseur. But before that, the artist is involved in a series of activities of which the end product is the object of art. These activities comprise the forming of the idea of an emotion or a group of emotions to which Croce applies the term impression, followed by serious efforts on the part of the artist to give it a form which can be externally perceived. It is essentially a function through which the emotions are given expression. According to Croce, this is a continuation of the same process of impression which started the artistic activity, and takes place within the mind, and what we get in the outside

world as an art object is no essential part of it. He relegates the latter process of externalization to the position of an inessential activity which may be comparable to the translation of a literary work.

Indian Aesthetics, however, does not agree to the proposition. It accepts the process of what Croce calls externalization as an essential part of artistic activity without which it fails to attain fulfilment. It is essentially a co-operative endeavour in which there are two parties, namely, the artist and the connoisseur. The function of the artist ends with the taking shape of the art object and then that of the connoisseur begins.

The inspiration that initiates this chain action is an emotion in the mind of the artist. This in its turn produces in his mind an urge to give it expression. This urge induces him to adopt certain measures to realise this objective. The emotion that initiates action is called *Bhāva* and the measures taken by the artist to give it an external form are *Bibhava* and *Anubhāva*. The famous writer on Poetics, Visvanath Kaviraj, explains their functions as follows :

Bibhāva is that which provides nourishment to the different emotions. They may be of two kinds according to his enumeration, by providing at the first instance a congenial background for the emotion and secondly, by acting as an incentive to the emotion. For example, where love is the emotion to be depicted, the beauty of the heroine creates a favourable atmosphere for the hero to fall in love. In the reverse manner, the manly qualities of the hero may be a point of attraction to the heroine. As

an example of incentive to love, we may refer to such incentives as scenic beauty, idyllic situation, advent of spring and such other things. *Bibhāva* is, therefore, what sustains and develops an emotion.

After that comes the stage of giving expression to them. Before entering into this question, we should clear up one point first, to facilitate comprehension of the subject. It should be noted that *Bibhāva* is also emotion, but it is different all the same from *Bhāva* proper. The best way to differentiate them is to describe *Bhāva* as the principal emotion and *Bibhāva* as representing subsidiary emotion. The Indian dramaturgist distinguishes the former as *Sthā yi Bhāva*, that is, the abiding emotion. The role of the others is subsidiary and, therefore, they are *Asthāyi*.

It is at the stage of giving expression to the emotion that *Anubhava* comes into play. Whatever measures the artist adopts to give expression to his emotions, fall under the connotation of *Anubhāva*. Visvanath Kaviraj points out in this connection that this theory applies with equal force to dramaturgy and poetics. In the Panchatantra there is a couplet which gives a comprehensive list of different languages used by the mind to give expression to its feelings. We can conveniently give a translation of the same :

“The working of the inner mind is perceived through postures, gestures, gait, conduct, spoken words and the contortions of the face and the eyes.”

These are, therefore, the mediums of expression of emotions. They may be treated as examples of *Anubhāva*. It is, therefore, the medium of expression of the emotion.

When the artist has, through the medium of these different languages, been able to externalise his emotion, it assumes the form of an art object. This is where the artist steps out and the function of the connoisseur begins. Now what is presented to the connoisseur is called *Rasa*. The *Bhava* which is given expression to is wholly mental; *Rasa* is wholly physical. It takes a physical shape. We may, therefore, say that *Bhava* is the content and *Rasa* is the form. If it adopts a static medium as in painting and sculpture, it takes an abiding shape. If it adopts media which are temporal in character, it assumes a fleeting shape as in music and dancing. Whether fleeting or static, it assumes a physical shape which can establish contact with the connoisseur through his senses.

Now, Indian dramaturgy develops the theory of *Bhāva* and *Rasa* to such fine details that some account of the same becomes necessary for the adequate appreciation of the theory. It classifies the different kinds of *Bhāva* or emotion into different types and to each type it gives a name. Corresponding to each type of emotion, there is a *Rasa* or sentiment and for each *Rasa* again there is a name. There are thus eight pairs of *Rasa* linked up with corresponding *Bhāvas*. A few examples may be cited. Thus, where love is the emotion, it is *Rati* as *Bhāva* and *Sringāra* or erotic sentiment as *Rasa*; where sorrow is the emotion, it is *Shoka* as *Bhāva* and *Karūṇa* or pathetic sentiment as *Rasa*; where

energy is the emotion, it is *Utsāha* as *Bhāua* and *Vira* or heroic sentiment as *Rasa* and so on.

It should be remembered in this connection that in Indian dramaturgy the *Rasa* or sentiment should not be mixed up with aesthetic appreciation proper. The *Rasa* is the objective counterpart or the form of the emotion which it represents. It is not that it transmits the original emotion of the artist to the connoisseur. His role is to take note of it in a detached frame of mind. and assess its aesthetic value. Of course, sentiment in some cases does infect the mind of the spectator. For example, when a comic scene is on, the members of the audience feel amused and break into laughter. Similarly, when one is confronted with a tragic scene one feels mentally uncomfortable. That is, however, a consequence which cannot be avoided except in artistic performances like abstract music where specific emotions are not depicted.

The aesthetic appreciation is something different from these sentiments. It is the total effect of all the emotions which finds expression through different sentiments in an object of art that brings about the aesthetic reaction. It is a kind of emotion distinct from these sentiments and may perhaps best be expressed as aesthetic emotion. In Western aesthetics, it is usually described as aesthetic pleasure. Indian aesthetics uses a distinct term for it. It gives it the appellation *Ananda*. It is an expression for which it is difficult to find out an English equivalent. It is a feeling of intense exhilaration which Visvanath Kaviraj compares to the ecstatic feeling brought about by realisation of absolute knowledge (*Brahmāsvāda Sahodarā*).

The Indian dramaturgist refers to four types of mediums used for externalisation of an emotion. They are (1) *Āngika* or bodily movements, (2) *Vāchika* or spoken words, (3) *Abhichārikā* or make up and (4) *Sātvika* which is the specific language of emotions, like tears to give vent to sorrow or horripilation to indicate fear etc. As the terms are to some degree self-explanatory, we may dispense with a detailed treatment. It may be noted in this connection, that these really stem from the concept of *Anubhāva* already explained above.

Since we are more directly connected here with dance, it is worthwhile referring to some of its limitations which in their turn have imparted certain distinctive features to Indian dancing. Movements of the body have their own strong points; there may be subjects which can be expressed more effectively by vehement gestures of the body than through spoken words. But where finer shades of emotions are concerned, such gestures are at a disadvantage and it is in such cases where spoken words steal the march on them. A deep feeling of remorse or devotion can easily be expressed through spoken words, but not through mere bodily movements.

Evidently, dance is seriously handicapped here. But to be an effective art which can be adapted to playing dramas, this problem has to be effectively tackled. It is this need to overcome such limitation that has given birth to the elaborate gesture language called *Mudrās* evolved in Bharatanatyam and elaborated in Kathakali school of dance. In this gesture language, the palm of the hands and the fingers are used to

convey ideas. That is why they are called *Hasta-Mudrās*. To the uninitiated these gestures carry little meaning, but to the initiated they are as effective as spoken language to express finer emotions. Of course, this is an artificial language based on convention, but in ultimate analysis, spoken language is also based on convention.

*“The great work was very well divided between the Tagore household. The poet was the supreme artist in the family of artists. He had heaped himself with as much folk music of the countryside as much it was classical music. No wonder that in him we can find the combined sense of values of the aristocrat and the simplicity, directness and universality of the child of the soil . And he treats the whole ambit of human feeling with equal skill.”*⁸²

It can be stated therefore that the Renaissance in Bengal that started with a new learning and was very much popularising the process of humanisation had infringed into the personality of Tagore. He his characteristic song contained the affinity to both Classical and Folk Music. When Tagore binds the varieties of Bhairabi, Todi, Khambaj, Mallar, Kedar, Behag, Bahar it reaches a sophisticated creative form which is traditional as well as modern in itself. To one who takes a historical and creative view of culture and whose ears are open to melodies other than simply familiar and customary Tagore songs and music and dance mark a new lease of life and Harold a system of Sangeet which is full of joy and is tinged with an in dissoluble tie which is the tie of Humanism. (P.1,P-5)

82. Alam Falerul and Chakraborty Radha (ed.) *The Essential Tagore*, Visva Bharati, 2011, p. 195.

Aristotle's Concept of Drama

Poetics of Aristotle was not generally known in the Greek or in translation until the Renaissance, its importance as the “founding document” of western literary criticism has made it the standard against which the success or failure of drama written in every age has been measured. The celebrated tragic flaw a hero is supposed to possess is taken in the Christian scheme to be a moral error, but to the pre-Christian Greek philosopher Aristotle, the term did not imply a moral error, but rather an intellectual one, an error in judgment. Therefore whether the *POETICS* can successfully be applied to Shakespeare remains problematic. Nonetheless, we will outline some of Aristotle's most important beliefs and see if the dramatic literature under consideration fits his criteria.

Nature of literature as *Mimetic*

It is clear that the general origin of poetry was due to two causes, each of them part of human nature. Imitation is natural to man from childhood, one of his advantages over the lower animals being this, that he is the most imitative creature in the world, and learns at first by imitation. And it is also natural for all to delight in works of imitation. If we accept his view we would have to come to where we can see that the ridiculous, the grotesque are the ones that cheer us. The explanation is to be found in a further fact: to be learning something is the greatest of pleasures not only to the philosopher but also to the rest of mankind,

however small their capacity for it; the reason is of the delight in seeing the picture is that one is at the same time learning-gathering the meaning of thing. Therefore this *mimetic* theory supplements that :

- All that is , is due to imitation.
- We imitate that which gives us physical pleasure
- Life is made up of imitations

Aristotle on the nature of tragedy

“Tragedy is an imitation of an action that is serious, complete, and possessing magnitude...in the mode of action; not narrated; and effecting pity and fear [what we call catharsis] of such emotions.”⁸³

“The imitation of the action is the plot. Tragedy is not an imitation of men but of actions and life. It is in action that happiness and unhappiness are found, and the end which we aim at is a kind of activity...It is for the sake of their actions that [agents] take on the characters they have. Thus what happens—that is, the plot, is the end for which a tragedy exists, and the end or purpose is the most important thing of all...it is whole, [having] a beginning, middle and end.”⁸⁴

“Dramatic poetry’s function is...not to report things that have happened, but rather to tell of such things that might happen...to express the universal.”⁸⁵

83. Aristotle, *Poetics*, Pearson Education India, September 2006, pp. 186-196

84. Ibid.

85. Ibid.

The central core of Aristotle's *Poetics* also throws light on:

Reversal: from one state of affairs to its exact opposite.

Recognition: change from ignorance to knowledge...on the part of those who are marked for good fortune or bad.]

“Good men ought not to be shown passing from prosperity to misfortune, for this does not inspire either pity or fear, but only revulsion; nor evil men rising from ill fortune to prosperity...neither should a wicked man be seen falling from prosperity into misfortune...We are left with the man whose place is between these extremes. Such is the man who on the one hand does not fall into misfortune through vice or depravity. He falls because of some mistake ...[*This is often mistranslated as the tragic flaw.*]”⁸⁶ **Aristotle on the nature of Comedy:** The objects the imitator represents are actions, with agents who are necessarily either good men or bad-the diversities of human character being nearly always derivative from this primary distinction, since the line between virtue and vice is one dividing the whole of mankind. It follows, therefore, that the agents represented must be either above our own level of goodness, or beneath it, or just such as we are; in the same way...This difference it is that distinguishes Tragedy and Comedy also; the one would make its personages worse, and the other better, than the men of the present day.As for Comedy, it is (as has been observed) an imitation of men worse than the average; worse, however, not as regards

86. Ibid.

any and every sort of fault, but only as regards one particular kind, the Ridiculous, which is a species of the Ugly. The Ridiculous may be defined as a mistake or deformity not productive of pain or harm to others; the mask, for instance, that excites laughter, is something ugly and distorted without causing pain.

Concept of Catharsis : three connotations

A. religious: a transcendence corresponding to an out of body state of ecstasy; we “see into the life of things” (Wordsworth)

B. medical: a purgation of emotion corresponding to the relief a person might feel after being told there is no cancer—a kind of psychological ecstasy

C. educational: a clarification of the transcendence so that the means and ends (nominalism and realism) reconcile. We learn and experience.

The Tragic Flaw: There are several connotations regarding the so-called tragic flaw:

A. vincible ignorance—error due to inadequate knowledge, as it could have been avoided (Othello)

B. invincible ignorance—error due to unavoidable ignorance—misfortune (Oedipus)

C. act of passion—fault that is intentional but not deliberately premeditated (Lear)

D. external error—character violates a divine law (Prometheus)

E. internal error—character’s conscious will is involved (Macbeth)

Application to Shakespeare

Shakespeare inherited the traditions described above. How then in the Renaissance are these traditions reflected in the play's he wrote? Can Aristotle's definition of a tragic hero be successfully applied? A problem, for example, is the notion of a tragic flaw. The Greek definition implies an error in judgment, while the Medieval / Renaissance definition was modified by Christianity implying a flaw with moral, not judgmental connotations. How far then do Hamlet, Macbeth, Lear or Othello fit the Aristotelian model? Would Aristotle regard your favorite TV sitcom as funny? What makes something funny, and is there a relationship between comedy and tragedy that Shakespeare as well as writers today address?

Keeping these views as observed by us we would delve into the pages of the later chapters.

UNIT – II

Genological Interfaces

Frames and Standards

What are frames? Are they mere cardboard pieces¹ that bind the images of past happenings or portraits or even photographs? Or are they boundaries that mask the limit the temporal and spacial significance of a place or happening? Hope it is not a mere decorative nor is it only a tool that ensures the durability of that which it binds?

If it merely limits, then how can *Monalisa*² express so much beyond its frame? Is not its frame solid enough to convey only within its restricted limits? Let us take for example *Macbeth* by William Shakespeare.³ Is it not framing, mirroring as well as visioning through the frame of the Elizabethan tragedy? How could the Elizabethan bard stretch his imagination beyond the temporal limits to establish a dialogue with historiography and genology? Was he not trying to suggest that bloody roads to popular success ought to invite tragedy by a niggardly death? But seldom does he deviate from the frames of the European Tragedy. So can frames be considered guidelines or are templates on which the neo-classical genres ought to be designed? Can we seek

1. A common concept in English literature that they are mere pieces of paper or board that serve as boundaries (imaginary) to, or restricts the activity of the user.
2. The portrait of a young lady—artist-Leonardo Davinci at Luvre Museum, France.
3. One of the most popular tragedies of William Shakespeare.

through the *Natya Sashtras* which in Indian Dramaturgy serves as a frame and attempt to superimpose the different sequences from Dance Dramas to offer a table where in the extent to which Rabindranath Tagore frames and games with the classical structure can be understood at a glance?

Standards and Dance Dramas

<i>Natya Sashtras</i>	<i>Dance Dramas</i>
Sattvika	Ananda in Candilika ⁴
Angika	Prakriti's mother when deploying black magic to bring back ananda. ⁵
Vacika	The facial make-up of the curd-seller of <i>Candalika</i> . ⁶
Aharya	The saffron attire of the ascetics ⁷

It is important to note that any public abhinaya performance according to Bharata , involves the deployment of the whole body. All the sense organs as well as the body parts should be used in order to give a drama the fullest expression.

What is actually Natya?

A layman today understands that bharatiyanritya is only dance and its gestures. However then what about the holistic aspect of geet , vadya and nritya so popularly known as the definition of sangeet in the Indian

4. যে মানব আমি, সেই মানব তুমি কন্যা...

5. টান দে, টান দে, টান দে, জাগে নি...

6. দই চাই গো, দই চাই, দই চাই গো...

7. বুদ্ধাং স্বরণ গাচ্ছামি...

Cultural System? Can we now locate Rabindranath Tagore in this context? Was his dance while delineating the Dance Dramas the Revolution or an instrument which is a mirror of life, customs as well as all sorts of people? Bharata has an immediate answer. He states that Natya is a “Drsyakavya”⁸ (that which is seen and appreciated). In the Dance Dramas whether this depiction is only Drisya⁹ should be analyzed.

The role of literary criticism is different from that of the dramatic criticism. A Nataka is primarily a Drsyakavya. As such the people who sit on the theatre to witness the performance is invariably referred to as Preksakas or Drshtarah (Spectators). Does this lineage draw Rabindranath Tagore to invoke the speech element of course present there and it has to be listened to in order to do full justice to the visual aspect thereof. But the main part of the Drama is spectacle (what should be visualised). This twin aspect makes it necessary to have a literary criticism at the edge of the stage itself by the audience besides the usual dramatic criticism. The words used, the ideas conveyed, the imagery etc brought in all these come under the literary criticism while importance of the representation the Abhinaya of the Actor or actress comes under the dramatic criticism.

Can the mechanism of Bharata’s *rasas* and the *bhavas* be superimposed upon Rabindranath Tagore’s Dance Dramas? Can we seek a dialogue between historiography and genology through this?

8. Muni Bharata, *The Natya Sashtra*.

9. Mere viewing without any involvement at the emotional level. Viewing with involved, viewing from a perspective.

A dip into the Rasas in Dance Dramas

Rasa	Colours which this is best expressed through	Corresponding Deities	Dance Dramas
Srngara (the erotic)	Green	Vishnu	Uttiya in <i>Syama</i> ¹⁰
Hasya (Humorous)	White	Pramatha	Prakriti in <i>Candalika</i> ¹¹
Karuna (Pathos)	Dove coloured	Yama	Sakhi in <i>Syama</i> ¹²
Raudra (Impetuous anger)	Red	Rudra	Bajrasena in <i>Syama</i> ¹³
Vira (Heroic)	Wheatish brown	Mahendra	Arjuna in <i>Citrangada</i> ¹⁴
Bhayanaka (Terrific)	Black	Kala	Prakriti's mother in <i>Candalika</i> ¹⁵
Bibhatsa (the odious)	Blue	Mahakala	Kotal in <i>Syama</i> ¹⁶
Adbhuta (the mysterious)	Yellow	Brahma	Citrangada in <i>Citrangada</i> ¹⁷

10. আমার জীবন পাত্র উখলিয়া, মাধুরী
11. শুধু একটি গণ্ডুষ জল...
12. বুক ফেটে যায়, হায় হায় রে। তোর তরুণ জীবন দিলি নিষ্কায়ণে মৃত্যু পিপাসিনীর পায় রে। ওরে সখা।
13. “কাঁদিতে হবে রে, রে পাপিষ্ঠা, জীবনে পাবি না শান্তি।”
14. পাণ্ডব আমি অর্জুন গাণ্ডীব ধন্বা
15. জাগেনি এখন জাগে নি রসাতলবাসিনী নাগিনী
16. ভালো ভালো তুমি দেখব পালাও কোথায় মশানে তোমার শূল হয়েছে পোঁতা
17. একি দেখি একে এল মোর দেহে পূর্ব ইতিহাসরা

Bhavas

Sthayi Bhavas (permanently dominant)	Dance Dramas
● Rati (Love)	<i>Citrangada</i> – last scene ¹⁸
● Hasa (meriment)	Prakriti in <i>Candalika</i> ¹⁹
● Soka (sorrow)	Syama When Banished ²⁰
● Krodha (fury)	Bajrasena ²¹
● Utsaha (enthusiasm)	Pakriti's mother in <i>Candalika</i> ²²
● Bhaya (terror)	Syama in <i>Syama</i> ²³
● Jugupsa (disgust) and	Arjuna in <i>Citrangada</i> ²⁴
● Vismaya (astonishment)	Prakriti in <i>Candalika</i> ²⁵

Vyabhicari [Sanchari] Bhavas

● Nirveda (despondency)	Prakriti in <i>Candalika</i> ²⁶
● Glani (weakness)	Chorus in <i>Citrangada</i> ²⁷
● Sanka (suspicious)	<i>Citrangada</i> in <i>Citrangada</i> ²⁸

18. আকাশভরা রবিরে ঘিরি যেমন বারি ফেরে, আমার মন ঘিরিবে ফিরি তোমার হৃদয়েরে।
19. এ নতুন জন্ম, নতুন জন্ম, নতুন জন্ম আমার
20. ছাড়িব না ছাড়িব না ছাড়িব না
21. তবু ছাড়বি না মোরে?
22. ওরে বাছা দেখতে পারি নে তোর দুখ, আনবই, আনবই, আনবই তারে মন্ত্র পড়ে
23. ক্ষমা করো নাথ, ক্ষমা করো।
24. ক্ষমা করো আমায়, বরণ্যযোগ্য নহি বরাঙ্গণে ব্রহ্মচারী ব্রতচারী।
25. বল দেখি মা সারা নগরে কি কোথাও নেই জল। কেন এলেন আমার কুয়োর ধারে?
26. কাজ নেই কাজ নেই মা
27. কঠিন পাষাণে কেমনে গোপনে ছিল, সহসা বরণা...”
28. অর্জুন! তুমি অর্জুন!

● Asaya (envy)	The girls in <i>Candalika</i> ²⁹
● Mada (inebriation)	Bajrasena ³⁰
● Srama (exhaustion)	Prakriti's mother ³¹
● Alasya (lethargy)	Prakriti ³²
● Dainya (depression)	<i>Citrangada</i> ³³
● Cinta (anxiety)	Prakriti's mother ³⁴
● Moha (delusion)	Uttiya ³⁵
● Smriti (recollection)	Mother in <i>Candalika</i> ³⁶
● Dhriti (fortitude)	Ananda ³⁷
● Vrida (bashfulness)	Arjuna ³⁸
● Capalati (in constancy)	Ananda ³⁹
● Harsha (joy)	Prakriti ⁴⁰
● Avega (excitement)	Prakriti ⁴¹
● Jadati (stupefaction)	Prakriti's mother ⁴²

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29. “ওকে ছুঁয়ো না ছুঁয়ো না
30. প্রেমের জোয়ারে ভাসাবে দৌঁহারে
31. টান দে টান দে টান
32. কাজ নেই কাজ নেই মা
33. থাক থাক মিছে কেন খেলা আর জীবনে হল বিতৃষ্ণা
34. বাছা তুই যে আমার বুকচেরা ধন
35. ন্যায় অন্যায় জানিনে জানিনে জানিনে শুধু তোমারে জানি
36. সব যাক, সব যাক অপমান করিস নে বীরের
37. কল্যাণ হোক তব কল্যাণি
38. অর্জুন! আমি অর্জুন!
39. কল্যাণ হোক তব কল্যাণি
40. এ নতুন জন্ম
41. এ নতুন জন্ম
42. কি কথা বলিস তুই, আমি যে তোর ভাষা বুঝিনে

● Garva (arrogance)	Girls in <i>Citrangada</i> ⁴³
● Visada (despair)	Prakriti ⁴⁴
● Autsukya (impatient curiosity)	Bajrasena ⁴⁵
● Nidra (sleep)	Prakriti ⁴⁶
● Apasmara (loss of memory)	Bajrasena ⁴⁷
● Svapna (dreaming)	<i>Citrangada</i> ⁴⁸
● Prabodha (awakening)	<i>Candalika</i> ⁴⁹
● Avahittha (dissimulation)	Syama towards Uttiya ⁵⁰
● Mati (self assurance)	<i>Citrangada</i> ⁵¹
● Vyadhi (sickness)	Girls ⁵²
● Unmade (madness)	Syama ⁵³
● Marana (death)	Syama ⁵⁴
● Trasa (fright) and	Prakriti's mother ⁵⁵
● Vitarka (deliberation).	Prakriti and mother ⁵⁶

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43. ওকে ছুঁয়ো না ছুঁয়ো না
44. জন্ম কেন দিলি মোরে, লাঞ্ছনা জীবন ভোরে
45. ক্ষমিতে পারিলাম না
46. কাজ নেই কাজ নেই
47. ওরে পাপিষ্ঠা
48. একি দেখি একে এল মোর দেহে পূর্ব ইতিহাসরা
49. প্রভু এসেছে উদ্ধারিতে আমায়
50. মায়া বন বিহারিনী
51. আমি নই চণ্ডালি
52. ওকে ছুঁয়ো না ছুঁয়ো না
53. প্রেমের জোয়ারে ভাসাবে দৌহারে
54. মায়া বন বিহারিনী
55. অবাক করে দিলি
56. ত্বড়া কর ত্বড়া কর “কাজ নেই কাজ নেই”

Sattvika Bhavas (Temperamental states of emotional fervour)

● Stambha (paralysis),	Mother ⁵⁷
● Sveda (sweat),	Mother ⁵⁸
● Romafica (horrification),	Bajrasena ⁵⁹
● Svarasada (feebleness in the voice),	Chorus in <i>Syama</i> ⁶⁰
● Vepathu (trembling),	Syama ⁶¹
● Vaivarnya (change of colour),	<i>Citrangada</i> ⁶²
● Asru (shedding tears),	Syama ⁶³
● Praiaya (loss of sense).	Syama ⁶⁴

The glances based on Rasas are to be applied when those Rasas are to be portrayed and the glances based on Sthayi Bhava should be used in representing them. Now listen to the mode of application of Vyabhicari glances in the case of Sancaribhavas.

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57. টান দে দে টান দে
 58. Ibid
 59. রে পাপিষ্ঠা
 60. নীরবে থাকিস সখী
 61. বোলো না বোলো না আমি দয়াময়ী
 62. মদনের কাছে বর
 63. এসেছি প্রিয়তম
 64. তব নিষ্ঠুর করণ করে ক্ষমো মোরে

Glances	Vyabharibhavas	Dance Dramas
Sunya (Vacant)	Anxiety, Stunned State	Prakriti ⁶⁵
Malina (Pallid)	Frustration, change of colour	<i>Citrangada</i> when Arjuna disrespects her ⁶⁶
Sranta (exhausted)	Weariness, perspiration	Prakriti's mother ⁶⁷
Lajjanvita (Bashful)	Shame	Syama ⁶⁸
Glani (fatigued)	Loss of memory, sickness	<i>Citrangada</i> ⁶⁹
Sankita	Weakness, Excessive	<i>Candalika</i> ⁷⁰
Bhita (Apprehensive)	suspicious	Syama ⁷¹
Visadin (Dejected)	Desperate State	Syama ⁷²
Mukula (Dormant)	Sleep, dream, happiness	Arjuna ⁷³
Kuncita (Contracted)	Jealousy, undescrable object	Girls in <i>Candalika</i> ⁷⁴
Abhitapta (Distressed)	Distress, accidental hurt, great Discouragement	Prakriti ⁷⁵

65. ক্ষমা প্রভু, ক্ষমা কর

66. থাক্ থাক্ মিছে কেন এই খেলা আর জীবনে হল বিতৃষ্ণা অপনার 'পরে ধিক্কার।

67. আমার মন্ত্র যে শেষ হতে যায়...

68. হে বিদেশি এস এস। হে আমার প্রিয়

69. বঁধু কোন আলো লাগল চোখে

70. জন্ম কেন দিলি মোরে

71. বোলো না বোলো না

72. নহে নহে সে কথা এখন নহে

73. অর্জুন! আমি অর্জুন!

74. ওকে ছুঁয়ো না ছুঁয়ো না

75. কাজ নেই কাজ নেই মা

Jihma (Obliquely Squinted)	Jealousy, stupor, indolence	Girls ⁷⁶
Lalita (Lustful)	Contended love, joy	Syama ⁷⁷
Vitarkita (Guessing)	Recollection, deliberation	Prakriti ⁷⁸
Ardhamukula (Half bud)	Joy in experience, smell or touch	Prakriti ⁷⁹
Vibhranta (Confused)	Excitements, fury, confusion	Syama ⁸⁰
Vipluta (Disturbed)	Inconstancy, insanity, affliction of misery, death	Syama ⁸¹
Akekara (Half closed) things split	In seeing an object difficult to be seen, things split, misery	Chorus in <i>Candalika</i> ⁸²
Vikosita (full blown)	Waking up, pride, indignation ruthlessness, complacency	Citrangada ⁸³ / Syama ⁸⁴
Trasta (frightened)	great fear	Syama ⁸⁵
Madira (Inebriated)	Intoxication	Syama ⁸⁶

76. ওকে ছুঁয়ো না ছুঁয়ো না
77. প্রেমের জোয়ারে ভাসাবে দৌঁহারে
78. হ্যাঁ মা সেই কথাই তো বলে গেলেন তিনি
79. এ নতুন জন্ম নতুন জন্ম
80. এসেছি প্রিয়তমো, ক্ষমো মোরে
81. ফিরে চাই
82. ওয়ে চঞ্চালিনীর ঝি
83. বধু কোন আলো লাগল চোখে
84. ধরা সে যে দেয় নাই
85. ক্ষমো মোরে ক্ষমো
86. তোমা সাথে একস্রোতে ভাসিলাম আমি, হে হৃদয়স্বামী

Application of oral gestures

Can dramatic performances happen without oral gestures?

(1) Vinivrtta gesture in feminine envious jealousy, anger motivated by rivalry, contemptuous and playful behaviour etc. (Girls in Candalika)

(2) Vidhuta is employed in preventing some activity or saying that something “is not so” and similar instances. (3) Nirbhughna is to be

employed in majestic and serious survey etc. (4) Bhughna is to be employed in one feeling ashamed Arjuna discouragement, impatience,

anxiety, yearning contemplation etc. This is something natural in the case of ascetics (5) Vivrtta is to be applicable in humour, grief, Ananda fear

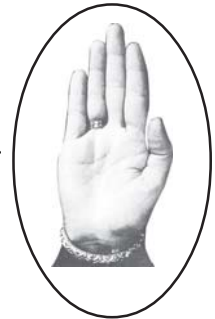
etc. (Syama–chorus) Udvahi is to be employed in playful behaviour of women, in their proud behaviour as though is saying “Go away” in their

disrespect while saying “Go away” in their disrespect while saying “In this the way?” and in angry words as well.)

Hand and Dance

Asamyuta Hastani – Single Hands

1. **Pataka** (Prakriti – end of Candalika) (*banner*): All the fingers are extended straight and close together, the palm stretched, the thumb bent close to the hand. Usage: This hand represents Indra’s banner-staff, a sign of victory. Upraised, with palm facing the spectators, it indicates divine assurance and grace, a gesture of the gods and sacred images. It is used for saying “I am”, “here”



waves, cloud, river, pool, night, benediction, aversion, saying “me” flower casket (two hands joined), beginning and end of discourse, and beginning the dance.

Pataka hands are twisted upward for the world of the gods, downward for the lower regions. Pataka hands are shown with movement of the arms in various directions, with grace and amorous expression, the feet moving rhythmically, and this dance is called *Prasara*. Pataka heads are crossed at the wrists for the sacred sign swastika; joined palm to palm in devotional gesture or salutation to gods and men.

2. **Tripataka** is [Citragada – to Madana] the triple banner of “three fingers” pose. The third finger of Pataka hand is bent down at the middle joint. Usage : invocation, descent of the gods, or avatara, a good, or the gods in heaven (held above the head, or crossed). It is used for holding weapons or symbols of the gods, i.e. vajra, (Thunderbolt), cakra (discus), mrga (deer) etc.; to apply sacred marks to the forehead and to wipe away tears (with third finger), to indicate going, the feet (palms down), tree, arrow-shaft, lighting, a vessel or pot (two hands vertical, palms facing), fire a lamp, crown (two hands).



3. **Ardha-chandra** (half-moon) : [Prakriti in Candalika] The thumb of the Pataka hand is extended to form an angle with the hand.

Usage: moon, consecration, meditation, seizing the throat, to slay (diagonal downward movement), battle axe, the body, waist, hips, face, mirror, one's self, beating time, resting the cheek on the hand, ear of an elephant, mirror. Making Ardha-chandra with both hands, the right upward and the left downward is called Abhaya Mudra, the gesture of Siva, indicating fearlessness and hope. The Ardha-chandra hand, slightly curved with palm upward, carries the fire of destruction.



4. **Kartari-mukha** (scissors mouth) [Syama to Uttiya] : The first and second fingers of Tripataka hand are separated, the first finger being extended backward. Usage : separation, lighting, death, going, showing the way, steps of walking, horns of an animal, hypocrisy, rising and falling, gate, arch, mountain peaks, creeper.

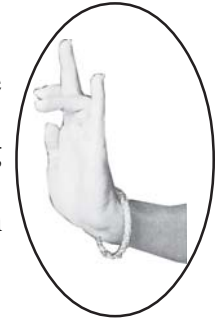


5. **Arala** (bent) [Ananda to Prakriti] : The first finger of the Pataka hand is curved or bent at the middle joint, the other fingers separated and bent backward. Usage : act of blessing, circumambulation, wings of a bird, ears of an elephant, pride, prowess, drinking poison, nectar, gathering the hair, calling anyone, sweet smell, arranging patterns or flowers on the ground.

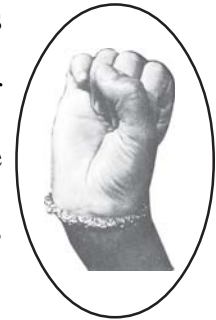


6. **Sukatunda** (parrot beak) [Bajrasena to Syama] :

The third finger of Arala hand is bent at the middle joint. : mystic things, dismissal, shooting an arrow, throwing a spear, ferocity, speaking in contempt.



7. **Musti** (fist) [Arjuna to Citrangada] : All the fingers are closed into the palm, and the thumb is bent over them. Usage : to show strength, steadiness, exercise to give a blow, to threaten, grasping weapons, showing anger, agreement, holding things.



8. **Sikhara** (peak or crest) [Citrangada in *Citrangada*] :

The thumb of Musti hand is extended or raised. Usage : to hold the bow and other weapons – the bow of Kamadeva, god of love. It indicates man, king (inverted at the shoulder), pillar, tooth, questioning, showing the lips, embrace, untying the girdle, sounding a bell, recollection entering, saying “no”, plying a fan, bashfulness brow-spot, Siva-linga.



9. **Kapittha** (wood apple) [second dance of Candalika] : the forefinger of Sikhara hand is bent over the tip of the thumb, the other fingers closed in the palm. Usage : offering incense, milking cows, churning, showing a dance with blandishments,



holding a veil, flower garland, end of a robe, flourishing a sword

or other weapon. A gesture of Goddess Lakshmi holding lotuses near the shoulders.

10. Kataka-mukha (opening in a link) [*Citrangada*] : the third and

fourth fingers of a Kapittha hand are raised up, the middle finger remains bent. Usage : mirror, a woman, picking and collecting flowers, flower-tipped arrows of Kamadeva, god of love, drawing an arrow, arranging ornaments, holding a veena (lute), a flute, flower garland, conversation, addressing the beloved.



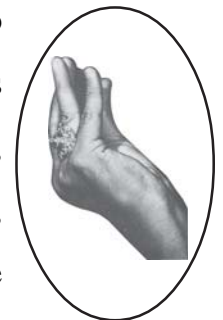
11. Suci-Mukha (needle face) : the first finger of Kataka-kukha

hand is raised, and the thumb joined to the tip of the middle finger. Usage : circle, the world, going, flame of a lamp, one, tusks of an elephant or boar, threatening, pointing, sprout, approbation, listening, turning the potter's wheel, beating the drum, saying "I am." Following the motion of Suchi hand with the eyes partly closed is called suchana, a playful action of the dance. [Prakriti's mother]

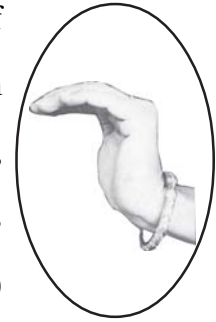


12. Padma-kosa (lotus bud) [Prakriti in *Candalika*] : The fingertips

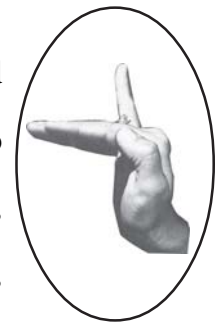
are brought close together, but without touching, to form the lotus bud. Usage : to worship Siva with lotus flowers, sacrificial offering, to indicate desire, breast, contempt, dismissal, giving charity, a kiss, a fruit, elephant trunk, the number five, the five flower-tipped arrows of the god of love.



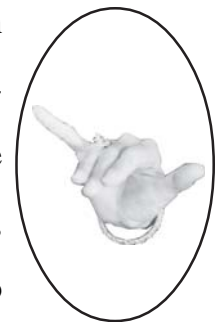
13. **Sarpa-sirsa** (snake's head) [Last scene of *Candalika*] : the Pataka hand is curved and the palm hollowed to form a snake's head. Usage: serpent, water offering, sprinkling water, waving lights (arati), giving and receiving (with one or both hands) sandal paste.



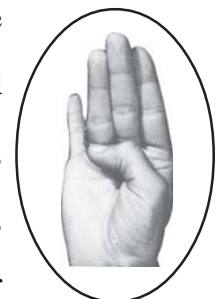
14. **Hamsa-paksa** (swan wing) [Uttiya and Syama] : The little finger of the Sarpa-sirsa hand is raised up. Usage : accepting, rejecting, embrace (two hands), steps, a woman, a small child (two hands), palms facing, eyes, palm leaf for writing, hearing, blessing, saying "come", the body, the number six.



15. **Mrga-sirsa** (deer head) [Curd seller in *Candalika*] : the little finger and thumb of Sarpa-sirsa hand are raised up and separated from the other fingers. Usage : deer, cow, throwing dice, saying "come", forehead, flute of Krishna (two hands) house (two hands), drawing three lines across forehead when worshipping Siva, stairs, one's self.



16. **Catura** (clever) [Syama and Bajrasena] : Place the thumb of Mrgasirsa hand at the base of the third finger. Usage : to show cleverness of eye, shame, lotus petal, sideling glance, "a little", sufficiency, seat, stepping slowly, the number four, the four Vedas, Brahma, the four-faced god, lila or grace in dance.



17. **Kangula** (a tail) [Candalika in the Sc-I of *Candalika*] : The third finger of the Padma-kosa hand is bent toward the palm and the little finger is raised. Usage : small things, foot of a cat, eye of a cocoanut, a jewel, a small fruit, partridge, “bee in lotus”, shyness of a young girl (with hand near the face).



18. **Alapadma** (full-blown lotus) [Prakriti after giving water to Ananda]: All the fingers are separated with a slight twisting movement, little finger leading. Usage : lotus, sun, beauty, desire, breasts, joy (two hands palms facing), a pot, hair knot, mountain, radiance, inquiry, passing of night (hand in upward curve). This hand is also called Alapallava or Sola-padma.



19. **Bhramara** (bee) [Candalika and Ananda] : The thumb and middle finger touching, the first finger bent, and the other fingers raised and separated. Usage : a bee (with shaking movement), vow of silence, holy bath (the tip of the nose held between thumb and middle finger), crane, flying creatures, carrying, snapping fingers, plucking long-stemmed flowers, union (yoga).



20. **Hamsasya** (swan-face) [Prakriti's mother in Candalika] : The fore-finger and middle finger are stretched forward together, touched by the thumb.

The other fingers are separated and raised. Usage: swan, instruction in ritual, purity, meditation, speaking, offering things, a gem, a drop of water, affection, compassion, lightness, softness, insect (with tips of fingers throbbing).



21. **Samdamsa** (pincers) [Syama] : The tips of the forefinger and thumb of Arala hand are joined, the other fingers raised and separated. Usage : speaking, emphasis, tying the marriage thread, contemplation, deliberation, holding things, instruction, writing,

wearing ornaments, plucking flowers and making garlands, the sacred thread of Brahmans, piercing, drawing, a small quantity, decorating the eyes.



22. **Mukula** (flower bud) [Prakriti in Candalika] : All the fingers are curved and brought together without touching. Usage : water lily, offerings to a deity, humble speech, contempt, dismissal, taking food, throwing a kiss, the number five, five flower-tipped arrows of the god of love giving, monkey.



23. **Urna-nabha** (spider) [Bajrasena] : The fingers of Padma-kosa hand are bent and separated. Usage : demon, claws of an animal, grasping, tearing, lion, Narashima (Man-Lion avatara), fear, tortoise, combing the hair, scratching, taking up a stone.



24. **Tarma-cuda** (cock, i.e. red crest) [Arjuna to *Citrangada*] : The first finger of the Mukula hand is separated and curved, the thumb and middle finger crossed. Usage : a cock, bird, parrot, hook, noose, rebuke (snapping fingers) making signs, enmity (interlocked first fingers), talking to a young girl, a hundred or thousand gold coins.



25. **Chandra-kala** (crescent moon) [*Citrangada*] : The thumb of Suci hand is stretched so that the first finger and thumb form the crescent moon. Usage : crescent moon, tusks of an elephant or boar.



26. **Trisula** (trident) [Prakriti's mother] : The thumb and little finger are bent and joined, the other three fingers stretched and separated. Usage : trident (a weapon of Siva) trinity, three, the sacred mark of Vishnu.



27. **Ardha-pataka** (half-flag) [Prakriti in *Candalika*] :

The little finger of Tripataka hand is also bent.

Usage : “two things”, ketaki flower, mango sprout, peak of mountain or tower (two hands), river bank, knife, sword, broadness of eyes.



28. **Bana** (arrow) [*Citrangada*] : The little finger of the

Musti hand is raised or extended. Usage : arrow, the number six, applying collyrium to the eyes, a mouse.



29. **Ardha-suci** (half needle) [Card seller] : The first

finger of Suci hand is bent at the “root” and is touched at the middle joint by the thumb and curved middle finger. Usage : wasting or thinness of body (drawn downward), sprout, young bird, large insect, enmity or abuse.



30. **Sili-mukha** (crab face) [Prakriti Ananda] : The

thumb of Musti hand is stretched, and the tip of the first finger touches the middle of the thumb, the other fingers curved to look like a staircase, Usage: pouring water, an ascetic, penance, indicating the lips, eyebrows, breasts, arrow-shafts of the god of love.



(Sili-mukha is described in the Balarama Bharata. In Kathakali and Orissi Sanskrit texts it is called Vardhamanaka. It is generally

considered to be a more gracious and artistic form of Sikhara (no.8) when shown with movement or action, i.e. when Sikhara hands are moved in forward curve from the shoulders in obeisance, or alternately in Alarippu dance. Vardhamanaka hands are used in the pure dance sequences of Kathakali).

31. Simha-mukha (lion face) [Citrangada and Arjuna]

: The tips of the middle and third fingers are joined to the thumb, and the other fingers are raised. Usage: lion face, a hare, a pearl, fragrance, a drop of water, drawing bow of Kamadeva, lotus garland, stroking the hair, salvation (moksha) when placed on the heart, offering to sacred fire.



32. Mayura (peacock) [Arjuna and Citrangada] :

The third finger of Kartari-mukha hand is joined to the thumb, the other fingers curved. Usage: peacock, a creeper, brow spot, vomiting, touching auspicious things, discussing scriptures, ritual of holding sacred ashes or throwing flowers on Siva-linga. A gracious hand in dancing.



33. Anjali (salutation) [Prakriti] :

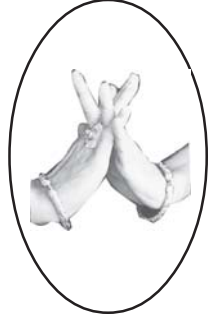
Two Pataka hands with palms together is a gesture of salutation. Usage : held above the head to salute deities, before the face for preceptors and kings, and at the chest for equals.



34. **Kapota** (dove) [Citragada to Madana] : Two pataka hands are joined at their base, sides and top, palms curved. Usage : salutation, addressing venerable persons, taking oath, acceptance, acquiescence.



35. **Karkata** (crab) [Prakriti] : The fingers of Urnanabha hands are introduced into the spaces between fingers, palms facing. Usage: grief, anxiety, blowing a conch shell, bending the branch of a tree, multitude, belly, yawning, stretching of limbs (arms overhead, palms turned upward).



36. **Garuda** (eagle god) [Prakriti's mother] : Ardha-chandra hands are held crossed with palms facing body, thumbs interlocked. Usage: symbol of GGaruda, the eagle mount of Lord Vishnu.



37. **Puspaputa** (flower basket) [flower girls in *Candalika*] : Sarpa-sirsa hands are joined at the sides, palms up. Usage : receiving flowers, rice, fruits, water-offering, waving lights (arati), offering.



38. **Sankh** (conch shell) [Prakriti in *Candalika*] : The thumb of Ardha-chandra left hand is clasped by the fingers of Musti right hand with its thumb pressing the fingertips of the other hand. Usage: conch shell symbol of Vishnu, blowing a conch trumpet.



39. **Matsya** (fish) : [Prakriti's mother] two Ardha-chandra hands held palms down, the right hand on the back of the left hand. The thumbs are extended and moved. Usage : a fish, the sea, Matsya avatara, the fish incarnation of Vishnu.



40. **Siva-linga** (phallic symbol) : [Citrangada in *Citrangada*] The Sikhara right hand with the thumb vertical is placed on the upturned palm of pataka left hand. Usage : Siva or Siva-linga.



41. **Chakra** (discus) : [*Citrangada*] Ardha-chandra hands are crossed with palms in contact. Usage : discus symbol of Vishnu, a weapon (discus), a wheel.



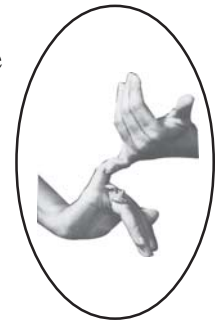
42. **Pasa** (noose) : [the girls in *Candalika*] the forefingers of Suci hands are interlocked and bent.

Usage : enmity, a quarrel, noose, chain.



43. **Kilaka** (bond) : [Syama and Bajrasena] The little fingers of two Mrga-sirsa hands are interlocked.

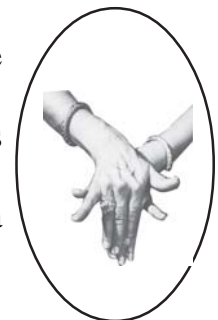
Usage : affection, lovers' conversation.



44. **Kurma** (tortoise) : The fingers of the Cakra hand are bent, except the thumbs and little fingers, which are extended. Usage : the Kurma avatara of Vishnu, a tortoise.



45. **Varaha** (boar) : Mrga-sirsa hands are placed one on the back of the other (palms down). The thumbs and little fingers are extended. Usage : Boar avatara of Vishnu, a boar.



46. **Khatva** (bed) : Two Catura hands (palms up) fingertips touching, forefingers a little fingers pointing down. Usage : Bed, litter.



47. **Kartari Svastika** (crossed scissors) [Ascetic] : Kartari-mukha hands crossed as wrists. Usage : trees, peaks of mountains (held high at the side).



48. **Alapadma** (lotus) : [Citrangada] Two Alapadma hands joined at the wrists (palms facing). Usage : Full blown lotus.



49. **Makara** (crocodile) : [Syama] Two Pataka hands joined at wrists, palms facing. Usage : crocodile, timid speech.



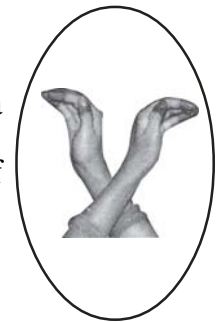
50. **Samputa** (casket) : [Uttiya to Prahari] The fingers of the Cakra hand are curved. Usage : casket, box concealing things.



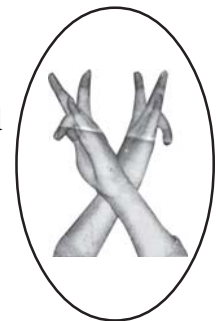
51. **Utsanga** (embrace) : [Curd seller and calf] Mrga-sirsa heads crossed on the breast, fingertips touching armpits. Usage : embrace, shyness, instruction of children.



52. **Naga-bandha** (serpent tie) [Ananda] : Sarpa-sirsa hands are crossed (swastika). Usage : a pair of snakes, a bower (held high).



53. **Bherunda** (birds) : Two Kapittha hands are joined at the wrists. Usage : a pair of flower girls.



- 54. Gajadanta** (elephant tusks) : [Syama when dejected] Sarpa-Sirsa hands are shown with the arms crossed. Usage : tusks of an elephant, lifting anything heavy.



- 55. Svastika** (crossed) : [*Citrangada* to *Madana*] Tripataka hands are crossed at the wrists and held vertically. Usage : wishing tree, the gods (held above the head).



- 56. Lata** (creeper) : [Syama and Bajrasena] Pataka hands are held like a swing. Usage : in graceful dance, intoxication. State of union (Yoga).



Operational Genology : Visva Bharati

Tagore himself acknowledged the fact that he was trying to crystallize human movements into one whole corpus of dance recitals.⁸⁷

For him the geographical fragmentation of the world did not matter. He, to render life and spirit to the Dance Dramas poured down all he had encompassed and assimilated them to give them a performative effect which was convergent with themes universal themes and stage structures. However, was it par excellence classical or universal? ramlila to ava garde:

A successful performance is one where both the levels of skill (preparers) and understanding (partakers) are high and equal. If the partaker expects more than the preparer can deliver, the performance is inadequate; if the preparer does more than the partaker can savour, the performance is wasted. Low skill matched by low understanding is preferable to an imbalance. Perfect *rasa* is a meeting at a very high level of preparer and partaker. Noh drama in Japan works in a similar way, except that the root metaphor is gardening and what is shared is *hana*, 'flower'. More on that later.

This Indian system of participant enjoyment—a system exported to Southeast Asia, China, and Japan—is one of the main things that attracted Brecht to Asian theatre. This system involves the audience in a very active way while at the same time enhancing its enjoyment. The system works with relations among four variables:

87. Tagore Rabindranath, *Rabindra Sangeet Bichitra*, p. 115.

1	2	3	4
performer/performed	→ RASA	←	savoured/spectator
preparer			partaker

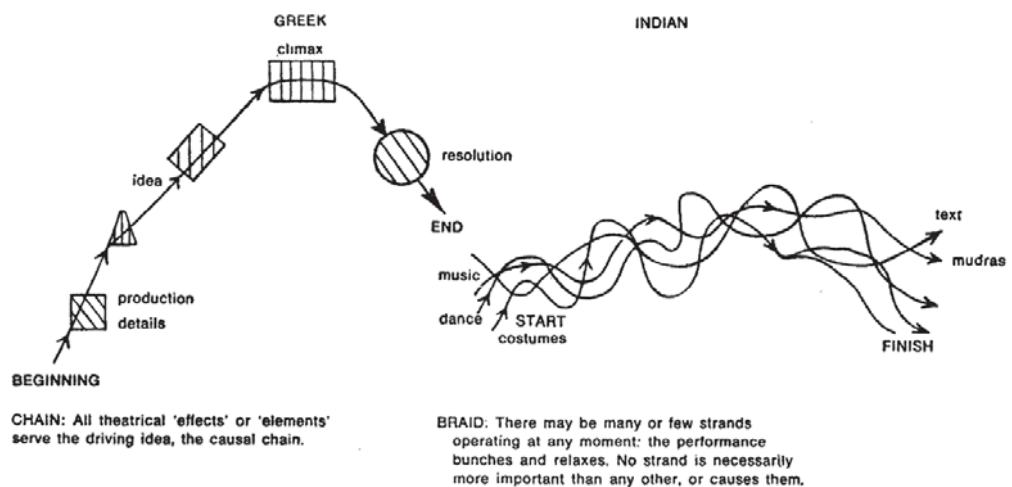
Rasa is the interface of 1/2 :: 4/3. *Rasa* doesn't exist independently: it is a function of the interface. And each term of the system can be varied independently of the others. That is, for example, some spectators can savour one part of a performance, others another; a performer can be absorbed into his role at one moment and detached from it at another. Again, Brecht took this technique of independently variable elements and developed from it his theory/practice of *Verfremdung*—'alienation' or 'distance'. Let me emphasize again how close this system is to the way fine food is eaten. At a banquet, feast, or fine restaurant—and this is even more striking at ceremonial occasions and ritual observances—it is presumed that all the food is superb or sanctified, but only some of it is eaten: one of the meanings of 'taste' is to sample only a little bit.

Thus, according to the *Natyasastra* both performers and partakers are transported, and no one is transformed.

Rasa is the mutuality, the sharing, the co-creation of preparers and partakers. Every detail of the presentation is worked out, but variable: theatre architecture, mise-en-scène, gestures, music, types of plays, spectator comportment, the proper occasions for theatre, et cetera, et cetera. If Aristotle's *Poetics* is so laconic as to be considered only notes towards a text, the *Natyasastra* is so detailed as to be thought

collectively authored, compiled over four or five centuries, a collective lore-book of performance. But while the details are worked out to a degree unknown in the West, there is much liberty within the scheme because the parts are variable.

For example, how much should be presented at one time? There is a 'start' and 'finish' to each night's performance—and many plays in the Sanskrit and folk traditions extend over a number of days and/or nights—but there isn't any definite 'beginning' or 'end' as there is in Greek drama. Where to stop in a given series again depends on circumstances. At Ramlila the size of the crowds, the weather, the energy of the performers, and the wishes of the Maharaja all can determine how much is done on a given day. Like post-modern performance in Europe and America, the Indian system is a braid of several strands of activities and demands that performer and partaker attend together to the here and now of the ever-changing relations among the strands. The two systems, Greek and Indian, can be diagrammed.



This difference affects not only the performance but training, rehearsals, and the means of transmitting performance knowledge. Paradoxically, the Greek system—as it has worked itself out in Western theatre historically—is freer than the Indian in training and rehearsal but more fixed in performance. Through training and rehearsal the ‘idea’ or ‘action’ of the performance is ‘discovered’, and this takes searching; in performance this idea is ‘shown’, and this takes a fixed score. In the Indian system training and rehearsal are fixed because what is being transmitted is not a means of discovery but the performance elements themselves broken into learnable segments. The performance, however, is truly contingent. The more experienced and respected the performer, the more he is permitted to vary elements of the show during performance. The performance is truly contingent, an ever-changing *lila* (‘play’, ‘sport’, ‘illusion’) created between preparer and partaker. But these days, as even classical and folk arts are restored according to Westernized training methods, Indian theatre is losing its quality of contingency.⁸⁸

We would embark upon a discussion on the supposed That's that influenced the Dance Dramas of Rabindranath Tagore. It is true that Rabindranath Tagore considered raga sangeet as dead and dormant but at the same time framed and gamed with the different ragas and that's to give form and spirit to the Dance Dramas of his.

88. Schechner Richard, *Performative Circumstances From The Avant Garde To Ramlila*, Seagull Books, Calcutta, 1983, pp. 111-113

Dancing with the Thats

Candalika

The Songs :

Thats used/Ragas used

1.	Nava Vasantero Danero dali	Ramkeli
2.	Amar Mala Fuler dole	Bhairava, but sometimes Ga (soft), Ni (soft) have been used.
3.	Doi chai go doi	Bilabal
4.	Oke chnuo na chnuo na	Bilabal
5.	Ogo tomra joto	Kafi
6.	Kaj nei kaj nei	Bilabal
7.	Thak tobe thak tui	Bilabal
8.	Jol dao amaye	Bhairabi
9.	Kshma koro prabhu	Bhairabi
10.	Je manab ami	Bhairabi
11.	Mati Toder	Iman (sometimes normal Ma has been used)
12.	Deko na more	Iman
13.	Swarna Varne Sammujwal	Iman (some digrations)
14.	Phul Bohe	Iman kalyan
15.	Tui Abak	Bhairabi
16.	Hayen Ma	Bhairabi

17.	Tor Sadhana Kahar	Bhairabi
18.	Je Amare	Iman Kalyan
19.	Kisher dak	Bilabal
20.	Amar Moner Modhye	Bhairaba
21.	Pode kopal Amar	Bhupali
22.	Ehi Notun Janma Notun Janma	Mixture of Ragas
23.	Bole, dao Jol dao	Bilabal
24.	Baccha Montro Podeche	Kafi
25.	Sheje je Pothik amar	Mixture of Ragas
26.	Chokye Amar trishna	Mixture of Ragas
27.	Ami chai Tnare	Bhairabi (Mixture)
28.	Shat desheta	Bilabal
29.	Keno go ki chai	Bilabal
30.	Uro Pakhi	Kafi without use Ni (soft)
31.	Mithya Mithya	Khambaj
32.	Ogo Ma – Oi kathai	Khambaj
33.	Ore Sharbonashi	Khambaj
34.	Ami Bhoy	Kafi
35.	Tnake Ante	Bilabal (Ma {hard} once used)
36.	Na kichui thakbe na	Bilabal
37.	Tui Je amar	Bilabal

38.	Amay Dosh	Bhairabi
39.	Ki Ashim Sahash	Bilabal + Bhairava
40.	Ora ke Jaya	Bilabal + Bhairava
41.	Ma tui	Kalyan + Khambaj
42.	Ore Bacha	Kalyan
43.	Por tui	Kalyan
44.	Aye tora	Bilabal
45.	Jaye Jodi	Kafi
46.	Bhabna Korishne	Khambaj + Kafi
47.	Oi dekh	Bilabal [digression kalyan]
48.	Eibar Aehar	Bilabal
49.	Lojja	Bilabal
50.	Ore bacha	Bhairabi [Dha and Ni not {soft} use]
51.	Ami dekhono	Bilabal [but use of soft Re]
52.	Thak tobe	Kalyan
53.	Shei Bhala	Purbi
54.	Dukho Diye	Khambaj
55.	Bacha Mor	Kafi
56.	Ma go	Bilabal
57.	Boldehna	Bilabal
58.	Ghono kalo	Kafi

59.	Ore Pashani	Kafi
60.	Khudarto Prem	Bhairabi
61.	Jage ni Ekhono	Bilabal
62.	Ghumer Ghono	Bhairabi
63.	Are Deri	Bilabal
64.	Tor Abhisap	Bhairabi
65.	Abhishap noye noye	Bhairabi
66.	O Nishtur meye	Bhairabi
67.	Oma oma	Kafi
68.	Prabhu Eshecho	Bhairabi

Syama

1.	Tomar Indromonir har	Bilalabal + Ashabari (minor)
2.	Na na na	Bhairabi
3.	O! Jano na ki	Bilabal
4.	Jani jani	Bilabal
5.	Thamo thamo	Bilabal
6.	Ami Bonik	Bilabal
7.	Ki Ache tomar	Bilabal
8.	Ache more Pran	Bilabal
9.	Kholo Kholo	Bilabal
10.	Ei petika Amar	Bilabal

11.	Bhalo bhalo	Bilabal
12.	He Birohi	Kalyan
13.	Firye Jao	Kafi
14.	Maya bano biharini	Kalyan
15.	Hotash Hoyona	Kalyan
16.	Hobe Sokha	Bilabal
17.	Jibone Poromo	Bhairabi
18.	Dhora She Je	Kafi
19.	Dhor Dhor Oi	Kafi
20.	Noi ami noi	Ashabari
21.	Oyi bote Oi chor	Bhairabi
22.	Aha Mori mori	Kalyan
23.	Shundarer Bondhon	Kalyan
24.	Tomader	Kalyan
25.	Churi Hoye	Khambaj
26.	Nirdoshi Bideshir	Bilabal
27.	Rakhibo tomar	Khambaj
28.	Eki khela	Purabi
29.	Nohe nohe	Bhairabi [Ga normal used]
30.	Rajar Prohori	Kalyan
31.	Nyaya Anyaya	Ashabori
32.	Eto din tumi sakha	Ashabori

33.	Amar Jiban Patra	Bhairabi
34.	Tomar Premer	Kalyan
35.	Prohori	Bilabal
36.	Tumil korcho	Bilabal
37.	Oi Dekho Rajon	Bilabal
38.	Buk Jephete jaya	Kafi
39.	Nam Loho	Bilabal
40.	Tham re	Bilabal
41.	Chup koro	Bilabal
42.	Baje guru guru	Khambaj
43.	Hye Bideshi	Kafi
44.	Aha E Ki	Bhairabi
45.	Bolo na bolona	Bhairabi
46.	Jeno Premo	Bhairabi
47.	Premero Joyare	Kafi
48.	Hoye haye re	Kafi
49.	Puri hote	Bilabal
50.	Raj Bhoboner	Bilabal
51.	Dwarao kotha	Khambaj
52.	Ghata boshe	Bilabal
53.	Shathi Moder	Khambaj + Kalyan
54.	Kon Badhoner	Bhairabi

55.	Hridaya Boshonto	Kalyan
56.	Koho koho	Khambaj
57.	Nohe nohe	Khambaj
58.	Nirobe thakish	Kafi
59.	Ki Bhabe	Kalyan
60.	Toma lagi	Bilabal + Kalyan
61.	Kandite hobe	Kalyan
62.	He khoma	Kafi
63.	Eye jammer	Kalyan
64.	Tomar kache	Kalyan
65.	Tobu	Bilabal
66.	Charibona	Kalyan
67.	Haye Eki	Bhairobi
68.	Tomaye dekhe	Bhairobi
69.	O katha	Khambaj
70.	Esho esho	Bhairobi + Tori
71.	Haye re nupur	Bilabal [Bhairobi reflections]
72.	Shob kichu	Bhairobi + Kalyan
73.	Esho esho	Bhairobi
74.	Eshechi Priyatama	Bhairobi
75.	Keno eli keno eli	Bhairobi
76.	Jao ja jao	Bhairobi

Citrangada

1.	Mohini Maya	Kalyan + Bhairabi
2.	Guru guru guru	Kafi
3.	Oho ki duhsaha	Bilabal [digressive kalia]
4.	Ha hote bahgini	Kalyan
5.	Bela Joye	Bilabal
6.	Thak thak	Kalyan
7.	Ore Jhar name	Ashabari
8.	Bondhu kon alo	Bhairabi
9.	Jao jadi jao	Bhairabi
10.	Shuni khone khone	Kalyan + Bhairabi
11.	Khoma koro	Bilabal
12.	Rodona Bhora	Bilabal
13.	Tomar Boishakh	Bilabal[dha and ni (soft) used]
14.	Amar ei rikto	Ashabari
15.	Monipur Nripa duhita	Kalyan
16.	Purusher	Kafi
17.	Amar Onge	Kalyan
18.	Shopno modiro	Kafi
19.	Ere khoma koro	Bhairabi
20.	Druto loye loye	Bhairabi
21.	Tumi othithi	Bhairabi
22.	Pondar Ami	Bhairabi

23.	Kon Chholona	Bilabal
24.	Kon debota sheik	Bhairabi
25.	O shanty	Kalyan + khambaj
26.	Bhoshme Dhake	Ashavari
27.	Na na Sakhi	Bilabal
28.	Keteche ekela	Khambaj + Kalyan
29.	Kenor Klanti ashe	Bhairabi
30.	Ho elo elo	Kalyan
31.	Shantrashere	Kalyan
32.	Ki bhabicho	Kafi
33.	Citrangada	Kafi
34.	Chhi Chhi	Kalyan
35.	Agroho	Bhairabi
36.	Nanir lolito	Ashabani
37.	Jadi Mile	Bilabal + Kalyan
38.	Bhagya boti	Bhairabi
39.	Loho loho	Kafi
40.	Tai hok tobe	Bilabal
41.	Bina Shaje	Bilabal
42.	Esho esho	Ashabari [But Ni (normal)]
43.	Trishnar Shanti	Kalyan
44.	Esho esho	Bhairabi
45.	Ma mith	Ashabari [but Ga (normal)]

Education and Dance

In Gurudev Rabindranath and Adhunik Bharatiya Nrityo Sri Ghosh holds that : “*How to lead a complete life* [was according to Rabindranath Tagore] the *Purpose of Education*”^{*89}

If we start wondering Rabindranath Tagore was trying to say by this “Complete Life” Rabindranath Tagore’s essay *Sadhana* could probably serve us with a perspective: “ We are face to face with this great world and our relations to it are manifold . One of these is the necessity we have to toil, to gather food , to clothe ourselves, to get materials from nature....Thus we are in touch with this great world through hunger and thirst and all our physical needs. Then we have our mind, and mind seeks its own food....Man’s constitution is such that he must not only find facts, but also some laws which will lighten the burden of mere number and quantity...the world of science is not a world of reality, it is an abstract world of force. We can use it by our intellect but cannot realize it by the help of our personality....But there is another world which is real to us. We deal with it with all our emotions Its mystery is endless because we cannot analyse it or measure it. This is a world from which Science turns away, and in which Art takes place....”When enjoyment loses its direct touch with life growing facetious and fantastic in its world of elaborate conventions, then comes at the call for renunciation that rejects happiness itself as a snare. When man tries to thwart himself

89. Ghosh Shantidev, *Gurudev Rabindranath O Adhunik Bharatiya Nritya*, Visva bharti, 1417, Shraavan, Kolkata, p-17

with desire for delight, converting it merely into his desire to know, or to do good, then the cause must be that his power of feeling delight has lost its natural bloom and healthiness.

The rhetoricians in old India had no hesitation in saying, that enjoyment is the soul of literature,—the enjoyment which is disinterested. But the word ‘enjoyment’ has to be used with caution. When analysed, its spectrum shows an endless series of rays of different colours and intensity throughout its different worlds of stars. The art world contains elements which are distinctly its own and which emit lights that have their special range and property. It is our duty to distinguish them and arrive at their origin and growth.

The most important distinction between the animal and man is this, that the animal is very nearly bound within the limits of its necessities, the greater part of its activities being necessary for its self-preservation and the preservation of race. Like a retail shopkeeper, it has no large profit from its trade of life; the bulk of its earnings must be spent in paying back the interest to its bank. Most of its resources are employed in the mere endeavour to live. But man, in life’s commerce, is a big merchant. He earns a great deal more than he is absolutely compelled to spend. Therefore there is a vast excess of wealth in man’s life, which gives him the freedom to be useless and irresponsible to a great measure. There are large outlying tracts, surrounding his necessities, where he has objects that are ends in themselves.

The animals must have knowledge, so that their knowledge can be employed for useful purposes of their life. But there they stop, They

must know their surroundings in order to be able to take their shelter and seek their food, some properties of things in order to build their dwellings, some signs of the different seasons to be able to get ready to adapt themselves to the changes. Man also must know because he must live. But man has a surplus where he can proudly assert that knowledge is for the sake of knowledge. There he has the pure enjoyment of his knowledge, because there knowledge is freedom. Upon this fund of surplus his science and philosophy thrive.

Then again, there is a certain amount of altruism in the animal. It is the altruism of parenthood, the altruism of the herd and the hive. This altruism is absolutely necessary for race preservation. But in man there is a great deal more than this. Though he also has to be good, because goodness is necessary for his race, yet he goes far beyond that. His goodness is not a small pittance, barely sufficient for a hand-to-mouth moral existence. He can amply afford to say that goodness is for the sake of goodness. And upon this wealth of goodness,—where honesty is not valued for being the best policy, but because it can afford to go against all policies,—man's ethics are founded.

The idea of 'Art for Art's sake' also has its origin in this region of the superfluous. Let us, therefore, try to ascertain what activity it is, whose exuberance leads to the production of Art.

For man, as well as for animals, it is necessary to give expression to feelings of pleasure and displeasure, fear, anger and love. In animals, these emotional expressions have gone little beyond their

bounds of usefulness. But in man, though they still have roots in their original purposes, they have spread their branches far and wide in the infinite sky high above their soil. Man has a fund of emotional energy which is not all occupied with his self-preservation. This surplus seeks its outlet in the creation of Art, for man's civilization is built upon his surplus.

A warrior is not merely content with fighting which is needful, but, by the aid of music and decorations, he must give expression to the heightened consciousness of the warrior in him, which is not only unnecessary, but in some cases suicidal. The man who has a strong religious feeling not only worships his deity with all care, but his religious personality craves, for its expression, the splendour of the temple, the rich ceremonials of worship.

When a feeling is aroused in our hearts which is far in excess of the amount that can be completely absorbed by the object which has produced it, it comes back to us and makes us conscious of ourselves by its return waves. When we are in poverty, all our attention is fixed outside us,—upon the objects which we must acquire for our need. But when our wealth greatly surpasses our needs, its light is reflected back upon us, and we have the exultation of feeling that we are rich persons. This is the reason why, of all creatures, only man knows himself, because his impulse of knowledge comes back to him in its excess. He feels his personality more intensely than other creatures, because his power of feeling is

more than can be exhausted by his objects. This efflux of the consciousness of his personality requires an outlet of expression. Therefore, in Art, man reveals himself and not his objects. His objects have their place in books of information and science, where he has completely to conceal himself.

I know I shall not be allowed to pass unchallenged when I use the word 'personality', which has such an amplitude of meaning. These loose words can be made to fit ideas which have not only different dimensions, but shapes also. They are like raincoats, hanging in the hall, which can be taken away by absent-minded individuals who have no claim upon them.

Man as a knower, is not fully himself,—his mere information does not reveal him. But, as a person, he is the organic man, who has the inherent power to select things from his surroundings in order to make them his own. He has his forces of attraction and repulsion by which he not merely piles up things outside him, but creates himself. The principal creative forces, which transmute things into our living structure, are emotional forces. A man, where he is religious, is a person, but not where he is a mere theologian. His feeling for the divine is creative. But his mere knowledge of the divine cannot be formed into his own essence because of this lack of the emotional fire.

Let us here consider what are the contents of this personality and how it is related to the outer world. This world appears to us as an individual, and not merely as a bundle of invisible forces. For this, as everybody

knows, it is greatly indebted to our senses and our mind. This apparent world is man's world. It has taken its special features of shape, colour and movement from the peculiar range and qualities of our perception. It is what our sense limits have specially acquired and built for us and walled up. Not only the physical and chemical forces, but man's perceptual forces, are its potent factors,—because it is man's world, and not an abstract world of physics or metaphysics.

This world, which takes its form in the mould of man's perception, still remains only as the partial world of his senses and mind. It is like a guest and not like a kinsman. It becomes completely our own when it comes within the range of our emotions. With our love and hatred, pleasure and pain, fear and wonder, continually working upon it, this world becomes a part of our personality. It grows with our growth, it changes with our changes. We are great or small, according to the magnitude and littleness of this assimilation, according to the quality of its sum total. If this world were taken away, our personality would lose all its content.

Our emotions are the gastric juices which transform this world of appearance into the more intimate world of sentiments. On the other hand, this outer world has its own juices, having their various qualities which excite our emotional activities. This is called in our Sanskrit rhetoric *rasa*, which signifies outer juices having their response in the inner juices of our emotions. And a poem, according to it, is a sentence or sentences containing juices, which stimulate the juices of emotion. It brings

to us ideas, vitalized by feelings, ready to be made into the life-stuff of our nature.

Bare information on facts is not literature, because it gives us merely the facts which are independent of ourselves. Repetition of the facts that the sun is round, water is liquid, fire is hot, would be intolerable. But a description of the beauty of the sunrise has its eternal interest for us,—because there, it is not the fact of the sunrise, but flits relation to ourselves, which is the object of perennial interest.

It is said in the Upanishad, that ‘Wealth is dear to us, not because we desire the fact of the wealth itself, but because we desire ourselves.’ This means that we feel ourselves in our wealth,—and therefore we love it. The things which arouse our emotions arouse our own self-feeling. It is like our touch upon the harp-string: if it is too feeble, then we are merely aware of the touch, but if it is strong, then our touch comes back to us in tunes and our consciousness is intensified.

There is the world of science, from which the elements of personality have been carefully removed. We must not touch it with our feelings. But there is also the vast world, which is personal to us. We must not merely know it, and then put it aside, but we must feel it,—because, by feeling it, we feel ourselves.

But how can we express our personality, which we only know by feeling? A scientist can make known what he has learned by analysis and experiment. But what an artist has to say, he cannot express by merely informing and explaining. The plainest language is needed

when I have to say what I know about a rose, but to say what I feel about a rose is different. There it has nothing to do with facts, or with laws,—it deals with taste, which can be realized only by tasting. Therefore the Sanskrit rhetoricians say, in poetry we have to use words which have got the proper taste,—which do not merely talk, but conjure up pictures and sing. For pictures and songs are not merely facts,—they are personal facts. They are not only themselves, but ourselves also. They defy analysis and they have immediate access to our hearts.

It has to be conceded, that man cannot help revealing his personality, also, in the world of use. But there self-expression is not his primary object. In everyday life, when we are mostly moved by our habits, we are economical in our expression; for then our soul-consciousness is at its low level,—it has just volume enough to glide on in accustomed grooves. But when our heart is fully awakened in love, or in other great emotions, our personality is in its flood-tide. Then it feels the longing to express itself for the very sake of expression. Then comes Art, and we forget the claims of necessity, the thrift of usefulness,—the spires of our temples try to kiss the stars and the notes of our music to fathom the depth of the ineffable.

Man's energies, running on two parallel lines,—that of utility and of self-expression—tend to meet and mingle. By constant human associations sentiments gather around our things of use and invite the help of art to reveal themselves,—as we see the warrior's pride

and love revealed in the ornamental sword-blade, and the comradeship of festive gatherings in the wine goblet.

The lawyer's office, as a rule, is not a thing of beauty, and the reason is obvious. But in a city where men are proud of their citizenship, public buildings must in their structure express this love for the city. When the British capital was removed from Calcutta to Delhi, there was discussion about the style of architecture which should be followed in the new buildings. Some advocated the Indian style of the Moghal period,—the style which was the joint production of the Moghal and the Indian genius. The fact that they lost sight of was that all true art has its origin in sentiment. Moghal Delhi and Moghal Agra show their human personality in their buildings. Moghal emperors were men, they were not mere administrators. They lived and died in India, they loved and fought. The memorials of their reigns do not persist in the ruins of factories and offices, but in immortal works of art,—not only in great buildings, but in pictures and music and workmanship in stone and metal, in cotton and wool fabrics. But the British government in India is not personal. It is official and therefore an abstraction. It has nothing to express in the true language of art. For law, efficiency and exploitation cannot sing themselves into epic stones. Lord Lytton, who unfortunately was gifted with more imagination than was necessary for an Indian Viceroy, tried to copy one of the state functions of the Moghals,—the Durbar ceremony. But state ceremonials are works of art. They naturally

spring from the reciprocity of personal relationship between the people and their monarch. When they are copies, they show all the signs of the spurious.

How utility and sentiment take different lines in their expression can be seen in the dress of a man compared with that of a woman. A man's dress, as a rule, shuns all that is unnecessary and merely decorative. But a woman has naturally selected the decorative, not only in her dress, but in her manners. She has to be picturesque and musical to make manifest what she truly is,—because, in her position in the world, woman is more concrete and personal than man. She is not to be judged merely by her usefulness, but by her delightfulness. Therefore she takes infinite care in expressing, not her profession, but her personality.

The principal object of art, also, being the expression of personality, and not of that which is abstract and analytical, it necessarily uses the language of picture and music. This has led to a confusion in our thought that the object of art is the production of beauty; whereas beauty in art has been the mere instrument and not its complete and ultimate significance.

As a consequence of this, we have often heard it argued whether manner, rather than matter, is the essential element in art. Such arguments become endless, like pouring water into a vessel whose bottom has been taken away. These discussions owe their origin to the idea that beauty is the object of art, and, because mere matter cannot have

the property of beauty, it becomes a question whether manner is not the principal factor in art.

But the truth is, analytical treatment will not help us in discovering what is the vital point in art. For the true principle of art is the principle of unity. When we want to know the food-value of certain of our diets, we find in their component parts; but its taste-value is in its unity, which cannot be analysed. Matter, taken by itself, is an abstraction which can be dealt with by science; while manner, which is merely manner, is an abstraction which comes under the laws of rhetoric. But when they are indissolubly one, then they find their harmonics in our personality, which is an organic complex of matter and manner, thoughts and things, motives and actions.

Therefore we find all abstract ideas are out of place in true art, where, in order to gain admission, they must come under the disguise of personification. This is the reason why poetry tries to select words that have vital qualities,—words that are not for mere information, but have become naturalized in our hearts and have not been worn out of their shapes by too constant use in the market. For instance, the English word ‘consciousness’ has not yet outgrown the cocoon stage of its scholastic inertia, therefore it is seldom used in poetry; whereas its Indian synonym ‘chetana’ is a vital word and is of constant poetical use. On the other hand the English word ‘feeling’ is fluid with life, but its Bengali synonym ‘anubhuti’ is refused in poetry, because it merely has a meaning and no flavour. And likewise there are some truths,

coming from science and philosophy, which have acquired life's colour and taste, and some which have not. Until they have done this, they are, for art, like uncooked vegetables, unfit to be served at a feast. History, so long as it copies science and deals with abstractions, remains outside the domain of literature. But, as a narrative of facts, it takes its place by the side of the epic poem. For narration of historical facts imparts to the time to which they belong a taste of personality. Those periods become human to us, we feel their living heartbeats.

"The world and the personal man are face to face, like friends who question one another and exchange their inner secrets. The world asks the inner man,— 'Friend, have you seen me? Do you love me?—not as one who provides you with foods and fruits, not as one whose laws you have found out, but as one who is personal, individual?'

The artist's answer is, 'Yes, I have seen you, I have loved and known you,— not that I have any need of you, not that I have taken you and used your laws for my own purposes of power. I know the forces that act and drive and lead to power, but it is not that. I see you, where you are what I am.'

But how do you know that the artist has known, has seen, has come face to face with this Personality?

When I first meet any one who is not yet my friend, I observe all the numberless unessential things which attract the attention at first sight: and in the wilderness of that diversity of facts the friend who is to be my friend is lost.

When our steamer reached the coast of Japan, one of our passengers, a Japanese, was coming back home from Rangoon; we on the other hand were reaching that shore for the first time in our life. There was a great difference in our outlook.

We noted every little peculiarity, and innumerable small things occupied our attention. But the Japanese passenger dived at once into the personality, the soul of the land, where his own soul found satisfaction. He saw fewer things, we saw more things; but what he saw was the soul of Japan. It could not be gauged by any quantity or number, but by something invisible and deep. It could not be said, that because we saw those innumerable things, we saw Japan better, but rather the reverse.

If you ask me to draw some particular tree and I am no artist, I try to copy every detail, lest I should otherwise lose the peculiarity of the tree, forgetting that the peculiarity is not the personality. But when the true artist comes, he overlooks all details and gets into the essential characterization.

Our rational man also seeks to simplify things into their inner principle; to get rid of the details; to get to the heart of things where things are One. But the difference is this,—the scientist seeks an impersonal principle of unification, which can be applied to all things. For instance he destroys the human body which is personal in order to find out physiology, which is impersonal and general.

But the artist finds out the unique, the individual, which yet is in the heart of the universal. When he looks on a tree, he looks on that tree as unique, not as the botanist who generalizes and classifies. It is the function of the artist to particularize that one tree. How does he do it? Not through the peculiarity which is the discord of the unique, but through the personality which is harmony. Therefore he has to find out the inner concordance of that one thing with its outer surroundings of all things.

The greatness and beauty of Oriental art, especially in Japan and China, consist in this, that there the artists have seen this soul of things and they believe in it. The West may believe in the soul of Man, but she does not really believe that the universe has a soul. Yet this is the belief of the East, and the whole mental contribution of the East to mankind is filled with this idea. So, we, in the

East need not go into details and emphasize them; for the most important thing is this universal soul, for which the Eastern sages have sat in meditation, and Eastern artists have joined them in artistic realization.

Because we have faith in this universal soul, we in the East know that Truth, Power, Beauty, lie in Simplicity,—where it is transparent, where things do not obstruct the inner vision. Therefore, all our sages have tried to make their lives simple and pure, so that they have the realization of a positive Truth, which, though invisible, is more real than the gross and the numerous.

When we say that art only deals with those truths that are personal, we do not exclude philosophical ideas which are apparently abstract. They are quite common in our Indian literature, because they have been woven with the fibres of our personal nature. I give here an instance which will make my point clear. The following is a translation of an Indian poem written by a woman poet of mediaeval India,—its subject is Life.

*I salute the Life which is like a sprouting seed,
With its one arm upraised in the air, and the other down in the soil;
The Life which is one in its outer form and its inner sap; The Life that ever appears, yet ever eludes.*

The Life that comes I salute, and the Life that goes; I salute the Life that is revealed and that is hidden;

I salute the Life in suspense, standing still like a mountain, And the Life of the surging sea of fire;

The Life that is tender like a lotus, and hard like a thunderbolt.

I salute the Life which is of the mind, with its one side in the dark and the other in the light.”⁸⁹

89. Ray Mohit K (ed) *The English Writings of Rabindranath Tagore*, New Delhi, Atlantic, 2007, Vol. 4, pp. 342-353.

I salute the Life in the house and the Life abroad in the unknown,
So, if we are really intensifying on the realms and thought process of Rabindranath Tagore, it is superfluity to state that art for art's sake is not that Rabindranath Tagore was trying to assert. In this world of immutable flux what could serve as the constant? Don't we know that a film cannot be telecasted without the white screen present behind it, the centrifugal turns bare and fictitious without the centripetal and therefore in the heart of any performance lies the stage and its settings.

Structure, Layout of Playhouses : A survey

Structure of the playhouse⁹⁰

There can be three types of playhouses according Bharata based on the shape.(1) Bikrsta (rectangular) (2) Caturasra (square) and (3) Tryasra (triangular). According to dimension and measurement it can be divided into three types – (1) very large (108 hastas),(2) large (64 hastas) and (3) small (thirtytwo hastas).

Some characteristics of playhouse

Suitable sites – The adept in the art of building proceeds to examine the plot of land at the outset and then to measure the site.

Measurement – After clearing the ground the builder measures the site.

90. *The Natyashastras*, pp. 214-392.

The string should not snap – A string that will not easily snap should be used for this purpose.

Site plan – The builder then measures a plot of land sixty four Hastas long.

Foundation stone laying – After the division and measurement of the plot in accordance with the requisite rules, the builder should lay the foundation stone of the dramatic house when different kinds of musical instruments should be played such as Mrdanga, Panava, Dundubhi and Sankha.

Erection of pillars – The foundation stone having been duly laid the architect proceeds to build the walls and erection of pillars in an auspicious Tithi and excellent Karana with an excellent asterism.

The Mattavarni – On either side of the stage Mattavarni (side room) is built furnished with four pillars.

The Stage – Rangapitha (stage) should be constructed following the rules. There are six pieces of wood in the Rangasirsa (stage head).

The green room is furnished with two doors. The ground marked for the stage is to be filled with black earth assiduously. No stone chip, gravel or grass should be mixed therein. Ploughing the place with a ploughshare yoked with two white draught cattle ensure this. Earth is to be carried in new baskets. All the workers engaged in these activities should be free from defects in their limbs.

The entire stage head is to be very carefully constructed. It should not resemble the convex backs of the fish or a tortoise. The ground shall be as flat and level as the surface of a mirror. Expert builders take care to lay underneath the stage head jewels and precious stones viz. Diamond in the east, lapis lazuli in the south, crystals in the west and Coral in the north. The central part is laid with gold.

Ornamental work over the stage – After the construction of the plinth of the stage, carefully throughout and planned wood work decoration should be arranged for consisting of ornamental designs, cared figures of animals such as elephants, tigers etc., and wooden statues.

The Square House

In the Caturaśra type of playhouse a plot of land measuring thirty two Hastas square is measured on an auspicious moment. The playhouse is then constructed there by experts in the art of Drama. The plot should be an exact square divided into the requisite parts by means of measuring string. Strong hooks are to be used for outer walls. Inside the stage, ten pillars, capable of supporting the roof must be raised in the relevant directions. Seats for comfortable accommodation of the audience is arranged externally in successive rows of seats with one hasta higher than the seat in front. The front row is one hasta higher than the ground. Inside the playhouse six more pillars are engaged to support the roof that is ceremoniously raised. The green room is constructed adjacent to the stage directly to the stage. In these days actors used to enter the stage facing the audience.

Triangular playhouse

The first performance in a triangular playhouse structure was the tandava dance based on the dance was the play named Amrita manthana which was a play which was performed to extract nectar from the ocean in order to make the Gods and the Devas immortal. It was performed during the time dusk and the prologue was mainly performed to make the actors pure when they were performing the play. After the annihilation of the sacrifice of Draksha maheshwara performed at the dusk employed angaharas inconformity with proper beating of the time and the concordance of sound. After evolving all the stages, maheshwara imparted them to sage tandu who perfected this art form with vocal as well as instrumental music. This dance form is known as tandava. Immediately after this the doubt amongst the sages arised regarding the fact that art of avinay has been evolved by those conversant with the same to make the people understand the meaning of the play. Why then was the dance created? Bharat says that instead of desiginnng dance on a specific theme its beauty and splendour as to the amusement of pleasure at the times of weddings, birth of children, greeting of bridegroom or any joy or prosperity. And when maheshwara offered this dance form to tandu he conjoins it with songs and music and enhanced the beauty and splendour of dance.

The producers of plays shall make use of dances in Vardhamanaka.

I shall later describe the rules pertaining to songs and Chandakas.

I shall explain the dance and the instrumental music that should accompany songs consisting of Vastus and Angas. The female dancer enters the stage at the time of the performance of this item of song and music. All the drums should be sounded and the stringed musical instruments should be played with Ksepa and Pratiksepa.

Gestures should depict the Vastu (theme) of the song at the outset and this should be followed by the representation of the same by means of a dance item.

The subject matter of the songs in the Asarita rite is to be governed by the same injunctions as the above in regard to the dance, gestures and the musical instruments.

This is remembered as the procedure with regard to the songs on the basis of Vastu. May the characteristic features of the songs on the basis of Angas.

The Chandakas that are composed to their Angas are governed by the same rules and procedures that apply to the dance., uses of gestures and the playing of instruments based on the words of the of the songs.

In the course of the Mukha and Upohana items the players should be particular in employing heavy and light Aksaras on the instruments by keeping the Varnas aloof, Bharata holds :

*“When it becomes necessary to repeat some of the parts as influenced by the course of the song the first ones are to be delineated by gestures and the remaining ones through dance.”*⁹¹ For example in case of

91. Muni Bharata, *The Natyashashtra*, Motilala Benarasidass, Jaipur, 2005, p. 200-203

Candalika, when Prakriti's mother performed black magic dance, such kind Mukha should be integrated.

The repetition of the parts should be in accordance with the course of the song is followed by the instrumental music observing the rules of three Panis (such as Aama, Upari and Avara) and three Layas (Vilambita etc.). This is the occasion where it is essential that the instrumental music should follow the proper Laya. The vocalist in this case tries though to be as close as he can so that the effect may not stand out but remain integrated with the recital.

The Tattva, Anugata and Ogha refer to the Karana. Of these the application of Tattva is in slow tempo (Laya) and of Ogha in quick. This is the procedure in regard to the instrumental music. Repletion of the different parts of the song in connection with Chandaka is in variably followed in joining dance, gestures and the song. There is Garba (commencement) at the end when songs are in simple stanzas but the Graha should take place from the beginning in the case of the large songs.”⁹²

Now could we then get a glimpse of what Rabindranath Tagore wanted to achieve in his Dance Dramas. Was he trying to alienate the audience by confusing them/is he inconsistent? His alenation effect, environmental Plays, thematic rohstoff, frames and standards were aids to his effect-creation or part of the Tagorean psychology or Modern Indian Psychology will be dealt within the upcoming units.

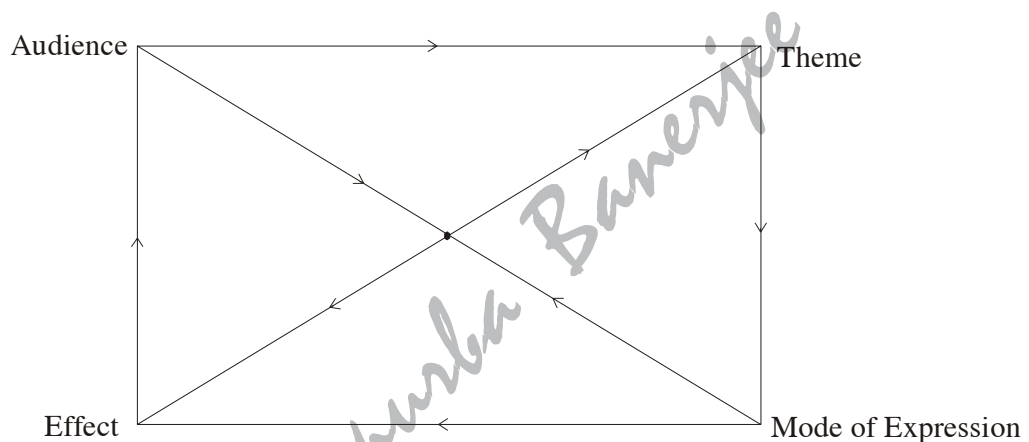
92. Ibid p. 221

UNIT-III

Theatrical Interfaces

Rectangular Movement : Audience

In order to extend and explain the point “Interface” I begin with a diagram given below that can probably explain the possible faces of the genre that is the subject of our discussion—*dance drama*.



The term ‘audience’ from Latin *audire* ‘hear’ presupposes the power of the *dass* (audience) to hear, listen and interpret sound waves available in a specific framework. “An audience in a show or encounter, a work of art, literature, theatre, music....or academics is a medium. Audience are members who participate in different ways in different kinds of art, some events invite overt audience participation and others allowing participation and others allowing only modest clapping and criticism and reception.”¹ The audience theory here

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1. Herbert A Witcheins, “*The literary criticism of Oratory*”, “in studies in Rhetoric and Public speaking in Honor of James Albert Winans (New York, The Century Co. 1925) pp. 181-185, [Specific p. 181].

would say “it is a construct made up by the rhetoric and the rhetorical situation.” Communication studies would be more interested in how audiences interpret information and the political, cultural, economic and social dimensions of speech and language in contest.”² In the words of Bharata “Nahi Rasadate Ksccid Apyarhah” (no meaning can proceed without the generation of Rasa) —Rasas are of eight kinds: Love, pity anger, disgust, heroism, awe, terror and comedy.....” and also that “Each rasa experienced by the bhava portrayal on stage by help of angika, Vacika, Aharya and Satvika.³ As for example: In Kalidasa’s (57 years B.C. acc. Monier) *Abhijnana Sakuntalam* : “Woe! thou art disrespectful to a guest! that of whom (thou art) thinking to the exclusion of every after object from thy mind, (sothat) thou perceivest not me, rich in penance, to have approached, shall not recall thee to his memory even being reminded; as a drunken-man (does not recall) the talk [speech] previously made (by himself)”.

Ṛṣi Durvāsa’s provocative remarks bespeak of “anger” being generated as a predominant Rasa.⁴

The passionate outburst of the moor in “Othello, when stricken with remorse due to the death of his beloved wife he owes out: “*whip me,*

2. Richard David Ramsey, *The life and work of Jay R. Gould: Journal of Technical Writing and Communication*, 1990, pp. 19-24.

3. *Natya Śāstra*, p. 144.

4. Panda Dr. N.C., (Edited by) *Abihijñāna Śākuntalam*, English Translation by Monier Williams, Bharatiya Kala Prakashan (India, Delhi), Revised Edition 2010, p. 135.

*ye devils, from the possessions of this heavenly sight/Blood me about in Winds! Roast me in Sulphur Wash me in steep down gulfs of liquid fire! Desdemona! Desdemona, dead!”*⁵

These words come out of the anguished soul, plunge into the minds of the spectators the grief and generates “pity” in the audience.

However Krishna Caitanya in *Indian Poetics*, says (though much later as compared to Bharata) that : “The genesis of the minor (Vyabhicari bhava) emotions take place when⁶:

“the basic emotion should persist through all the stages and it is equally necessary that it should modulate responsively to each change in situation...”

Lollota in the ninth century held that “*Rasa was simply the permanent emotion that was raised to its climax by the combination of determinants, consequences and transitory emotions.*”⁷

Aristotle’s Pedagogy would call for: “the intimation of an action that is serious in a dramatic not in a narrative form, with incidents arousing pity and fear with which to accomplish its catharsis of such emotions.....”⁸

5. *Complete Works of Shakespeare*, p. 1002.

6. Chaitanya Krishna Shri, *Aspects of Indian Poetics*, Voyager Books, USA, 1969, p. 30.

7. Sunil Princy, *The Indian Review of World Literature in English*, Vol-1, No.1, Jan, 2005, p. 5

8. *Aristotle’s Poetics*-VI, 2.

Are me not reminded of this arousing of pity and fear while viewing *Syama* when she the protagonist is pitched into misery for her mis-appropriation of Uttiya's naïve love, meant for expiation of the unification with Bajrasena?⁹ কাঁদিতে হবে রে, রে পাপিষ্ঠা, জীবনে পাবি না শান্তি। ভাঙবে ভাঙবে কলুষনীড় বজ্র আঘাতে।

Theme

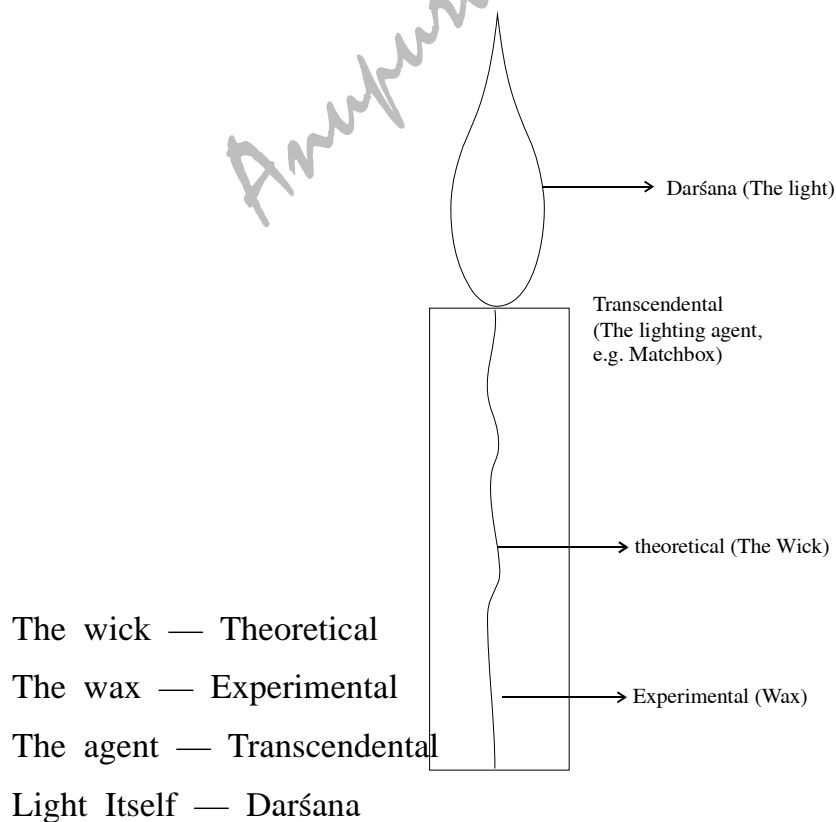
If Tagore's *Gitanjali* is a text to understand and appreciate the Tagorean thought progression, then 'metaphysics and Union with some suprahuman being in the Indian panoramic thinking can be a suggestive theme. However, insight into the themes within the Western Philosophical or poetic discourses would suggest that in Tagore is found a reference to two earthly loners or even the Vaishava literature in India itself may call forth for "anthropomorphic" dealings of the theme or even "Baul" music tradition that suggests a "more secular" dealing of the theme. The (pramānya) Validation Theory would take case of the darsana (world view) through two aspects:

- "What we see and experience through that which is constituted by the given and the *immanent*."
- What we can see, and experience which is constituted by the *possibilities* and the *transcendent*."

9. Tagore Rabindranath, *Rabindra Rachanavali* — Volume-13, Visva Bharati, p. 200 of Paush 1417 (Reprint).

It is within these two paradigms that the elaborate and detailed discussion on fundamental experiences such as pain and pleasure, sorrow and happiness selfishness and selflessness, freedom and bondage, the given and the possible operate. Darśana is thus an “attempt to bridge the seemingly two contradicting paradigms through an exploration of the self based on systematic discussions on (i) theoretical, (ii) experimental, (iii) transcendental issues.

The pictorial representation below describe the doctrine of Darsana in a more effective scale:



Take for example Rabindranath Tagore's *Śyāmā* where the protagonist takes a chance to enjoy a happy physical union with Bajrasena, by concealing the fact that she instigated Uttiya to sacrifice his life: “এতদিন তুমি সখা চাও নি কিছু; নীরবে ছিলে করি নয়ন নিচু। রাজ অঙ্গুরী মম করিলাম দান, তোমারে দিলাম মোর শেষ সম্মান।” Here, she is not at all giving him any respect or honour but being a hypocrite to accelerate her physical union with Bajrasena. Here the experimental method is adopted in order to show / project *Śyāmā*'s equivocality : “থাম্‌রে, থাম্‌রে তোরা, ছেড়ে দে, ... দোষী ও যে নয়...আমারি ছলনা ও যে—বেঁধে নিয়ে যা মোরে রাজার চরণে।” There is a suggestion that *Śyāmā*, though knows, that she is unrighteous is trying her hand to hasten her union with Bajrasena. If *Candalika* is invoked here through Prakriti's uttering. “জয় হোক তাঁর, জয় হোক তাঁর, জয় হোক।” tends to reach the “transcendental”, surpassing all mundane, Carnal desires. Citrangada and Arjuna episode can be called theoretical on the face value. [referring to Mahabharata].

The glossary of Literary terms holds “theme” (them) as, “a common thread or repeated idea that is incorporated throughout a literary work.”

It refers to three folds again:

- deep
- difficult to understand
- moralistic

Mark Musa holds that Dante's *The Divine Comedy* Volume-I, Inferno

thematizes the “need to take account of one’s own behaviour now, for it affects one’s condition in the after life”.¹⁰

Canto-V “when the evil soul appears before him, it confesses all, and he [Minos], who is the expert judge of sins, know to what place in hell the soul belongs: the time he wraps his tail around himself tells just how for the sinner must go down” (7-12) Here, can we not feel reminiscent of *The Dhammapada*?”

“We are what we think, having become what we thought. Like the wheel that follows the cart pulling ox, sorrow follows an evil thought.”¹¹

Arthur Conan Doyle: “the two related doctrines of ‘karma’ and ‘rebirth’ offer an acceptable answer to the problem of ‘apparent injustice in any single life.’”

We can easily connect Citrāngada’s: “এ কী দেখি! একে এলো মোর দেহে/পূর্ব ইতিহাসরা আমি কোন গত জনমের স্বপ্ন....” Or *Candālikā* where Mother of Prakriti Says: “তোর মুখে কে দিল এমন বাণী। স্বপ্নে কি কেউ ভর করছে তোকে/তোর গত জনমের সাথি।”¹²

Theme thus relates us to various shades of the author’s worldview and helps to focus on the darśana of the audience itself for whom the performance is staged.

10. Dante Alighieri (Author), Mark Musa (Editor, Translator), *The Portable Dante*, Penguin Classics, New York, 2003, p. 22.

11. Lal P. (transcreated from Pali), *The Dhammapada*, Writers Workshop Saffronbird Book, 1997, Kolkata, 2010 (edition), p. 4.

12. *Rabindra Rachanavali*, V-X, p. 96.

Mode of Expression

In Greek operas “make up”, “technique of dress and ornament”— (Kosmeti ke) was a combination of (Kosmētikos) → “Skilled in ordering or arranging” and (kosmos) “that which brings order and ornament”.

Thus:

- technique of dressing
- use choice of ornament
- order

are the key words that deal with the *external* aspect/mode of expression.

The other allied factors are :

- costume
- acting
- direction / directing

Human mind is “like a clock that ticks every moment. Even as we sleep, our brain spins stories and plays them like a motion picture that we call dreams.” While talking about communication, therefore language, and modes become indispensable tools that articulate our darsana. “The art of putting [words] in ordered sequence therefore necessary to make it meaningful and easily comprehensible.”

Take for example a kathak recital.

The recital begins a Guru Vandana (reflection of “Invocation” of the epics) and moves further by the purification of the stage [Rangmauch,

reminiscent of the cleaning of the stage in Bharata's Natya Sastra] followed by the *shit* to establish connectivity of the soul with the source of infinite energy [Arpan], then the dancer moves towards the presentation of "bols" where she/he comes back to keep direct contact with the audience by use citing the "bol" himself/herself in order to remind the audience that they are very much past of the recital and that to "dehypnotize" them from the "hypnotic" moments. The end comes with an [Ladi] intense footwork, followed with a bhajan singing in glory of divinity. Are we reminded here of: "Ordered Sequence" to establish "meaningful and easily comprehensible affectivity of language." "Showing" effect rather than a "telling" runs much more effectively as the central artery down the recital. Aristotle in Poetics says: "*Medium of tragedy is drama, not narrative, tragedy 'shows rather than tells'*"¹³.

Sussane Langer holds that : "*A work of art presents feelings (in a broad sense, as everything that can be fetes) for our contemplation, making it visible or audible or in some way perceivable through a symbol, not inferable from a symptom. Artistic form is congruent with the dynamic forms of our direct sensuous, mental and emotional life; works of art....are images of feeling, that formulate it for our cognition what is artistically good is whatever articulates and presents feeling for our understanding.*"¹⁴

13. Frye Northrop Herman, *Anatomy of Criticism*, Princeton University Press, 1957, p.52.

14. Langer Susanne Katherina Knauth, *Problems of Art, Ten Philosophical Lectures*, New York, Scribner, 1957, p. 10.

Tagore himself says:

“Art is not a gorgeous sepulcher immovably brooding over a lonely eternity of Vanished years. It belongs to the procession of life, making constant adjustment with surprises, exploring unknown shrines of reality along its path of pilgrimage to a future which is as different from the past as the tree from the seed.”....Art represents the inexhaustible magnificence of creative spirit;it is hospitable to all....that which is absolutely simple through its spontaneity....”

However, for Tagore art has to be without much of external glamour unlike Bharata or the Greek opera:

“My song has put off her adornments / she has no pride of dress and decoration / ornaments would mar our union; they would come between thee and me, their jingling would drown thy whispers.”¹⁵

So the mode of Expression thus moves closer towards our objective of producing a sane effect on the audience.

Effect

“Effect” thus cannot be divorced from the holistic approach of Tagore it may not be “formalized” or to put it in other words “brown” effects of the “past”. As Tagore himself confesses that

past effect => tree

present effect fruit

15. Tagore Rabindranath, *Gitabitan*, Visva Bharati, Kolkata, 1419, p. 49.

Henderson points out “*while Satyajit Ray, India’s greatest film director, based film after film on Tagore’s work, India’s greatest musician, Ravi Sankar made a ten age pilgrimage to Daring on — as a dancer, not a sitar Virtuoso to imbibe Tagore’s philosophy (darśana) at it unexpected source.*”

Then effect or effectivity is an aspect that needs in depth objective delving to give concrete vignettes of thought.

Here also sometimes we may even accept the obvious division “between theatre and non-theatre dance.” The Encyclopedia Britannica holds: “*The separation of dancer and spectator in theatre dance has tremendous influence on the style of the dance itself and on its excretion as an art form.*”¹⁶ In theatre dance the professionalism of dancer and choreographer, the presentation of dramatic and formal movement, the use of visual effects and even the philosophical question of the role of the spectator reach their most sophisticated level. In non-theatre dance the unity of dancer and spectator of observation and participation, means that the dance skills and even the function within the social group are quite different from those of theatre dance.

So, we never know what effect would be created by what cause though: “To every action there is an equal an opposite reaction”.

16. Hoiberg Dale, (ed. chief) *Britannica Encyclopedia*, 15th Edition, 2010, V-12, p. 9.

It can be therefore stated that this quadrilateral Crystallizes a quadra—way traffic between the four points:

audience ↔ Theme ↔ Mode of Expression ↔ effect and that one though considered in fragments in the prior chapters do distill into giving the same effectivity as is there in the Creator’s philosophy. Tagore declares:

“আমি বিচিত্রের দূত, নাচি, নাচাই, হাসি, হাসাই, গান করি, ছবি আঁকি—এদের চিত্তকে আনন্দে উদ্বোধিত করার চেষ্টাতেই আমার আনন্দ, আমার সার্থকতা।”

[“I am the envoy of wonder and variety, and that variety gains expression in dance, music and arts in its totality and that his success lies in scintillating joyous ecstasy to all.”]¹⁷

*“My compositions are like the cries of a newborn baby, life’s answer in response to the call of the whole universe.”*¹⁸

About *Valmiki Pratibha* in his *Reminiscences* Tagore writes: “*Its significance is lost if not heard sung or enacted*”¹⁹

Rathindranath Tagore in his biography on his father *On The Edges of Time* writes: “*Father’s creative mind could never find pleasure in repetition. Invariably he would make alterations and additions to the*

17. Tagore Rabindranath, *Sangeet Chinta*, p. 48.

18. Tagore Rabindranath, *Rabindra Rachanavali*, Kolkata, VB, 1419, V-XIV, p. 425 translated by A. Lal.

19. Tagore Rabindranath, *My Reminiscences*, Penguin India, New Delhi 2009, p. 194

*plays whenever they were about to be performed. Such modifications would continue till the last days of the rehearsals and even in between successive nights of the performance much to the consternation of the actors.”*²⁰

So, it would not be wise to critic the Tagorean plays by considering their published texts as sacrosanct. Rather, consider them as mere frameworks that can offer us skeletal insight into the nittigritties of the recital.

*Anandalal in Rabindranath Tagore Three plays holds: “When the Valmiki Pratibha premiered on 26 February 1881 at the private theatre at the Jorasanko , Calcutta it did not take long for the invited audience to recognize the advent of an original dramatic talent. Several luminaries of the [Bengal renaissance as held in Unit-I] time were present in this gathering , among them were novelist Bankim Chandra Chatterjee, who said of the performance later that nobody who witnessed it could ever forge tagore’s depiction of the birth of poetic inspiration in Valmiki”*²¹

In terms of historicity, as held by reviewers it was of immense significance as a maiden from an aristocratic Bengali family first enacted the play for the first time.: *“a maiden from a respectable family acted before the public”*²²

20. Tagore Rathindranath, *Memoirs*, OUP, New Delhi, 2009, p. 103

21. Lal Ananda, (Trans and intro) *Rabindranath Tagore Three Plays*, Oxford India Paperbacks, Oxford University Press, (New Delhi), 2001 Fourth Impression, p. 27

Incidentally, it could be mentioned here that Rabindranath Tagore's response to surpassing number of women students in Santiniketan much later was just like him, he started composing and staging *Natir Puja*(1926). "By eschewing men he gave the women folk full scope. *Candalika* (1933) only had a few male characters."²³

Tagore's niece Indira devi who had enacted in the plays often was of the opinion on that in order to make the plays commensurate with the historical backdrop of the period (refer to unit-I), their make-up and dress design would follow British practices of that period.²⁴

Abanindranath Tagore refers to another recital of the *Valmiki Pratibha* and holds that while featuring he made stuffed deer, birds made of cotton perched on real branches. A painted backdrop of a forest scene with a boar hidden behind the trees, he further mentions also that in a later performance one of the actors entered leading a real horse on stage and that rain was made to fall on the stage with the help of a tin water pipe overhead. For the premiere of *Kal Mrigaya* they let loose a petitioner deer on the stage.²⁵

William Pearson, a guest at the visva Bharati Ashrama writes thus;

22. Raha Kironmoy, (translation) of *Sadharani*, 27th February, 1881, *Tagore on Theatre, Natya*. Theatre Arts Journal, Tagore Centenary Number (1961), p. 7

23. *Rabindranath Tagore Three Plays*, p. 30

24. Chaudhurani Indira Devi, *Rabindra Smriti*, Visva Bharati, Calcutta, 2006, p. 34

25. Tagore Abanindranath, *Abanindra Rachanavali*, Calcutta Prakas Bhavan – 1983 IV p. 133, 149, 151

*“At the end of each term arrangements are made for staging one of the poet’s plays. The teachers and boys take the different parts...”*²⁶

He also held that the poet coaches the actors himself, first reading the play aloud, and then reading it over with those who are to take part. During the days when the play is being rehearsed there are not many classes held, for the boys of the whole school are always present at the rehearsals ... To this [the dress rehearsal] the boys are not admitted, as it would take away the freshness of the play if they were able to see a too nearly perfect presentation of it beforehand. But when it begins ... the songs and dances reveal the spirit of the play to the delighted audience. In this way the ideas of the poet are assimilated by the boys, without their having to make any conscious effort.

Rabindranath Tagore himself writes in *Rangamancha(The Stage)*.²⁷

“In the Natyashastra of Bharata is a description of a stage, but no mention of scenes. It does not seem to me that this absence of concrete scenery can have been much of a loss.

To my mind it shows only faint-heartedness on the actor’s part to seek their help [of scenery]. The relief from responsibility which he gains from the illusion created by pictorial scenes is one which is begged of the painter. Besides it pays to the spectators the very poor compliment of ascribing to them an utter poverty of imagination.

26. Anandalal, *Three Plays of Rabindranath Tagore*, W. W. Pearson Shantiniketan : The Bolpur School of Rabindranath Tagore, Macmillan, New York, 1916, pp. 61-62

27. Tagore Surendranath, (trans) *The Stage*, Modern Review 14 (December 1913)

Why all this paraphernalia of illusion to delude the poor trusting creatures who have come with the deliberate intention of believing and being happy? They have not surely left their imaginations at home under lock and key. They have come to co-operate, not quarrel, with the interpretation of the drama.

King Dushyanta hidden behind the trunk of the tree is listening to the conversation of Sakuntala and her companions. We for our part feel our creative faculty quite equal to imagining the tree trunk, even though its image be not bodily there ... what is the difficulty about imagining a few trees, a cottage, or a bit of a river? To attempt to assist us even in regard to these with painted canvas hangings is only to betray a wonderful mistrust in our capacity.

That is why I like the Jatra plays of our country. There is not so much of a gulf separating the stage from the audience ...

If the poet who created Sakuntala had to think of bringing concrete scenes on his stage, then at the very outset he would have had to stop the chariot from pursuing the flying deer ... The stage that is in the Poet's mind has no lack of space... There scenes follow one another at the touch of his magic wand...

I have elsewhere said that the European wants his truth concrete. He would have imaginative treats, but he must be deluded by having these imaginings to be exact imitations of actual things. He is too much afraid of being cheated, and before accepting any representation of imaginative truth with some amount of enjoyment he must have a sworn testimony of its reality accompanying it. He will not trust the flower until he sees the earth of the mountain top in which it has its roots. The cost which is incurred for mere accessories on the stage in Europe would swamp the whole of Histrionic Art in famine-stricken.”

In his memories Rathindranath Tagore corroborates the above account of the educational experience inherent in this production process.

*“Father himself selected the actors after putting them through hard tests. In those days he preferred to hold the rehearsals in an open place and did not mind the whole Asrama looking on and listening. As a result, the rehearsals of plays and of music were of great educative value to the whole community and not to the participants only.”*²⁸

From the technical standpoint the beginnings of theatre in Santiniketan were quite rudimentary. Rathindranath tells us that the stage began as a “ramshackle shed behind the Library, used as the dining hall”, where only “a few rickety bedsteads” sufficed to create the necessary platform. Soon, however, a spacious hall in a newly constructed dormitory became the site of performances, though Rathindranath concedes that “It was not much of a hall, with its low ceiling”. This hall, named the Natya-ghar (“Theatre Room”), witnessed the premieres of many of Tagore’s Santiniketan plays. Even as late as 1911, though, a viewer of Raja recalls that there was nothing resembling a stage or set except for a raised platform with a “drop scene” bearing the painted image of Nataraj, Siva in his manifestation as cosmic dancer; the audience sat Indian-style, on the floor.

Yet these productions delighted spectators. Rathindranath relates how the first audience of Saradotsav was “charmed with the spontaneity and *joie de vivre* that characterized the acting.” In his opinion its success, and that of Prayaschitta, encouraged Tagore—

28. Tagore Rathindranath, *Memoirs*, p. 99.

no doubt to proceed along these new theatrical paths, using more challenging themes. Despite their difficulty in comprehending the meaning of Raja, the viewers on its opening night were “*enthralled by the artistic nature of the performance.*” Rathindranath compares the spirit of the company at that time to that of the Moscow Art theatre and the Abbey theatre : “*In both of these enterprises, as at Santiniketan, it was not the individual artist so much as the effect produced by the spirit that moved the whole group of actors which impressed the audience and convinced them of the sincerity of the effort and gave them complete artistic satisfaction.*”

Sahana Devi added to this flavour while reminiscing about the recitals of the Ashrama:²⁹

“*Tagore’s 1923 production of Visarjan in Calcutta, testified to “a wonderful understanding and easy relation between the director and the actors. Rarely ... have I seen such a singleminded devotion and team work.”*”

The Santiniketan style of acting is usually described as very natural, the paramount influence upon it being Tagore’s own superlative acting which various writers have eulogized as “natural and elevating”, “supremely natural” and “sheer beauty.[Tagore’s acting] “opened another world before my eyes—an inner world of beauty and truth.”

29. Raha, (translated) *Ananda Bazar Patrika*, 8 May, 1961, *Tagore on Theatre*, p. 9.

Rabindranath Tagore analysed the performances of Henry Irving, acting in *Hamlet* which he had seen in London in 1890, He says that acting³⁰ :

“has the responsibility of drawing apart the curtain of naturalism and reveal [sic] the inner reality of things. If there is too much emphasis on imitative naturalism the inner view becomes clouded.”

To express the emotional turmoil of a character the actor very often takes recourse to violent gesture and declamation ... he aims at imitating truth instead of expressing it. Like the false witness he has to exaggerate. *“The unrestrained exaggeration of his [Irving’s] acting completely spoiled the clarity and inner beauty of the plays. It moved one’s senses but acted as an insurmountable barrier to one’s entering into the heart of the matter.”* The performance of Phalguni in Calcutta on 29 January 1916 was a milestone in Rabindranath Tagore’s theatrical history. The play had premiered the previous year in Santiniketan on an open-air “set” that became a common fixture for many of Tagore’s biographer, of a simple, unadorned set shorn of all artificiality. It must have seemed only natural to enact plays about the seasons under the open sky.

Tagore then revamped the play for a benefit at the Jorasanko theatre to aid famine victims in Bankura, Bengal, and the result was

30. Raha, (transalted) *Pather Sanchay*, written in 1912, *Tagore on Theatre*, p. 7.

an enormous success, both critical and commercial, aptly described by the historian Sukumar Sen as *“the most remarkable event in the history of Bengali stage... in the current century.”* Edward Thompson, present at the *“unforgettable first night”*, found it *“too ravishing for words. It was a complete musical and scenic success.”* Another important critic, Ajit Kumar Chakraborty, stated that *“the playgoers of Calcutta were convinced that a play without that ‘tawdry overdressing’ as the poet calls them in condemnation, could be interestingly represented and enjoyed. This was an important advance in the history of the Bengali stage.”* Nevertheless, we do have the evidence of a contemporary review that “stage preparations” were not exactly existent : *“The back drop was a blue curtain with hints of green. It was as if the forest and the sky had blended. A few stars ... A faint crescent moon ... A few branches of a tree ... A swing was attached to one of them. A few creepers, few tufts of grass”*, The same reviewer praised Tagore’s acting as something *“to be felt through one’s whole being and to be remembered for one’s whole life.”*

During the 1920s Tagore began to develop a greater interest in stylized theatrical forms. One of the earliest manifestations of this trend was the mime performance of Arup Ratan in Calcutta on 15 September 1924, about which one viewer writes :

*“The musicians and narrators sat in a half-circle near the wings, and down-stage were the actors miming in time with them. The threefold combination of narration, recitation and miming produced a novel and remarkable effect on the stage. Tagore could not fail to note the favourable effect produced by the small element of dance that it carried”.*³¹

Marjorie Sykes, who taught in Santiniketan between 1939 and 1942, describes a performance of the Dance-Drama Citrangada there, probably one of the last under Tagore’s direction—which captures succinctly the final phase of Tagore’s theatrical work:

“The play takes place out of doors, the open verandah in front of the library of the ashrama being used for the stage. The audience sits on carpets, or on the grass, under the stars, for the performance cannot begin till after night has fallen. The musicians with their instruments sit on the side of the stage, together with the choir which is to sing the songs; and on the stage in the opposite corner sits the drummer who accompanies the dancing. There is no curtain to be lowered or raised; the stage is lighted and the action begins.

There is no scenery, but we are to know that the scene is a forest. A hunter enters, and dances a hunting scene to the accompaniment of male voices singing a hunting song. We picture the trees, the birds, the

31. Khanolkar G.D., *The Lute and the Plough: A life of Rabindranath Tagore* (translation) Thomas Gray (Bombay) Book Centre 1963, p. 269

lovely surroundings. The hunter's work in the play is done, when he has called up the scene in our imagination.”³²

Later on he elaborated much when in conversation with Leonard Elmhirst on “wealth of language in movement” in the course of conversations with his friend Leonard Elmhirst. He praised the practice of Japanese actors, who use their entire bodies in performance, and pointed to the natural ability to move, inherent in all children:³³

“The best actors will always be those who have been trained to use the whole body as a tool for the expression of thought, of emotion or of sentiment. Words, to convey the full perfection of their message, must be accompanied by the appropriate bodily movement. If our schools were run on the right lines, boys and girls would never lose their natural gifts of bodily expression, making use for that purpose of all their limbs.

Unfortunately, today, in civilized communities, expression through movement is repressed and is no longer looked upon as quite proper... We pay actors, therefore, to cultivate their natural gifts, and to give us the chance of experiencing the joys we crave, but can no longer achieve

... I advise you to make the practice of drama and of the histrionic arts compulsory for all children.”

32. Majorie Sykes, *Rabindranath Tagore*, Madras: Longmans Green 1947, p. 108

33. Tagore Rabindranath, *The Art of Movement in Education*, Pioneer in Education, (Ed.) L.K. Elmhirst London: John Murray 1961, p. 105, 106

Mitra came to these conclusions : “*Only Tagore has been able to establish a connection with our Golden Age,*” and “a Bengali theatre of the future must first pass through Tagore.” We might broaden this latter thesis to include all of Indian theatre, for it seems clear that a sensitive Indian director cannot afford to ignore the legacy that Tagore has left behind.³⁴

How has the modern recitals of santiniketan remade? Or do they operate on the same standard or frames as laid out by the doyens of the Dance Dramas?

Anupurna Banerjee

34. *Three Plays of Rabindranath Tagore*, p. 42

UNIT-IV

Themalogical Interfaces

Dynamics of Identity and Identity Crisis:

The systematic themalogical research of the all literature initiated by the present literateurs aims to map as fully as possible the temporal diffusion of themes throughout and across geography. The texts comprising the various thematic series were moulded by diverse literary conventions and they belong to a variety of genres. In other words, a narrative that runs through a homogeneous series may at times take the form of a *Raktakarabi* at other times it may appear as a *Chandalika*; at still other times it may manifest itself as a *Ghare Baire* or a modern *Gora*. The same narrative can appear in the material interpolated in the exegetical and homiletic literature, in the philosophical and mystical literature, in a symbol, in travel books, memoirs and in vernacular literature such as calendars, didactic works book covers.

By its very nature, this entire corpus requires a method that would fit in with its inner character and handle the problems arising from it.

Let us consider the state of the art of those disciplines that in one way or another have some bearing on investigating the thematic corpus of the literature of the Indians, which is the focus of this discussion. These disciplines are supposed to enlighten us in devising a suitable methodology for our own research object.

The nature of the overall corpus of Indian literature, which transcends national boundaries is determined by the prevailing system of general thematology. Comparative literature borrowed from general thematology the notion of theme (or type)-a family of works, or various parts of works, sharing a rather fluid narrative formula. Accordingly, material is gathered around a theme of character (such as “Prometheus” or, a “Syama” a “Nataraj” the “Wandering Jew”) or around a situational theme (such as *Citrangada*). Such a unit of material is formed by grouping works together according to their external resemblance. Hence forward we will refer to such unit as a *heterogeneous theme*.

In Indian literature, on the other hand, the dynamics of the internal components in successive versions of the same basic narrative; the striking continuity of the narrative, as reflected by the large number of diverse versions; and the extensive historical and geographical diffusion of the series all of these dictate the need to turn away from the concept of ‘theme’ as an umbrella term for a heterogeneous family of stories and, instead, to set up a more unified category of grouping.

This phenomenon of massive occurrence of successive versions model upon a single, solid narrative formula was uncovered by the thematological research of literature. We designate such a series of interrelated texts a homogeneous series of versions, or a homogeneous themes that have been diffused in all the allied texts by unearthing

the resonance of the identical themes present in the individual texts of discussions. This would also help us to understand the mechanism and dynamics of Genology and choice and evolution of that genre which the themes horse.

Let us now turn our attention to a very obvious and popular issue that revolves round the globe: “identity and identity crisis”, “personality crisis” or even “midlife crisis”: according to the Encyclopaedia Britannica : “*We form our self image and endure the task of resolving the crisis of our basic ego.*” Successful resolution of the crisis depends on one’s progress “*through previous developmental stages, centering on issues such as trust, autonomy, and initiative.*”¹

So pervading it is that it has been called “*the most important conflict*” people face in development.”² In his stages of psychological development Erikson says: “identity crisis occurs ... [when] people struggle between feelings of identity crisis and role confusion”.³

According to Marcia : “the balance between identity and confusion lies in making a commitment to an identity”. Marcia also developed an interview method to major identity...”⁴

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1. Erikson E.H., (1970), *Reflections on the decent of contemporary youth*, *International Journal of Psycho Analysis*, pp. 11-22.
 2. Ibid p. 23
 3. Ibid p. 24
 4. Marcia, J.P., (1966) *Development and Validation of Ego and Identity Status*, *Journal of Personality and Social Psychology* 3, p. 556.

If identity is formed and established through the constant friction of self image and the basic ego, and the crisis actually occur from that friction and can only be resolved when one is subverted by the others then trust, autonomy, initiative all happen due to the defeat of one of the forces (self image or the basic ego). If we refer to the preface or *Bhumica* of Dance Drama *Citrangada* of Rabindranath Tagore, he states⁵ :

“প্রভাতের আদিম আভাস অরণ্যবর্ণ আভার আবরণে অর্ধসুপ্ত চক্ষুর পরে লাগে তারই প্রথম প্রেরণা। অবশেষে রক্তিম আবরণ ভেদ করে সে আপন নিরঞ্জন শুভ্রতায় সমুজ্জ্বল হয় জাগ্রত জগতে। তেমনি সত্যের প্রথম উপক্রম সাজসজ্জার বহিরঙ্গ, বর্ণ বৈচিত্র্যে, তারই আকর্ষণ অসংস্কৃত চিত্তকে করে অভিভূত। একদা উন্মুক্ত হয় সেই বহিরাচ্ছাদন, তখনই প্রবুদ্ধ মনের কাছে তার পূর্ণ বিকাশ।”

The first rays of the sun are the chief illuminator of the morning. They are the ones that lull our half opened eyes. At last, penetrating this dazzle, man enters into the unbeheld purity of one's illuminated world. Just alike, though truth unfolds through its external, it helps us to move deep into the alighted core by breaking barrier of the external dazzle. And that is where actual illuminated consciousness sees through.⁶

Can we not draw a line of equity between “self-image” and “basic ego”? Can then the বহিরঙ্গ (External) and প্রবুদ্ধমন (“Enlightened

5. Tagore Rabindranath, *Rabindra Rachanabali, Paush 1417 (Bengali calendar)*, Visva Bharati, p. 144.

6. Translation of 5.

Consciousness” act synonymous to “self-image” and “basic ego”?

Tagore declares :

প্রথমে প্রেমের বন্ধন মোহাবেশে, পরে তার মুক্তি সেই কুহক হতে সহজ সত্যের নিরলংকৃত মহিমার।⁷

“primarily love tie affected by external dazzle and then its exfoliation from that to enter into the arena of unornamental self.”

সেই কুহক হতে সহজ সত্যের নিরলংকৃত মহিমার পথে যাওয়ার তত্ত্বটি চিত্রাঙ্গদা নাট্যের মর্মকথা।

This theory is the centri-force of *Citrangada*. When in Dartinton Hall *Citrangada* was performed Tagore specified the reason for the choices of Natya Kavya (NK) and that too *Citrangada*. ‘Its mood was best suited to that of dance’.

কেননা এই কবিতার সাংগীতিক আবেগ নাচের সম্পূর্ণ উপযোগী।⁸

“Because the mood of the poem is suitable for Dance”. But does that factor merely, contribute to be a substantial defiance to choose *Citrangada* as a theme of the neo- classical genre or were other issues too being discussed under the countenance of dance? Here,⁹ the

7. Tagore Rabindranath, *Rabindra Rachanabali, Paush 1417 (Bengali calendar)*, Visva Bharati, p. 144.

8. Mukhopadhyay Probhat Kumar, *Rabindra Jibani*, Visva Bharati, Kolkata, 2009, V. II, p. 300.

9. Tagore Rabindranath, *Rabindra Rachanabali, Paush 1417 (Bengali calendar)*, Visva Bharati, p. 152.

“বহিরঙ্গ” or the self-image of *Citrangada* is “আপমানে লাঞ্ছিত তরণ তণু/অর্জুন ব্রহ্মচারী/মোর মুখে হেরিল না নারী,/ফিরাইল, গেল ফিরে। দয়া কর অভাগীরে— Pitched by Arjuna’s hatred, due to lack of femininity in her, she is (Laments) found to be conflicted by Arjuna and from these; it seems starts her “identity crisis”. Her “basic ego” is again and again in friction, with her “self-image”. Marcia’s commitment to “identity” is served when *Citrangada* declares¹⁰: “শুধু কে বরষের জন্য পুষ্পলাবণ্যে/মোর দেহ পাক তব স্বর্গের মূল্য মতে অতুল্য।” (Let my body assume the structure and form of that which is not mundane”). The “self image” would thus by Madana’s boon get converted to another form that is “extra-terrestrial” or not recognizable by the earthly optical nerves. Thus, is a suggestion made to “subvert” the earthly to get what is “ethereal” or is it suggesting “self-restraint”? Here should be stated the story of Syama, who fails to gain Bajrasena’s love and trust as because she is bound by her past action of compelling the young Uttiya to unrighteously accept death for an action that he had not committed.¹¹

“হায় একী সমাপন! অমৃতপাত্র ভাঙিলি, / করিলি মৃত্যুরে—সমর্পণ; / এ দুর্লভ প্রেম মূল্য হারালো / কলঙ্কে অসম্মানে।।”

From here does begin Syama’s search for identify. At every moment she is confronted by her “self-image” and “basic-ego”. Her “basic-ego” here is revolving around the action of achieving Bajrasena

10. Ibid p. 154.

11. Ibid p. 180.

but her “image” here is tainted and so is standing in its way to consummation of reaching the destination. Thus remains the search as it is chromatographed by the taking away of Uttiya’s life. Contrast is that of *Citrangada* who though tries to achieve Arjuna’s love in order to enjoy the wed-lock with him has also much to do with the welfare of her subjects as is evident from the confession of her subjects.

“নেহবলে তিনি মাতা, বাহুবলে তিনি রাজা.....”¹²

(By virtue of her affection she is a mother, and by virtue of her strength she is the Raja). If *Candalika* is taken into consideration the gap between Prakriti’s “self-image” and “basic-ego” is least amongst the three protagonists of the three Dance Dramas for she knows that she is an outcast:

“ক্ষমা কর প্রভু ক্ষমা কর মোরে—আমি চণ্ডালের কন্যা, মোর কূপের বারি অশুচি....”¹³

(I beg apology because I cannot give you water as I am myself an outcast and am not permitted to give you water in any form). And therefore, she is released from that crisis in an instant.

“আমার জন্ম জন্মান্তরের কালি ধুয়ে দিল গো, শুধু একটি গণ্ডয জল, / আহা নিলেম তাহার করপুটের কমলকলিকায়.....”¹⁴

12. Tagore Rabindranath, *Rabindra Rachanabali, Paush 1417 (Bengali calendar)*, Visva Bharati, V–XII, p. 159.

13. Ibid p. 172.

14. Ibid p. 173

(One pitcher of water has washed away all impurities that that have accumulated around me down ages). So, is this suggesting that the constant quest of man to reach the basic-ego through the প্রবুদ্ধ মন or বহিরঙ্গ (external) or the “self-image” can only be reached on a subjective level and that definitely involves the perspective of the persons in question? If Syama would not have treaded the path that was desirable to her she may have reached the “নতুন জন্ম” (Next life) of *Candalika*.

When Tagore voyaged the islands of Java and Bali in 1926 what touched him most was the perfect equilibrium in which all danced¹⁵ :

The main spirit of Java dance that was chronicled. Even in Nataraj Hriturangashala it is Rabindranath Tagore who constantly speaks of the equilibrium in the Earth and that is sought through the dance.¹⁶ In case of *Citrangada* we find that *Citrangada*¹⁷ “মোহিনী মায়া এল, হাওয়ায় হাওয়ায়”

Here an equilibrium is sought through the marriage of the Vir Rasa¹⁸ and the breaking of the “Sadhana” of Arjuna. Again in

15. Tagore Rabindranath, *Rabindra Rachanabali, Paush 1417 (Bengali calendar)*, Visva Bharati, Vol-X, p. 100.

16. Tagore Rabindranath, *Rabindra Rachanabali, Paush 1417 (Bengali calendar)*, Visva Bharati, Vol-X, p. 101.

17. Tagore Rabindranath, *Rabindra Rachanabali, Paush 1417 (Bengali calendar)*, Visva Bharati, Vol-XIII, p. 147.

18. Bharatmuni, *The Natya Sastra*, Sree Satguru Publications, Raga Nrtya Series, 2000, p. 219.

“দে তোরা আমার নূতন করে দে নূতন আভরণে। হেমন্তের অভিসম্পাতে
রিক্ত অকিঞ্চন কাননভূমি, বসন্তে হোক দৈন্য বিমোচন / না লাভণ্যধনে।”¹⁹

The equilibrium present in the cycle of seasons is projected and propagated through this song. In *Syama*, we find a direct frowning on disruption of the equilibrium when *Syama*. for her own desires allows *Uttiya* to accept death. She though gets to unite for a while with *Bajrasena*, but is this union long lived?²⁰ “ভাঙিবে ভাঙিবে কলুষনীড় বজ্র আঘাতে।” (Your impure nest will be destroyed by thunder bolt). “ক্ষমিতে পারিলাম না যে ক্ষমা হে মম দীনতা”²¹ (Forgiveness I could not shower). However in *Candalika* *Prakriti* is ready to give²² : “মোর কূপের বারি অশুচি....” (My touch is impure) and therefore is her readiness the catalyst to her achieving her goal?²³ “যে মানব আমি সেই মানব তুমি কন্যা.....”

It is so then that Tagore’s prescription to reach equilibrium is through the “giving mode.”²⁴ In *Candalika* “Anandam” is reached through their will to give. Is she not given a passport to give only because she wishes to²⁵ : জল দাও আমার জল দাও। *Citrangada* initially

19. Tagore Rabindranath, *Rabindra Rachanabali, Paush 1417 (Bengali calendar)*, Visva Bharati, Vol-XIII, p. 147.

20. Ibid p. 201

21. Ibid p. 202

22. Ibid p. 172

23. Ibid p. 173

24. Bandopadhyay Sibaji, *East and West*, p. 28

25. Tagore Rabindranath, *Rabindra Rachanabali, Paush 1417 (Bengali calendar)*, Visva Bharati, Vol-XIII, p. 173

wants from Arjuna and is dejected when Arjuna is distasteful towards her “self-image”²⁶ “মুহূর্তের অশ্রবন্যাবেগে/ভাসায়ে দিল যে মোর পৌরুষ সাধনা। যৌবনের দীর্ঘশ্বাসে বসন্তেরে করিল ব্যাকুল....” (I feel dejected and as I have mastered the martial arts, it has proved even more unworthy) However this desirous longing is again seen to change²⁷ “লহো লহো ফিরে লহো তোমার এই বর, হে, অনঙ্গদের, চুরির ধন দিব ফিরায়ে তোমার পায়ে আমার অঙ্গদোভা”. (Take away your boon and return me to my original and I shall return to you all that I have stolen). Does not this request of *Citrangada* show that she is changing from the “acquiring mode” to the “giving mode”?²⁸

“দেবার আমার আছে কিছু এই কথাটাই যে ভুলিয়ে রেখেছিল সবাই মিলে—আজ জেনেছি আমি নই যে অভাগিনী;”

Perspectives in Dance Dramas

Life and Living

Why is Prakriti depressed?²⁹ কাজ নেই, কাজ নেই মা, কাজ নেই মোর ঘরকন্নায়।” (I have no work at all, Let all that is there flow away like flood). Is it merely because she is hurt? Or is there something more that, that has affected her? If it is only self-centred ‘identity search’,

26. Ibid p. 153

27. Ibid p. 162

28. Ibid p. 179

29. Ibid p. 178

then why does the mere license of giving water to Ananda make her dance in bliss?³⁰

“ওগো কি আনন্দ, কি আনন্দ কি পরম মুক্তি / আমার জীবন জুড়ে নাচে...টলমল করে আমার প্রাণ...”

However, if this act of giving itself makes Prakriti so happy and contented, why is she sad when Ananda is away?³¹

“আমি তারই বিচ্ছেদ দহনে তপ করি চিন্তের গহনে।”

(I am pitched and saddened by his absence and let me meditate for him in seclusion) Does not this make us aware that her own personal desires are also component factors in contributing to her happiness? But then what is meant when she says³² :

“আমি চাই তাঁরে আমারে দিলেন যিনি সেবিকার সন্মান...”

Is she happy with the subversion or is it her conscience that makes her accept her promotion in a mellowed manner? “পাছে নিজের আমি মূল্য ভুলি” But again the question arises:³³

“দেবার আমার আছে কিছু / এই কথাটাই যে ভুলিয়ে রেখেছিল গানই...”

(Only the reminder that I can give, and the very acceptance of the fact that I have the ability to give has given me the courage). Does not Prakriti suggest that the rubber stamp that her giving has

30. Ibid p. 180

31. Ibid p. 282

32. Ibid p. 292

33. Ibid p. 172

been of help has freed her from her “identity crisis”? Syama in this context can be referred to. She is also ready to give³⁴ :

“দেবই আমি, দেবই আমি, দেব, উজাড় করে দেব আমারে। কোনো ভয় আর নেই আমার।” “মোর অঙ্গের স্বর্ণ অলংকার সঁপি দিয়া শৃঙ্খল তোমার / নিতে পারি নিজ দেহে।”

(By Giving away my ornaments I can try to ornament myself with the iron chains of yours). She is also seen to rejoice³⁵ :

“বাজে গুরু গুরু শঙ্কার ওঙ্কা, বাঙ্গা ঘণায় দূরে / ভীষণ নীরবে, কত রব সুখ স্বপ্নের ঘোরে আপনা ভুলে, সহসা জাগিতে হবে রে।”

Is not the spirit of dance of Prakriti lacking in Dance Drama Syama. Prakriti says³⁶ :

“আমার জীবন জুড়ে নাচে...টলমল করে আমার প্রাণ, আহা কি আনন্দ, কি আনন্দ, কি পরম মুক্তি...আমার জীবন জুড়ে নাচে।”

whereas Syama.³⁷ : সুখ স্বপ্নের ঘোরে আপনা ভুলে, সহসা জাগিতে হবে রে।

Prakriti confesses at the beginning³⁸ : “মোর কূপের বারি অশুচি আমি চণ্ডালের কন্যা। তোমারে দেব জল হেন পুণ্যের আমি নই অধিকারিণী, আমি চণ্ডালের কন্যা....”

34. Ibid p. 182

35. Ibid p. 179

36. Ibid p. 192

37. Ibid p. 131

38. Ibid p. 141

but *Syama* says³⁹ : তোমা লাগি যা করেছি কঠিন সে কাজ আরো সুকঠিন
আজ তোমারে সে কথা বলা।

Prakriti in the above utterance is seen to directly address her problem whereas *Syama*. constantly tries to delay the confession. Is it not because *Prakriti*'s cause, is a social cause and *Syama*'s journey more an escape voyage from evil deeds or disruption of equilibrium and that of *Prakriti* is a movement towards resolution of a problem that has a broader aspect of society involved? Are Dance Dramas operating as instruments or weapons? Is it just being played or is a change being sought by its use?⁴⁰

Pedagogic Shift External to Internal

Citrangada is seen to say in the first scene in answer to Arjuna's declaration⁴¹ : “স্বপ্নলোক স্বপ্ন মনে হয়। শুধু একা পূর্ণ তুমি, সর্ব তুমি, বিশ্ব বিধাতার গর্ব তুমি.... সব সাধনার তুমি শেষ পরিণাম।” (all my *Sadhana*'s have distilled in you)⁴² সে আমি যে আমি নই, আমি নই—হায় পার্থ হায় সে যে কোন দেবের ছলনা। Is she trying to prepare Arjuna about the transcendent nature of all worldly pleasures? Or is it a mere latent introduction of the future change of 'Kurupa' to 'Surupa'? Both in *Citrangada* and

39. Ibid p. 182

40. Unit I of this paper.

41. Tagore Rabindranath, *Rabindra Rachanabali, Paush 1417 (Bengali calendar)*, Visva Bharati, Vol-XIII, p. 172.

42. Ibid p. 173.

Candalika we find the protagonists expressing their reason behind their 'identity crisis'. But Syama? Is she seen to be comfortable by lingering her identity crisis? But why? Is she guilty? Or too much possessed by Bajrasena's love? Is Syama's attempt to make her love-relationship permanent (though attained through the killing of Uttiya) proved a fallacy deliberately? Or is here dance been treated as a binocular foreseeing the unseen? ? Then what about *Citrangada*, is it that the divine touch of Madana, that saves her from the ultimate dissent of her relationship? Though Arjuna's dream of unifying with the angelic *Citrangada* is somewhat tainted (Arjuna is unaware of *Citrangada*'s past phase), is not Arjuna's very acceptance of *Citrangada* an index of his mental readiness to accept *Citrangada* in any form she comes?⁴³

“ফুল্ল শাখা যেমন মধুমতী মধুরা হও তেমনি মোর প্রতি। বিহঙ্গ যথা উড়িবার মুখে পাখায় ভূমিরে হানো। তেমনি আমার অন্তরবেগ লাগুক তোমার প্রাণে।”

Is formlessness just a story of change from one state to the other? And is then our lament or our rejoice not a spectacle what covers the real? In case of *Candalika*, her self sacrifice and immense reverence towards Ananda does make her achieve bliss and happiness in the long run. It is through her will to let go of her personal desire that Shyama actually gains highest esteem and is it not that esteem that plaes her on a plane much more superior to that of all humans? Is it not that quality of Prakriti that makes her pure and chaste and is it not through that chastity and purity of heart that she gains true

43. Ibid p. 148

self-image? And ends its fight with the basic-ego? Is not that the plane which makes a success of Prakriti's "Natun Janma"?

Self Restraint or Subvertive Self?⁴⁴

In the prologue of the *Citrangada* Rabindranath Tagore says⁴⁵ :

“সর্বনাশের বেড়া জাল বেষ্টিত চারি ধারে, এসো সুন্দর নিরলংকার, এসো সত্য নিরহংকার—স্বপ্নের দুর্গ হালে, আলে মুক্তি আলে, ছলনার বন্ধন ছেদি.....স্বপ্নের দুর্গ হালে.....”

(Bang the fort of dreams)⁴⁶. Is the poet here trying to suggest that the dream world is to be got rid of to reach the level of “freedom”?

মোহিনী মায়া এল, এল যৌবনকুঞ্জ বনে। এল হৃদয় শিকারে, এল গোপন পদসঞ্চারে, এল স্বর্ণ কিরণ বিজড়িত অন্ধকারে।আলে মুক্তি আলে, ছলনার বন্ধন ছেদি....এসো পৌরুষ উদ্ধারে Can this freedom be called Swadhinata? (the sovereign of the self)? What does Rabindranath Tagore try to suggest by⁴⁷ নিরলংকার, সত্য নিরলংকার? (unornamental beauty and pride-free truth)? Is *Citrangada* an answer to it? Does Prakriti reach true freedom?

ওগো কি আনন্দ, কি আনন্দ কি পরম মুক্তি, আমার জীবন জুড়ে নাচে.....
টলমল করে আমার প্রাণ....⁴⁸

44. Ibid p. 192

45. Ibid p. 183

46. Ibid p. 174

47. Ibid p. 173

48. Ibid p. 198

Possible because she is “শূন্য হাতে..... কাঙালিনী।”⁴⁹

(a beggar without a penny) or is Rabindranath Tagore a voice propagating the Buddhist philosophy? How can Syama then enjoy the union with Bajrasena in⁵⁰ তোমা সাথে এক স্রোতে ভাসিলাম আমি, হে জীবন স্বামী জীবনে মরণে প্রভু। (You are the master of my heart and I have been part of your being) but again why is this enjoyment so short-lived? Why does the same Bajrasena who says⁵¹ :

একি আনন্দ, আহা—হৃদয়ে দেহে ঘুচালে মম সকল বন্ধ।

(Oh! How enjoyable it is, this bliss has ridden all obstacles) utter⁵²:

“কেন এলি কেন এলি, কেন এলি ফিরে। যাও যাও যাও যাও”

(Why have you come retreat, retreat and retreat)?

Is it because the means through which Syama attains her level of transcendent enjoyment is unrighteous (at the cost of an adolescent life? Or is it because the ‘personal has over powered the social order? In *Citrangada* don’t we find a similar situation where *Citrangada* herself wants to marry Arjuna, but goes to Madana for his boon? But is not this boon granted as a result of “Sadhana” and is not this Sadhana “unornamental”?⁵³

49. Ibid p. 143

50. Ibid p. 187

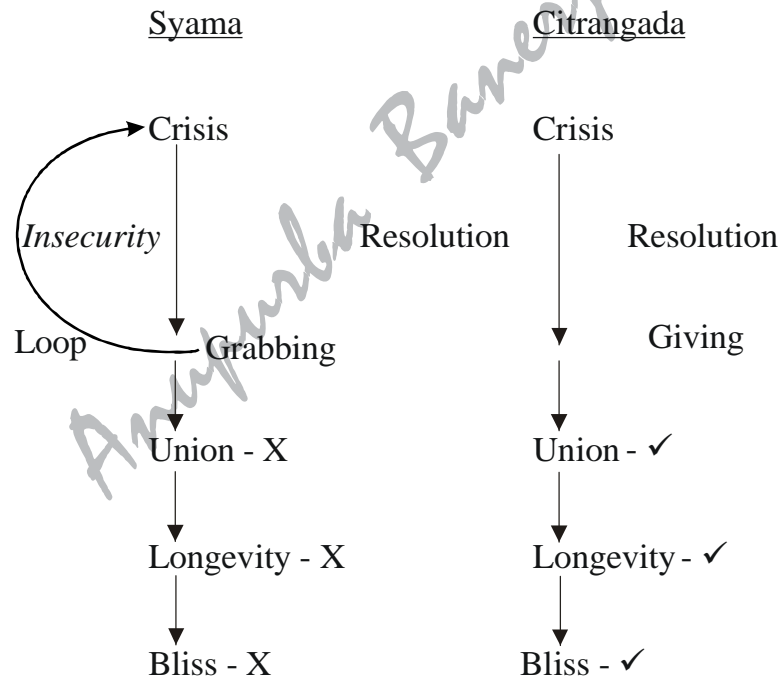
51. Ibid p. 163

52. Ibid p. 194

53. Ibid p. 182

“আমার এই রিক্ত জালি দিব তোমারই পায়ে। দিব বাঙালিনীর আঁচল”

(I shall offer my decoration-free obscenities into your feet)? Has not this boon been acquired by means of unconditional surrender to Madana, and thus has been more long-lived than the tainted union of Syama and Bajrasena? Syama though appears in all her majesty and grace does lose all that when her purity of heart is in question. So can the following define this situation better?



Is Rabindranath Tagore trying to suggest then that ends must justify the means? Syama's and Bajrasena's union can never move beyond this level once the means adopted are unfair and unjust? Prakriti on the other hand is seen to display her desirous longings for Ananda⁵⁴:

54. Ibid p. 87

ক্ষুধার্ত প্রেম তার নাই দয়া, তার নাই ভয়, নাই লজ্জা। নিষ্ঠুর পণ আমার, আমি মানব না হার, মানব না হার—বাঁধব তাঁরে মায়াবাঁধনে, জড়াব আমারি হাঁসি—কাঁদনে।

But, is not this longing sublimated and translated to an undesirous reverence towards Ananda⁵⁵ :

“ক্ষমা করো, ক্ষমা করো/মাটিতে টেনেছি তোমারে, এনেছি নীচে, ধূলি হতে তুলি নাও আমায় তব পূণ্যলোকে/ক্ষমা করো জয় হোক তোমার জয় হোক”।

But question arises as to what prompts this change? Is it Prakriti's own consciousness or is it Ananda's slow, gradual but firm standpoint in making the marginalized part of the mainstream?⁵⁶

“যে মানব আমি, সেই মানব তুমি কন্যা, সেই বারি তীর্থ বারি/ যাহা তৃপ্ত করে তৃষিতেরে”

Is not Ananda more ready to give than to take? Is Prakriti moved by this will of Ananda to give and give (social status, human status, spiritual status) as juxtaposed to Syama, who is there to take and take and thus loses what she acquires with such pains?

The Personal and the Personna

Does stress increase when the gulf between “self-image” (Persona) and “basic-ego” is (Persona) increased? Or is it a consequence of one's

55. Ibid p. 92

56. Ibid p. 143

own action and the chief motive behind that action? Is there any possible preventive prescription offered? Let's take Dance Dramas for concrete example like *Citrangada*⁵⁷ :

অশান্তি আজ হানল একী দহন জ্বালা বিধল হৃদয় নির্দয় বাণে/বেদনা ঢালা

Why is *Citrangada* disturbed? Is it because her self-image and basic ego are in friction or is it due to the fact that her basic ego is unknown. Therefore we find *Citrangada* who knows :

“সত্যের প্রথম উপক্রম সাজসজ্জার বহিরঙ্গে, বর্ণবৈচিত্র্যে, / তারই আকর্ষণ
অসংস্কৃত চিত্তকে করে অভিভূত। একদা উন্মুক্ত হয় সেই বহিরাচ্ছাদন.....”⁵⁸

But is not Syama's desire not to utter the secret of her dilemma until she is pressurized to, absent in *Citrangada*? If the unfolding of the secret is so obvious then why is that fear of hers enlarging the gulf between her basic-ego and self-image? Or is this natural happening not accepted in all its faith by *Citrangada*? And it is some other voice or 'basic-ego' that again triggers her confession? It is interesting if she is juxtaposed to Syama. In Syama, Syama is asked by Bajrasena to tell him how she to facilitate the union, but Arjuna in *Citrangada* never for once ask her of this. It is through her own free will that *Citrangada* confesses and that is only possible when she herself gives away whatever was acquired for the service of desire :

57. Ibid p. 147

58. Ibid p. 202

“লহো লহো ফিরে লহো.....ঘুচায়ে দাও এই মিথ্যার জাল, হে অনঙ্গদেব।
চুরির ধন আমার দিব ফিরায়ে তোমার পায়ে আমার অঙ্গশোভা।”⁵⁹

Also a parallel picture is available in *Candalika* where Prakriti transcends the plane of mere desire and in the process gets rid of her ‘identity crisis’. *Citrangada* too is seen to utter more sublimated words :

“আজ শুধু নিবেদন আমি চিত্রাঙ্গদা রাজেন্দ্রনন্দিনী।”⁶⁰

Is it not interesting that the ‘stress’ which was created in *Citrangada* at the outset is sublimated through a chorus-dance :

“তৃষ্ণার শান্তি সুন্দরকান্তি/তুমি এসো বিরহের সন্তান ভঞ্জন।”⁶¹

Is it not fascinating to note that in order to end her crisis Syama takes aid of an unfair means and *Citrangada* resolves it by approaching Madana? How are the ends justifying the means? Is stress prevention extended to unattainable limits or is it directly resolved?

Feminism, Woman, Feminine Values : The Question of equality

“শান্তিনিকেতনে এমন একদিন ছিল যখন পৌষের একদিনের সামান্য মেলায়
আশ্রমের মেয়েরা যাইতে পাইত না।এখন রুচি ও দৃষ্টিভঙ্গির পরিবর্তন সর্বত্র

59. Ibid p. 282

60. Ibid p. 212

61. Ibid p. 170

সুস্পষ্ট। নহিলে সেই শান্তিনিকেতনে ছাত্রছাত্রী অধ্যাপকে মিলিতসবে চিত্রাঙ্গদা, পরিশোধের ('শ্যামা') অভিনয় করা সম্ভব হইতে না।”⁶²

Is it not revolution? not meaning equality? Interestingly, it can be clearly noted how Dance Drama Chitrangada and Shyama were instrumental in facilitating this change. Later Mukhopadhyay also holds that Tagore had been, “unconventional”. This “unconventionality” of his is sought in his Dance Dramas.

Prabhat Kumar Mukhopadhyay in *Rabi Jibani* holds :

“প্রথম দৃশ্যে চণ্ডালিকা সাধারণ মেয়েদের দৈনন্দিন কাজের এবং পথের গতানুগতিক স্রোতে গা ভাসিয়ে দিয়েছে। সেখানে তার সাথী আছে, মা আছে, কর্ম আছে, সেই পথের জীবনের মধ্যে একদিন তার প্রাণে এসে পৌঁছল কোন প্রেমের ডাক, প্রথম সাড়া দিয়ে উঠল তার দেহ, তার কামনা, তারপর অসীম ছন্দের মধ্যে দিয়ে টানা ছেঁড়ার অপরিমেয় অভিজ্ঞতার সাধনায় তার মন বিকসিত হল প্রেমের গভীর আনন্দে।”⁶³

Though Prakriti is seen to engage in her everyday grassroot chores, at the initial stage whereby she is seen to express her desire for physical love, she is seen to flower into an individual who is ecstatic with bliss of love at the end. That a simple, adivasi girl is capable of tasting such bliss that remains dormant in every human being is the chief pivot around which Tagore's women resolve.

62. Mukhopadhyay Prabhat Kumar, *Rabi Jibani*, Visva Bharati Granthan Bibhag, Kolkata, 1417, Kartik, p. 53-55.

63. Mukhopadhyay Prabhat Kumar, *Rabi Jibani*, p. 137.

Is the feministic strand of “defending” the plea for “equal political rights” or cry for equal economic and social rights for women’,⁶⁴ a concept that has no place in Rabindranath Tagore’s philosophy? What does he mean when he says that ‘equality’⁶⁵ is to bring forth a ‘monotonous superfluity?’⁶⁶ Is then the modern campaign for women’s rights: - “such as in contract law, property, and voting and reproductive rights.”⁶⁷ just going to land up in ‘monotony’. Are all our efforts only directed to yield mere “superfluity” and that too “monotonous”? Has not these movements brought forth any positive change in “mainstream” thinking? Have not many women and girls benefitted from such movements? “Have not their rights been protected?⁶⁸ In *Citrangada* what is meant by? : “আমি চিত্রাঙ্গদা.....নহি দেবী, নহি সামান্য নারী।”⁶⁹ What is Rabindranath Tagore trying to suggest? Why is *Citrangada* saying this even after acquiring whatever she was desirous of? Is she not contended by Arjuna’s declaration?⁷⁰

“আজ মোর সপ্তলোক স্বপ্ন মনে হয়। শুধু একা পূর্ণ তুমি, সর্ব তুমি, বিশ্ববিধাতার গর্ভ তুমি, অক্ষয় ঐশ্বর্য তুমি, এক নারী সকল দৈন্যের তুমি মহা অবসান.....”

64. Ibid p. 282

65. Ibid p. 65

66. Ibid p. 68

67. Ibid p. 69

68. Feminist Literary Criticism, p. 64

69. Ibid p. 164

70. Ibid p. 200

(You are the animation of all dreams and a pride to the divine being, Your richness is immortal and the remitter of all kinds of poverty)⁷¹ Or is this declaration of a warrior par excellence not trustworthy? Merely ornamental without any real perception behind it? Does not *Citrangada*'s confession of her true self and her letting go of her hired beauty elevate her to a much higher plane? Does not Syama's own declaration that she is the indirect killer of Uttiya “মোর অগুনয়ে তব চুরি অপবাদ নিজ পরে লয়ে সঁপেছে আপন প্রাণ” release her from the fear of losing her 'self-image'? Or should she have kept quiet of her past act as suggested by the chorus: “নীরবে থাকিস সখী, ও তুই নীরবে থাকিস”? And that would have made her enjoyment of the united life eternal? My question here is what significance is *Candalika*'s letting go of her personal desire? Is not the addressing of the personal by the female folk of any significance thereof? Has it not unfolded and resolved several vistas of violence and forcible pan-world subjugation of the females by patriarchy? If so, my question is has that raising of voice to granted equal rights to the women or permitted women to truly gain their exclusive feminine dignity? Is not this 'equity' or 'equal rights' substituted both men and women folk by the assertion of self will or self desire'. How can Prakriti's self sacrifice:

“ক্ষমা করো, ক্ষমা করো মাটিতে টেনেছি তোমারে এনেছি নীচে, ক্ষমা করো”
(Forgive me, Forgive me)⁷² be interpreted? Is Ananda's “কল্যাণ হোক

71. Ibid p. 209

72. Ibid p. 221

তব, কল্যাণী”⁷³ (Let all that is Good be showered upon you) a declaration of the patriarch who knows that Prakriti is not ‘economically’ or socially of his standards? Or is this a voice sprouting from the “দীপ্ত সমুজ্জ্বল শুভ্র সুনির্মল?” (Enlightened, pure consciousness) Is Prakriti’s perception:

“রাজার বংশে দাসী জন্মায় অসংখ্য, আমি সে দাসী নই। দ্বিজের বংশে চণ্ডাল কত আছে, আমি নই চণ্ডালী”⁷⁴

(I am not one of the servants who take birth in the king’s clan, neither am I the outcasts who takes birth in the Brahmin clan) then a bias percept or is she honest? Or is she fearful? Fear of losing what she has acquired from Ananda. The caution that humanity is universal and all humans are equal. “যে মানব আমি সেই মানব তুমি কন্যা সেই বারি তীর্থ বারি যাহা তৃপ্ত করে তৃষিতেরে”⁷⁵ from an ascetic (Ananda) is so much a dream-come-true situation that she runs the danger of losing it. If this is so, then what is meant by “ভাঙল দ্বার, ভাঙল প্রাচীর, ভাঙল এজন্মের মিথ্যা.....” (wide is the gate, the walls have been broken and broken stands the falsehood that bound me hencefore).⁷⁶ My question is how is Prakriti so confidently declaring that Ananda is “জ্যোতির্ময়, এসেছ”⁷⁷ “উদ্ধারিতে, মহান বনস্পতি?”⁷⁸ (enlightened, redeemer, magnanimous

73. Ibid p. 200

74. Ibid p. 142

75. Ibid p. 202

76. Ibid p. 209

77. Ibid p. 201

78. Ibid p. 203

banyan tree) Is she herself subversive? “ধূলি হতে তুলে নাও আমাকে পূণ্যলোকে” (Lift me from dust to the divine abode)⁷⁹ How much does the fear-factor or even ‘identity-crisis operate over here in the psyche of Prakriti? Or is it the will to achieve, that augments, Prakriti’s inspiration : “আমি মানব না হার, মানব না হার”⁸⁰ (I am not going to accept defeat”) is this strong will generated due to the desire for social prestige or is it a result of her dream of attaining a social cause? From “যদি সে আসে তার চরণছায়ে বেদনা আমার দিব বিছায়ে, জানাব তাহারে অশ্রুসিক্ত/রিক্ত জীবনের কামনা”⁸¹ (If you come, I shall offer you my unattained desires and that too with a broken heart). Is Rabindranath Tagore trying to suggest that Prakriti through her intense desire is successful in bringing Ananda back to the stage? Or is it the social cause that underpins both Prakriti and Rabindranath Tagore to go again and again to Ananda who appears here as the savior of the society from degrading social values.

What about *Citrangada*’s garnering of all types of skills? Even martial arts? Are they all mere ornaments for a woman? And at times not even an ornament? Or is it that Rabindranath Tagore gives us an antithesis of the male dominated world? Or is it a celebration of feminine values? Rabindranath Tagore writes: “...Of all the higher

79. Ibid p. 206

80. Ibid p. 209

81. Ibid p. 209

achievements of civilization, in the devotion of the toiler, the valour of the brave the creations of the artists ... the secrets spring is to be found in woman's influence."⁸² Can we say that in the light of Citrangada, Syama and Candalika that all the three women stand for this equality? And does not Prakriti dance in joy after having given a pitcher of water? But how is Syama dealt with? Is Syama and Bajrasena's disjunction possibly a frown to Syama's act of taking away one's life to gain personal happiness? How does Bajrasena's stern voice towards the latter part of the Dance Drama serve as a juxtaposition to the dream-like Valediction of attaining infinite bliss of Arjuna? Does it bespeak of subversion?

If 'dance' is Rabindranath Tagore's weapon to revolutionize education, then should not the harmonious effect that dance facilitates be taken into account? In Nataraj Hriturangasala RT delineates : "বিশ্বের, লয়, প্রলয় সবার মধ্যেই ছন্দ....."⁸³ that the implicit outcome of the Tandava was restoration of harmony. Therefore, can we sense a discord in societal decision to marginalize one section of it and society's aim to serve humanity? Is Prakriti actually speaking of harmonizing this disbalance : "সারা নগরে কি কোথাও নেই জল/কেন এলেন আমার কুয়োর ধারে,.....আমাকে দিলেন সহসা মানুষের তৃষ্ণা মেটানো সন্মান।" In Citrangada, is she not, the harmonizing factor, when she utters :

82. Ibid p. 201

83. Ibid p. 204

“আমি চিত্রাঙ্গদা, আমি রাজেন্দ্রনন্দিনী। নহি দেবী, নহি সামান্য নারী.....হেলা করি মোরে রাখিবে পিছে সে নহি নহি। যদি পার্শ্বে রাখো মোরে সংকটে সম্পদে, সম্মতি দাও যদি কঠিন ব্রতে সহায় হতে, পাবে তবে তুমি চিনিতে মোরে।”

She could have easily tried to extend her period of remaining ‘Surupa by taking recourse to means but instead does not she utter “মুক্তি দেহো মোরে, ঘুচায়ে দাও এই মিথ্যার জাল, হে অনঙ্গদেব” but what about Syama? Syama brings forth her sorrows : এসেছি প্রিয়তম, ক্ষমা মোরে ক্ষমা। পেল না পেল না কেন কঠিন পরান মম is it subvertive literature speaking inspite of itself?

Greed

Let us begin with the corpus of the assimilate ideas offered by scholars in the preface of a book entitled:

“A breathtaking chronicle of greed and stupidity on an operatic scale....a compelling portrait of corruption on the scale of the last days of Rome. A disturbing account of how dangerous greed is proving to be”⁸⁴

“A damning and thoroughly pershasive indictment of what has gone horribly wrong in the development....over the past.... years.”⁸⁵

Syama, in Syama is in search of this ‘one thing’ that kills Utiya. But to what use does that help in her purpose? It is shattered by

84. Partnoy Frank, *Infectious Greed*, Profile Books, Great Britain, 2003, p. 30.

85. Ibid. p. 32.

Bajrasena at one single go just as is shattered kriegler in Infections Greed:⁸⁶ “ক্ষমিতে পারিলাম না / ক্ষমো হে আমার ক্ষমাহীনতা”। Bajrasena is eager to shun her as much Arjuna is eager to accept Citrangada in *Citrangada*:

অর্জুন। মা মিৎ কিল ত্বং বনাঃ শাখাং মধুমতীমিব।
যথা সুপর্ণঃ প্রপতন্ পক্ষৌ নিহন্তি ভূম্যাম্
এবা নি হন্মি তে মনঃ।

চিত্রাঙ্গদা। যথমে দ্যাবাপৃথিবী সদ্যঃ পর্যেতি সূর্যঃ
এবা পর্যেমি তে মনঃ।⁸⁷

But why is this so? Is Rabindranath Tagore trying to preach that the love obtained by so much of efforts, designs and deep thinking yield subsequent actions futile in perpetuating the getting? Why is love attained thus not durable by nature?

Manu in Manusmriti had said:

“Where justice is destroyed by injustice, or truth by falsehood, while the judges look on, there they shall also be destroyed. Justice, being violated, destroys; justice, being preserved, preserves: therefore justice must not be violated, lest violated justice destroys us.”⁸⁸

86. Tagore Rabindranath, *Syama, Swarabitan*, Visva Bharati, 1343 (Bengali Celender), reprint Poush 1408, p. 19

87. *Ibid.* V-17, p. 43

88. Oriental Scholars, *The Sacred Books of the East*, Vol. 25, Delhi, Motilal Benarasi Das Pvt. Ltd., 1886, Reprint 2006, p. 255.

Bajrasena therefore acts as a judge over here critically analyzing Syama's criminal offence. By such a punishment he nears freeing Syama of her vices. But that cleansing of Syama is only possible when she parts with her long cherished love tie for which she hankers right from the outset of the tale. Here, a story from the Upanisads could offer as a foil to Syama and her material craving or greed for physical enjoyment of life:

“At the time of renouncing his household when Yājñavalkya was about to give away his entire property to his two wives, Maitreyī asked, Well, tell me, will all these make me immortal?”

yenāhaṁ nāmritā syām kimahaṁ tena kuryām! “What shall I do with that which will not make me immortal?” These are not the words of stern knowledge. She did not say this having understood what is eternal and what is ephemeral by means of reason and meditation. Within her mind was a touchstone on which she rubbed all worldly things but once and cried out, *“What I want is not this!...”*⁸⁹

This intense prayer of all humanity has been captured for all time in this woman's anguished outcry. This is the only prayer of each and everyone of us and it is this prayer that has resonated from age to age in the vast history of all mankind.

89. Chakraborty S. K., P. Bhattacharya (Translated), *Human Values A Tagorean Panorama* (Translations of Selected Essays from Santiniketan Series) New Age International Publisher, India, 2008, p. 29

Exclaiming forcefully *yenāham nāmritā syām kimaham tena kuryām*—did she rise and lifting her tearful face to the sky say it again.

But then what about need? What about the Dance Drama Citrangada? Did Citrangada not benefit by disguising her own self? What has Rabindranath Tagore to say about this?

Anupurna Banerjee

UNIT-V

Evolutionary Interfaces : Structure/Thematics of Citrangada, Candalika, Syama

Citrangada (1892 and 1936)

Even after FORTY years of composing Natya Kavya Citrangada (1892), Tagore designed Nritya Natya Citrangada. In Dartinton Hall *Citrangada* was performed. Rabindra nath specified the reason for the choice of Natya Kavya Citrangada at the very outset ; “the Poetic appeal of this play was exactly suitable for dance.” Even though it (the verse form) of Citrangada had undergone of metamorphosis in the hands of Tagore, it is evident that the tune and purpose to which it was set was unsurpassed. This formative change can be compared specifically to the play where Kurupa matures to Surupa. Citrangada can be chronicled as the journey towards the making of Surupa from Kurupa. Tagore himself had written to Pratima Debi during the rehearsal sessions of the Dance Drama “*this play is more dramatic than lyrical*”. Drama rather than music is the basis of this particular genre. In any particular play, the sequence of action moves from present to the future. In the Natya Kavya, the glory of spring is brought forth through words whereas in the Dance Drama this enthuasism is captured through Dance and not lyrics. In the Natya Kavya Citrangada narrates her inability to declare her love,

however in the Dance Drama her inability is staged in the presence of the whole lot of audience. Through the song 'Ore jhar neme aye' she is seen to overthrow her past in lieu of gaining femininity in the present. Her movement towards femininity mother hood, women hood is also triggered by the dis-approval of love from Arjunas end. Through the song "Bandhu Kon alo laglo chokhe" she is seen to dress herself in the attire of a bashful lady with tender qualities.

Tagore brought about various changes in the nritya natya in order to dramatize the happenings. The tune, the beat, the structure and the lyrics show that the dance was being performed in order to use dance as a language that serves as an alternative medium of communication. In the Natya Kavya Arjuna glances a look at Surupa prior to Citrangada's own realization of her beauty. However, it is Citrangada who is overwhelmed with her beauty much before even Arjuna sees her in the Nritya Natya. . Not only her physical being but even her mental condition range changes to efemism, softness and affection. Her perceptions are changed when she reaches Arjuna in the Nritya Natya.

At this instance in the Dance Drama we find that the lyrics are recited and not sung. "Swapnamadir neshay mesha", Kahare herinu", are all instances of the enthusasism that both Arjuna and Citrangada expreince within themselves at the change of Citrangada. The song Kahare herinu bears obvious similarity to Eki Swapna ! Eki Maya ! in *Mayar Khela*. Even in the seventh scene of *Mayar Khela* we find

a reminiscence of “Esho Esho Bashanta Dhara Tale”. Through the use of various onomatopoeia (chi, chi, ujjwal kajjwal) bring forth a sense of total dramatisation through Dance within the given structure of the play. It is almost so that the strains of the anklets are heard as soon as one utters these words.

It can also be stated specifically that the use of various blank verse in the Natya Kavya was got rid by the poet in the Dance Drama. Also there have been specific changes in the words. The poet uses more of Phonograms and diphthongs in order to accentuate the friction between the words and their consequent union. As a matter of fact Tagore is seen to structuralise his theme too while composing Dance Dramas.

Dance Drama Citrangada of Tagore was experimental. As a matter of fact this could not make use of all the techniques that should be present in a mature play. The recitation part of the play, seek to rest the souls of the audience from the continuous music. However, this is also true there is a sudden break from the lyrical strains for recitation within the Dance-concert. According to Sri Santidev Ghosh “able Dancers are capable enough to dance with all the types of musical sounds : be they songs or poems.”

The last perspective would be, to consider the effect of external conditions on the thematics and dramatics of the Drama. For example, in order to facilitate “Dress change smoothly”, Tagore adds certain songs. Some of the songs are incorporated as they were remembered

for their effectivity in respect of tune as well as words in Santiniketan from a long time. Tagore thus uses an effective popular medium to make his experimental play attractive and common place to the audience of the Dance Drama. (For example the keteche akla birohearo bela is sung in the same tune of Shedin Dujane Dulechino Bone and shanka chero biu bholota sung as Santrasero biu bholota). In the other two Dance Dramas Candalika and Shyama such kind of inclusions are even more subtle. As a matter of fact these explicit interpolations, in some way or the other, impede the balance of the Dance Drama Citrangada.

In Devenshire, Pratima Devi observed the working of Mr. Yash (disciple of renowned a dancer, Lavas) when he was designing a drama on dance. Within a particular given scene itself, Yash combined the desparate element of a scene to give us a glimpse of the particular happening. For example, in order to portray the scene of the street he used several happenings such as people celebrating, engrossed lovers expressing affection etc. The glamour of dance was used elastically by Yash.

It was decided after a close inspection of all this that Citrangada would be an apt fable, as because Citrangada was something compatible to dance and musical symphony. Now came the task of choosing the portions of Citrangada which would be appropriate for a dance drama. First and foremost was Tagores own collection of songs.

Another thing that was very important in case of Citrangada was the use of various beats used in Indian Classical Music (Taal). They were Kaharba, Chartal, Teora, Dadra and Jhamptal. In the dance where Arjuna gets distracted from his meditation Tehai Tara Parang system of beats is followed.

The conflict of Drama is dealt in the Dance Drama itself. Tune, beats and the symphony of the songs are portrayed through the steppings in the Dance to give rise to the resolution of the conflict i.e. raised within the drama through Dance and music. The interplay of gestures and shoulders and eye movement is extremely new in the dance drama. When arabic and persian songs influenced Indian music, these gestures infiltrated into India with them.

In the song 'Shuni-Khane Khane' there is a communion of Manipuri, Kawali, Madrasi, Teora and Dadra. The Manipuri dancers never express their emotions through the facial medium. To them the co-ordination of hands and feet are the only way through which they can express. Therefore, in Dance Drama no other vehicle (expression, make up, costume, music, stage) can serve as a help (either langue or parole) to the formation of expression or articulation of the Dance language. It has to be pure dancer vocabulary that can articulate the theme of the text.

***Candalika* (1933 and 1938)**

In the year 1933, Tagore's *Candalika* was published as *Godya Natya*. It was altered into the remarkable dance drama in the year 1938 Tagore had written a short poem known as "Jalapatra" in the year 1932, where the dawn of the essence of *Candalika* can be located.

With the help of Shrimati Tagore and Nandita Debi, Tagore tried to act out the lyrical parts of *Candalika* into a Dance. He had decided to recite the verses in the language of Drama. Earlier he has transformed *Pujarini* into "Nadir Puja" rendering symphony to the lyrical portions of it to be performed as Drama and Dance. This inspired him similarly, to work out such a play for *Candalika* to. However, this Drama had never been acted in this way in the Yester years. Tagore metamorphosed *Candalika* within a short span of time (within 5 years). As a matter of fact, there can be located sea changes in *natya kabya Citrangada* and *Niritya natya Citrangada* which was translated in forty years. However, due to negligible intervening period between *Godya Natya Candalika* and *Nritya natya Candalika* much of difference in essence or inspiration cannot be located. Basically they belong to the same mileu, only differing on generic terms.

In order to clearly delineate *Candalika* we have to say that unlike *Citrangada*, *Candalika* is designed totally on music, song, dance. Here we find a perfect economy of songs used , song structure, as well as words.

Citrangada can be considered a garland of songs and dance threaded

for a Nataka. However, *Candalika* is a garland of Nataka and songs threaded in Dance.

In Citrangada, Tagore has changed the words and expressions during his transformation to express situations better. However in case of Candalika, Tagore keeps intact the prose portions only giving them a form set to music and tune.

Four songs from Gadya natya has been ascribed to Nritya Natya also, they are:

- নব বসন্তের
- ফুল বলে
- জল দাও আমায়
- একি নতুন জন্ম

However, he has denounced the use of eleven songs used in the Gadya natya. In the Gadya Natya it was decided off-stage that Prakriti is an untouchable. But in the Nritya natya this is witnessed on stage. As a matter of experience therefore the audience are more personalized into the Psychology of the Drama. They can truly be a part of Prakriti and feel the throb that beats in her heart : “Oke Chuona Chuo na Chi”

In the Gadya natya there are only two characters, as Tagore had thoughts that Smt. Tagore and Nandita Debi would act out the play. As in those days, men and women may not act out Dance recitals on stage together, Tagore took five years to transcend the narrow mindedness of the age to allow males and females to perform on the same stage in Visva Bharati.

In the Gadya Natya we find that the mother dies at the end and Prakriti seeking apology from the Buddhist ascetic – Ananda. However in the Nritya natya Ananda pardons both Prakriti and the mother and a change/evolution/maturity is bestowed to the characters on stage. It is not so that the whole essence of the Nritya natya is changed. However it is the application of the mature brain that involves the laying out of the Universal theme of peace harmony and amity laid by Buddha. Mother in the nritya natya is seen to sing the hymns herself. As a matter of fact the untouchable not only gain the right to sing religious hymns but also change into better individuals with better insights and better reactions to live as better individuals in the main stream society. The Psychology of the marginalised does not come to a death or an end but is made to change within the canvass of the dance drama itself so that they are given better conditions to remain, repose and interact with the other groups of the society itself. Tagore's characterization in this regard is extremely mature and realistic in nature.

No more remains the expression of Chatrangada's perception, through dance and song. It is a conflict of mind and body that is projected in Candalika. Tagore, sought to make use of the various Kathakali gestures to convey the message of Candalika. Dance as a form was seem to sprout

This can be viewed as a fundamental juxtaposition in the behaviour of Prakiti and Purush in the biological terms. This anti thesis is apparent

in Candalika. This is probably the first work through which the resolution of a natural conflict in society and its possible redemption is suggested by the use of such tunes, beats and raga structure. Psycho analysis is sought to be addressed within the canvas of music and dance. The subconscious of the society is personalized in Prokriti and the transformation is sought externally.

Shyama (1939)

The poet himself at many instances states that he had converted Parisodh to Shyama. The poems incorporated in the section Katha of Katha-O-Kahini (of which Parisodh is one) was chronicled by Tagore himself as Chitrashala. In all other literary forms excepting in Drama the narrative is narrated but in case of the latter the audience is at direct contact with the character. They share the emotions evoked within the Actor and the Actresses on stage. There is almost an inseparable entwining of the characters and the audience. In the poem, the innocent Bajrasen was decapitated by Shyama from the iron chambers. The abstraction of Uttiya in Parisodh is got rid in Shyama when he himself appears personally on stage to say—

The presence, surrender and sacrifice of Uttiya on stage touches the hearts of all and all eagerly entwine with the rash bitterness of Bajrasen. Shyama, has witnessed various expansions, incorporations as well as subtractions. In Shyama we are pitched into a dramatic

stage where everything is considered a hyperbole. In the first scene Uttiya's appearance as well as inhumanity of Shyama are all too much as a theme to be accepted by the audience. Such exaggerations can never be accepted by Tagore as far as thematic, dramatic, theatrical Tagore is considered.

There is a latent/distant connection between the play of destiny and fate in Greek tragedies and this play. Shyama can be considered a devourer/killer of true love and as a matter of fact she is never loved by any body. This serves as a tragic irony and the union can never happen.

In Candalika Prakriti's tragedy is got rid of by a tender touch of spiritualism. The chaste, pure, enlightened ascetic pardons Prakriti and the mother for their deeds. However, the predicament of Bajra Sen is explicable. No metaphysical hand is used and therefore there is no room for retrospection. Shyama becomes an embodiment of cruelty as well as bash, she is attractive as well as repulsive at the same time, to Barjra Sen.

Comparative Dynamics :

CITRANGADA	CANDALIKA	SHYAMA
6 Scenes	3 Scenes	3 Scenes
2 Main Characters- Arjuna, Citrangada	2 Main Characters- Prakriti, Mother	2 Main Characters- Shyama, Bajra Sen
Super natural – Madana	Ananda/Buddha	Nil
Castle plays important role Chorus Is a Princess	Mother is servant of the nobility	Bajrasen is a captive in the Palace.
Open air settings- forests	Court yard	Both interiors as well as exteriors are used Shyama's Court room as well as the Court yard of the palace, streets of the Kindom
Meditation, ending in hymns	Meditation, ending in hymns	Ending in a song

Tagore's Modern Indian Dance Creation : An Evolution

“পাঠকের স্মরণ আছে, গত কয়েক বৎসর হইতে শাস্তিনিকেতনে নৃত্যের বহুবিধ পরীক্ষা হইতেছে। ...তাই এবার নৃত্যছন্দে সংগীতকে রূপ দিবার জন্য তিনি ‘চিত্রাঙ্গদা’ নাট্যকাব্যকে নৃত্যনাট্যে রূপায়িত করিলেন।”¹

This bespeaks of Tagore's vision of propagating the principles of social harmony not through any other medium but Dance and that too woven as drama : The 17 March, 1936 Statesman reports :

“The form of the Dance Drama ‘Citra’ makes it embarrassing to label it by a class-name. It is a ballet yet rebelling against its accepted conventions; it is a pageant of dances, yet its theme, dramatic elements and continuous story carry it on a plane higher than recitals of thematic dances;”²

Dance Drama seeks to explore dance as the chief dialogue of drama. Dialogue, therefore is least; often “reduced to a minimum” and all its expressions manifest themselves in “dance”. At the outset of the performance at Empire Theatre in the year 1936—11th, 12th and 13th March, Tagore himself read out the Preface of Dance Drama *Citrangada* :

“...এই নাট্যকাহিনীর মধ্যেও আছে প্রথমে প্রেমের বন্ধন মোহাবেশে, পরে তার মুক্তি সেই কুহক হতে নিরলংকার সত্যের সহজ মহিমায়।”³

This fable though has its prologue that felicitates love through

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1. Mukhopadhyay Probhat Kumar, *Rabi Jibani*, p. 39.
 2. March 17, *The Statesman*, 1936.

deception, later it celebrates the authenticity of freedom from all those attachments towards simple, unadorned truth and its infallible magnanimity.

A journey from the unreal to the real, artificial to actual, ornamental to hearty has been projected in the backdrop of the Dance Drama. Dhurjyoti Prosad Mukhopadhyay writes :

“কল্পনা-কৈবল্যের জন্যই চিত্রাঙ্গদা নৃত্যনাট্য একটি শ্রেষ্ঠ কীর্তি গ্রন্থের অধিকাংশই গান এবং সে গান নাচের উপযোগী করিয়াই রচিত।”

The imaginative strength of Tagore draws the audience to realize how songs that were designed for citrangada was done exclusively for dance.

Pratima Devi in *Nritya* confirms the validity of such statement when she holds :

“চিত্রাঙ্গদা সম্বন্ধে আলোচনার সময় মনে রাখতে হবে যে, নৃত্যনাট্যে কলাকৌশল কথার ভাষা নিয়ে কারবার করে না, ভাব হল সুর ও তাল; ভাব খেলে তার দেহরেখায়। এই রেখার খেলা মাত্রই ছবির বিষয় এসে পড়ে, তাই তার জন্যে পটভূমির দরকার হয় রঙ ও আলো।”⁴

While discussing about *Citrangada*, one must remember what it's focus was. Dance Dramas do not deal with language or vocabulary, emotions of Dance Dramas are tunes and beats, and these emotions manifest themselves in the gestures and dance-styles of the dances. To

3. Tagore Rabindranath, *Rabindra Rachanabali*, V-10, p. 129.

4. Devi Pratima, *Nritya*, p. 29.

express these with precision is needed colours and light. Dance Drama therefore as we can fairly understand by now is a creation of Tagore's 'exclusive, original, unconventional genius'.

In the year 1930, Tagore wrote in one of his letters to Ravi Devi :

“কখনো কখনো গদ্য রচনায় সুর সংযোগ করবার ইচ্ছা হয়। লিপিকা কি গানে গাওয়া যায় না ভাবছ।”⁵

(Sometimes I feel, I must instill tune to prose)

And as an outcome of that the “immortal bard” could not keep mute but as Pratima Devi espouses re-dressed *Candalika* into Dance Drama *Candalika*.

“শান্তিনিকেতনে নৃত্য প্রেক্ষালয়ে চণ্ডালিকার নূতন চেহারা দেখা গেল। রসপিপাসুদের সাগ্রহে চিত্ত আর একবার অনুভব করল নৃত্যজগতের সৃষ্টি কাকে বলে।”⁶

People with aesthetic and subtle sensibilities could get a glimpse of what can be chronicled as the creation and impact of the world of dance.

“মিশ্র সুরের মতো মিশ্র তাল ও ভঙ্গির যোগে বর্তমান নৃত্যকলা সংগঠিত হয়ে থাকে। এই মিশ্রণ যত সহজভাবে হয়, দেখা গেছে নাচের বৈচিত্র্য ও প্রকাশ ততই পরিস্ফুট হয়ে ওঠে। চণ্ডালিকা ও চিত্রাঙ্গদার মধ্যেও এই আঙ্গিকের অনুশীলন

5. Tagore Rabindranath, *Citipatra*, V-13, Visva Bharati, Kolkata, Letter 39, p. 50.

6. Devi Pratima, *Nritya*, p. 38.

আমরা পুনঃ পুনঃ দেখতে পাই। যদিচ মণিপুরের নৃত্যের আঙ্গিকের উপর চিত্রাঙ্গদার ভিত তৈরী হয়েছে তবু দর্শক সমস্ত মণিপুর ঘুরেও চিত্রাঙ্গদা-নৃত্যের অনুরূপ জিনিষ দেখবেন না। তেমনি দক্ষিণী আঙ্গিকে তৈরী চণ্ডালিকাকেও দক্ষিণী নৃত্যের মধ্যে চেনা যাবে না, সংমিশ্রনের এমনি গুণ। এ যেন রাসায়নিক মিশ্রণ।”⁷

Pratima Devi moreover states that though the ancient Indian dance forms were the basis of Tagore’s Dance Dramas, no trace of the Tagorean Dance form can be excavated by anybody from the original ancient dance-forms. She sites the example of Manipuri dance form in *Citrangada* and states that even if we go on touring Manipur from top to bottom, such modern techniques as Tagore’s would not be traceable.

Though we are about to end the theory part of the thesis, there this exploration of Tagore’s Dance Drama would remain incomplete without a sound grasp over the different ancient Indian dance forms (folk, secular and sacred) that had direct impact or indirect influence on Tagore’s Dance Dramas, like the Chau dance—that sometimes influenced the dances of Tagorean Dance Dramas to dance with bold steps whereas the Manipuri Dance whose direct impact was felt while performing *Citrangada* or *Mayar Khela* through costume, stepping, etc.

A perfect assimilation therefore of Tagore’s Dance Dramas can only happen when we read the techniques and styles of the Modern Indian Tagorean Dance Drama along with the Ancient dance styles. Therefore, the appendix of this thesis is indispensable.

7. Ibid.

The need for the appendix can be more appreciated while reading through Pratima Devi's *Nritya* :

“প্রাচীন দক্ষিণী নৃত্যের নাট্যকলাকে অঙ্গীভূত করে ভারতের বর্তমান নৃত্য কলায় আমরা কি চেহারা ফোটাতে পারি তারই আভাস চণ্ডালিকায় পাওয়া গেছে।”⁸

In *Candalika* has been witnessed a marriage of ancient South Indian dance forms with modern Indian methods of Dance.

Anupurna Banerjee

8. Devi Pratima, *Nritya*, Visva Bharati, Kolkata, 1400, Ashwin, p. 32.

Conclusion

The world of 'dance-drama' is a world that is beyond yet unknowingly around us. It is not another world yet is a referential image, an antidote to the morbidity of the everyday. Again, it is not exclusive of the everyday. In Bengal, the importance of music popularized by the Renaissance music exponents established a dialogue between the 'everyday' and the element 'movement' that characterized the 'everyday'. The multi-dimensional approach of communication was an effective medium that made dance flourish as a medium to communicate to the thwarted individual to a plane of reflective subjectivity. The diachrony of life as revealed in a synchronous image was arranged by a drama that though dramatic was so real for its communication mode was not in words but through an alternative communication – index 'dance'.

The three categorical interfaces constituted: historical, Genological and Thematological deals with Series of incidents – modern and post-modern, which are homogeneously marvellous. In the historical interface while it offers an insight into the historical backdrops, genology and thematology move forward to say that 'dance-darma' tends to be a genre that incorporates states of reality by homogeneously integrating the throb of dance with the conventional and unconventional aspects.

The theatrical interfaces as offered here same as 'integrating images' to trace the evolution of a 'dance drama' from the stage of infancy to

formative. Yet the form remains strangely perplexing because the three dance dramas can only be integrated at a stage where it involves similar thematic issues only. Structural similarities are yet to be met.

A mixture of nature and culture, the historical and the lived, the individual and the social, the real and the unreal, a place of transition, of meetings, interactions and conflicts are also sorted out in an alternative level of reality.

The function can be traced in the everyday plane too. The introduction of Genealogical interfaces traces the effect of the happenings on the identity and tries to offer an alternative medium of less 'greedy' holistic integrity, personality. The dance drama form is an exploration of the development of Tagore's own creative-genius. It is neither pure dance nor pure drama but a form that appears with a guato of dance knit within dramatic plots : “নৃত্যের সূত্রে নাটকের মালা”. How it manifests a reform from all angles : cultural, social as well as individual becomes the chief pirot of this thesis.

Shri Sankha Ghosh writes :

“...ঐতিহ্য যেখানে প্রাণ পেয়ে জেগে উঠেছে নবীন এক আধুনিকতায়। ...এখানে তার সমস্ত মেদ ঝরিয়ে দিয়ে ছুঁয়ে আছে শুধু সারাৎসার, আর তাই তাকে দেখতে পাই ... এক নতুন আদর্শে”¹

Though heritage is the core, what we behold is modernity. The extra fat that girdled ancience is got rid of and what is made to survive is the chief components only and therefore it manifests itself with a new

1. Ghosh Sankha, *E Amir Aboron*, Papyrus, Kolkata, 2008, p. 27.

dimension, vision. Dance dramas of Tagore, no doubt are fundamentalized on the ideals of ancience and heritage but what comes to us is an entirely different exposition, original in its own way.

Shri Aiub holds : “চণ্ডাল কন্যা প্রকৃতির রং কালো হলে কী হবে, দেখতে সে বড়ো সুন্দর। শুধু দেহের নয়, মনের গড়নও তার আর পাঁচজনের মতন নয়; সাধারণ মেয়ের পর্যায়ে তাকে কোন মতেই ফেলা যায় না ... যেমন প্রখর তার আত্মমর্যদাবোধ তেমনি তীব্র তার স্পর্শকাতরতা।”²

Prakriti though dark is exquisitely beautiful. She is not a “run of the mill”. She can never be classified as a commoner like the others. With her sharp self-esteem and finer sensibilities, she stands out from her peers not only within the text but also without. She is never seen to pronounce her self-esteem but throughout the Dance Drama, her dignified bearing bespeaks of the text. What is noted in *Candalika* is also that this exquisite beauty of Prakriti is only manifested within the exposition of the whole dance drama. None of the recitals are stopped just to project the beauty of the adivasi girl. The audience are taken through a “3-D” experience. Dance, drama and song into a plane about which Aiub Says : “নাটকীয় কৌশল অবলম্বন করে নাটককে আরো নিবিড় করেছেন রবীন্দ্রনাথ। চণ্ডালিকা ডাইড্যাক্টিক নাটক নয়। নীতিশিক্ষা তার রসরূপের সম্পূর্ণ অঙ্গীভূত।”³

Candalika is not a didactic drama. Value Education is part of its emotional fervour. However what touches us is its precision and exposition. Within a short ambit Rabindranath explores various themes. It is an original experiment in both theme and style.

2. Ibid p. 99.

3. Aiub Syed Abu, *Pantha Janer Sakha*, Dey’s Publishing House, Kolkata, 2006, p. 99.

Tagore's participation in the modernization of Indian dance cannot be held in contrast to any other dance forms evolving elsewhere nation wide, for those were representations of history and historical facts. True, that history, genealogy, thematology, Sociology and ancient forms were very much used. However none of these can be found to stand out in any of the Dance Dramas of Tagore. All the three protagonists are females but none can call them typical females of India. They are protagonists having fullest mastery over the sociology of the drama's theme. Thematic contents have been used to enhance the dance strategy of the dramas. It cuts an edge from the native dance forms but manifests itself with a fine mastery of novelty and fresh breath of Creative Genius to give to the modern landscape a genre that has never henceforth featured with such qualities.

গুরুদেবের কাছে নৃত্যকলা মর্যাদা পেয়েছিল দেহের চলমান একটি শিল্পরূপে। তাঁর মনকে আমোদিত করেছে এই ছন্দের আনন্দ। এই কারণেই বিনা সংকোচে শান্তিনিকেতনে গড়ে তুলতে পেরেছিলেন নাচের একটি প্রাণবান আন্দোলন। শান্তিনিকেতনে পরিপূর্ণ জীবনের শিক্ষার আদর্শের সঙ্গে সামঞ্জস্য রেখে... [এই] ভাব রূপ নিয়েছিল।⁴

Dance as an art form was so significant to Tagore for he considered it an exposition of the mobility, the agility of the body in a beautiful, artistic expression. It touches his heart for in this was bliss of symphony. And, that is why it was the fulcrum on which the cultural life of Santiniketan revolved. It also added harmony to the vision of holistic education of the Ashram.

4. Ghosh Santidev, *Rabindra Sangeet Vichitra*, Ananda, Kolkata, 1997, p. 114.

Appendix

Native Indian Dance Forms

Festivals of the Goddess Bhagavati

The cult of the Divine Mother is prevalent throughout Kerala. She is worshipped as the supreme deity, Bhagavati, the 'holy one' and in her several forms as Kali, Chamundi, Bhadrakali, Sri Kurumba etc. The festivals of the Goddess are woven into the fabric of communal life and are celebrated, as they have been for centuries, at Kerala temples and household shrines. These festivals are presented on a grand scale with theatrical artistry, dramatic impersonation and dance, and this is a possible because of the participation of all communities in the ritualistic pageants. Actor priests, painters and decorators, craftsmen and musicians are drawn from castes and communities other than Brahmans and Kshetrayas. Though many of them have hereditary skills and occupations, they gladly render their artistic services as an act of devotion.

The sacred legend of the Goddess Bhagavati is told in the Darika Vadham Pattu the invocatory songs that are sung at temple festivals. These songs tell of the origin of the Goddess and her destruction of Darikasura, the monarch of the evil titans, who had performed austere penance and thereby received certain boons from Lord Brahma by which he could not be killed by day or night, with stone or iron. Brahma also gave him divine mantras for his protection. Believing himself to

be invincible, Darika's threats and insults so enraged Lord Siva that from the smoke of his fiery third eye he created the powerful demon-goddess, Kali and commanded her to kill Darika. Kali called upon Vadalam, the chief of her demon hosts, the Bhutas and went forth to battle with Darika, but was unable to defeat him.

Siva then revealed to Kali the nature of the boons and mantras bestowed by Brahma upon her powerful enemy. Kali disguised herself as a beggar woman and went to the fortress of Darika where she heard women singing. Pretending to be delighted by their songs Kali was able to hear the mantras.

She then assumed her terrific form, summoned her army and gave battle to Darika, who took refuge in his fortress. Kali pursued her victim and dragged him to his threshold by his hair. There at dusk, when it was neither day nor night, she killed Darika by thrusting the claw of her big toe into his ear. Bearing his severed head upon the point of her sword, Kali appeared before Siva, who, greatly pleased with her victory, gave her the rank of a Kulaparadevata or supreme deity and directed her to take up her abode in the world of mortals. Kali chose the land of Kerala where she is worshipped as the Goddess Bhagavati.

The sacred drama of the Goddess Kali and Darika is enacted at temple festivals of southern Kerala (Cochin and South Malabar). On the day of the festival gigantic masked warriors, fierce looking personages bearing shields and clubs, can be seen on the roads and crossing fields to join

the temple procession led by drummers and elephants. The masks are carved of wood and painted white with black and red decorations and two rows of small seashells for teeth. Huge fan shaped headdresses attached to the masks are fringed with peacock feathers. The masks are set upon the head so that the eyes of the wearer can be seen through the open mouth.

Thus giving immense height to the figure. These Tara Bhutas are the chieftains of the goddess who entertain the people with agile and light footed dances during the daytime preliminaries near the temple.

At night the Goddess Kali and Darika appear in full regalia at the temple. Kali is impersonated by a priest called Komaram belonging to a special class of actor priests who perform rituals and ceremonial dances, and pronounce oracles. The Komaram, in the role of Kali wears a huge semi circular golden head dress, elaborately carved and attached to a hood-shaped crown. His face is black and ornaments and costume are similar to Kathakali. Darika also has a makeup and head dress of Kathakali type.

Goddess Kali and Darika are carried around the temple standing on wooden litters borne upon the shoulders of devotees. Shouts of defiance, dramatic dialogue and challenging gestures of the goddess and her demon foe whip up the excitement of the crowd that moves along in the procession around the temple led by the drummers. The battle dance of Kali and Darika is a dramatic display of mime and dance,

the movements vigorous and well defined. Just before dawn, when it is neither night nor day, Darika is 'slain' by the victorious Kali.

Bhagavati Tirayattam

Daivamattu 'the dance of the gods' is celebrated in turn at every village shrine in March April and at household shrines of the wealthy Nambiar, the landed aristocracy. The hierarchy of gods, goddesses, demons, spirits and other mythical beings, impersonated by a special community of priests called Malayans and Munnuttas, provides a brilliant cast of characters in these all night festivals where resplendent deities dance, bestow their blessings and make prophecies. The priests are a hereditary class of experts in exorcism, sorcery, impersonation and dance.

The Tirayattam festival of the Goddess Bhagavati is the most impressive and artistic dramatic spectacle of the Shakti cult. The festival takes place in the open air in front of a small temple (Kavu) where the goddess image is enshrined. Bhagavati makes her first appearance in the late afternoon as the gracious goddess of radiant form (Prasannarupi) impersonated by a Malayan priest. She wears a silver diadem of small serpents' heads crowned with a wreath of tiny red flowers. Her costume consists of a long sleeved red jacket and bordered skirt. A huge golden collar elaborately carved of wood and set with red jewels entirely covers her breast, and she is adorned with a garland of white erikku flowers. On her arms and ankles are thick silver ornaments. Long silken artificial hair covers her back.

The druks beat and the pipers play as the goddess is invoked with a Torram song describing her divine attributes, and deeds of grace and valour,. Her impersonator, the pritest, becomes possessed by the divine spirit of the goddess and is led in a procession to the river nearby to perform initial rites. When Bhagavati returns to the temple, she performs a ritual dance with measured steps and rhythmic gestures, impressive and graceful. She then takes her seat on a stool facing the shrine, and after mediation, gives her blessings to devotees who gather around her. When she withdrawn, people move to the tea stalls or spread mats on the ground to sit.

A dance of a different type is staged by two monkey gods, Bali and Sugriva, with clubs and shields. Their huge circular head dresses are studded with silver disks and coloured stones. Mask like designs are painted on their faces and they wear black, protruding furry lips. A circular wooden girdle hung with tassels extends widely around their waists, and their skirts are made of pleated pieces of red cloths. Their torsos are painted in a multi coloured designs and huge armlets adorn their arms. They perform a vigorous dance of combat in perfect rhythm, swinging club and wielding shields with great skill. At the close of the dance the two combatants move among the people to receive coints and give prasaam (consecrated food) and blessings.

It is midnight when Bhagavati makes her appearance as Valia Tamburatti, the 'head goddess'. Here are black rings around her

staring eyes and a pair of silver fangs protrude from her mouth. Her silver diadem is surmounted by a large jeweled head dress, and her red skirt has four pleated flounces. She mounts the Tara (a masonry block) in a furious mood, trembling and swaying. Her hands are held by two attendants, as if they would restrain her violence. The drums beat excitedly while the goddess whirls on her pedestal. She humps down rushes towards the shrine, retreats and again advances. With dramatic and powerful movements she dances, shaking her sword. When the dance ends, Bhagavati sits on a stool facing the shrine and pronounces benedictions.

Another goddess, who has appeared on the scene, is costumed and made up exactly like Bhagavati, except for her huge circular head dress. She is Cheria Tamburatti, the 'lesser goddess' popularly known as the daughter of Bhagavati. She dances as vigorously as Bhagavati to entertain the spectators.

Puthiya Bhagavati, the Torch goddess, who next appears, is a spectacular demon figure at every Tira festival. The semi circular head dress is outlined with lighted candles and there are twelve flaming torches sticking out at the waist. The costume of tender palm strips in layers of thick fringe completely covers the body. The fire dance is performed to ward off evil influences and to exorcise demons.

The final appearance of Bhagavati comes at sunrise. A flat headpiece made of interlaced palm leaves on a frame is attached to

the goddess figure, rising high in the air. The drummers and pipers play. The Goddess Bhagavati accompanied by her theatrical retinue heads the procession of devotees bearing on their heads great offerings (Kalasams) resembling tall flowery pagodas. They are made of latticed palm leaves festooned with white flowers. Young girls in white carry offerings. With joyful shouts and bursting of firecrackers, the grand procession thrice encircle the temple, the towering head dress of the Goddess Bhagavati rising high above the crowd.

The huge palm headgear is finally removed, leaving the silver crown in place. Bhagavati takes her seat facing the shrine, bestows final benedictions on her devotees and makes prophecies which are attentively received by the priests and custodians of the temple gathered around her. This ends the festivals and happy throngs of people disperse to their homes well pleased with the festivals.

Kolam Tullar- The Masked Dance Ritual of Travencore:

Kolam Tullal is a ritualistic form of masked dance performed at Kali temples during the season of religious festivals from mid March to mid June. Kaniyans and Velans of the lower castes are given the privilege of holding the festivals for one night in the year at Kali temples. The Kolams or masked dancers represent the hosts of demons or Bhutas under the command of Goddess Kali, and the dance (tullal) is an exorcism to expel evil spirits from the temple area.

There are a great variety of masks (kolams) with huge head dresses, each mask having a Distinctive design and frightful appearance. The masks are made of flexible young stalks of the areca palm joined together and shaped into faces with attached head dresses in a marvelous way. They are coloured black, green, red, yellow and white and are discarded after the ceremony. Short skirts of bristling palm leaves, or of red cloth, partly cover the agile bodies of the dancers. Hundreds of flaming torches are held aloft behind the awesome masquerade of apparitions dancing and leaping wildly to the thunderous beat of drums.

The Goddess Bhagavati is worshipped in many other rites where ceremonial dance is performed by a Special priest, the Velichaped, or by communal groups, but in none of these rituals is the goddess and her retinue impersonated in the treatrical style of the Tirayattam festivals.

The Holy Diagrams

Kalam Pattu

The Goddess Bhagavati is not only worshipped in Kerala in the form of images and through priestly impersonation, but also by symbolic figures (Kalam) drawn upon the floor of the temple by a special class of artists called Kuruppus. The figures are drawn with powders of five sacred colours; white from rice powder; yellow from turmeric powder, red from turmeric combined with lime; green from powdered dry leaves, and black made of charred paddyhusks.

Kalam Pattu is a ritual of solemn worship in temples or wherever this kind of ceremony is desired by devotees. A framework supported by four poles is set up in the temple in front of the image and decorated with a fringe of palm strips and festoons of white champaka flowers. Brass oil lamps and offerings of rice, coconuts and raw sugar are placed on the sides and corners of the ceremonial structure. The sword of the goddess is laid upon a cloth covered stool in front of the shrine.

The figure of Goddess Bhagavati is first outlined on the floor with black powder and then filled in with colours by the artist. The eyeballs protrude, and the breasts are moulded from two heaps of rice covered with coloured powder. The face of the goddess is light, green the teeth and fangs a dazzling white, and the elaborate crown and ornaments are beautifully defined. The six armed goddess, when completed is so vivid and colourful in form and expression that it seems about to rise from the floor.

Outside the temple entrance the drummers play the invocatory Deva Vadya and pipers accompany the hymn that extols the qualities and miraculous deeds of the goddess. A priest of a special caste, the Karo Pannikar with long hair and wearing a red lungi, begins to dance, and as the dance becomes more vigorous, he falls into a trance and flourishes his sword.

The ritual within the temple is then performed by a Namputiri

Brahman seated at the feet of the goddess figure. He chants with ritual gestures to evoke the presence of the goddess. Water is sprinkled on the figure and flowers are offered. The flowers and prasadam (consecrated food) are distributed to devotees while the beautiful Nata Raga is played upon the Nagaswaram accompanied by a drum. The Karo Panikkar goes around the Kalam figure continuously in a state of trance, pulling down the flower festoons and decorations and throwing them upon the goddess figure until it is completely obliterated and mixed into a grayish dust.

On the following day the figure of the God Ayyappan is drawn in place of the goddess and the ritual is repeated. Ayyappan is the deity of the fields and a renowned huntsman. He is the son of Lord Siva by the enchantress Mohini, the disguised God Vishnu.

The Serpent Cult

Naga panchami is a Hindu festival set aside once a year for the worship of serpent gods (nagas). In villages pictures of the hooded cobra are drawn with yellow paste on the walls of houses and worshipped with offerings of milk and flowers. Villagers go to forest groves to place milk near

The Yakshagana Drama of Karnataka

Yakshagana is a form of South Indian Dance-drama that combines song, dialogue, and dance. The dance-dramas of the Bhagavatas of Andhra

and Tamilnadu , and the Yakshagana Bayalatta of the Kannada Country or Karnataka, are all known as Yakshaganas.

The Kingdoms of Karnataka on the west coast of India were feudatories of the Chalukya and Rashtrakuta kings of the Deccan from about the 6th century and were later ruled by the Vijayanagar empire for nearly three centuries. There were undoubtedly cultural contacts between Andhra and Karnataka that influenced the arts. Though the regional forms of Yakshagana dance-drama developed in different ways, they had a common literature- the Ramayan and Mahabharata epics and the sacred Puranic Stories.

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Yakshagana Bayalatta is an open air dance-drama lighted by oil torches. Four poles are set up to mark the stage and a singer called Bhagavatar, two drummers and a bagpipe drone (Pungi) provide the music. The theatrical splendour of magnificent head dresses and costumers, the various types of makeup, and the general heroic demeanour

of the actors in dialogue and dance, are distinctive features of this form of Yakshagana that has a regional tradition of at least 400 years.

Professional Yakshagana troupes belong to temples in the district of South Kannada. People who are granted relief from illness or calamity take a vow to offer a Yakashgana performance as a thanksgiving. The players go on foot from one village to another staging plays from December to May. Most of the plays are all night performances. Plays are also sponsored by wealthy patrons who appreciate the art.

A Yakshagana performance begins with the preliminary worship of Ganesha off stage. The Ganesha image is then brought to the stage by the Hanuman Nayak, the buffoon, who performs the Ranga Puja with a lighted lamp. A song describing the story of the play is sung. Then there is a dance of Bala-gopals representing Krishna and Balarama. Two actors impersonating women enter the stage dancing , and after this, a stage curtain is held up for the Oddalaka, the first presentation of the principal male characters, one by one. Partly concealed by the curtain, each actor touches the grounds in obeisance, turns his back and profile, then faces forward as the curtain is lowered. When the five Pandavas of the Mahabharata are the chief characters, they are presented together.

Theatrical Costume and Makeup

The Head dresses worn by principal characters are of two kinds: the *Mundasa*, a large flat headgear shaped like a lotus, leaf, and the *Kireeta*, a crown carved of wood, gilded and decorated with bits of glass. The

Mundasa, the headgear of heroes, is covered with red or black cloth and would with gold tinsel ribbons. The size of the head dress indicates the importance of the character. The *Mundasa* is worn sideways to represent hunters. The carved wooden head dress with a decorated fan-like front piece is worn by Krishna, Indra, and Rama.

Demon characters also wear carved wooden crowns of several designs. She-demons have a bunch of peacock feathers extending vertically above the crown.

Green or red jackers are worn by all actors and dhotis of checkered patterns are artistically draped and tied to cover the lower limbs. Golden shoulder caps, chest ornaments, girdles and armlets are inlaid with shimmering bits of glass. Demon characters have large decorated shoulder ornaments that cover the upper arm.

The facial makeup of gods and supermen is flesh pink, with reddish eye shadow above the lids. Eyes are lined black, and a flat black moustache covers the upper lip. Krishna and Sahadeva, the youngest Pandava prince, have no moustache.

There are ten different kinds of demon makeup. They have a mask-like appearance and are wonderfully designed, and decorated with patterns of white spikes made of rice paste and lime. The facial colours are red, green, and black. The nose is also disguised with a white ball. There are special makeups for Goddess Durga, Narasimha, the Man-lion, and Hanuman, the Monkey God.

Theatrical ornaments and head dresses, and various types of makeup have been designed long ago by hereditary craftsmen, *Gudigars*, who are expert wood carvers and decorators. The actors themselves apply their makeup and the domon makeups demand considerable skill and take several hours to complete.

The Dramatic Style

Of the four kinds of dramatic expression (*abhinaya*) defined in the *Natya Sastra*, words (*Vachika*) and theatrical costume and makeup (*Aharya*) are the most noteworthy features of Yakshagana. The dominant sentiment is heroism (*vir rasa*). There is no specific gesture language used in Yakshagana, though attitudes and dance movements suggest the moods.

Yakshagana Prasangas (dramas) have a written poetic literature of songs for each play, and the Raga melodies in which they are composed suggest the emotional mood and convey the themes for the prose dialogues. These dialogues have never been written down and are entirely extempore. The actors are very clever at improvising in a literary style.

The Bhagavata, a vocalist, sings two lines of the song accompanied by the musicians and the actors take up the theme in dialogue. The nuance and modulations of voice, the challenging crescendos of gods or heroes and their demon adversaries, endow words with richness and power; and in this art the Yakshagana artistes have few rivals.

The Dance

The Yakshagana mod of dance is called *Yaksha-andolana*, the 'swinging dance of the Yakshas.' This style of dance is said to be the style that the god Indra danced in his boyhood. Yakshagana actors are accomplished dancers and their movements have vigour and grace and are light-footed. In the battle scenes the warming up movements and the actual combat are beautifully danced in vigorous battle actions and whirling movements on the keens, to the thrilling drum rhythms of the high-pitched Chenda.

Feminine Dance Mode

Dance performed by actors impersonating women characters is very feeble and obviously made up. The modern way they wear the sari is completely out of place in the Yakshagana theatre. The traditional feminine dance has long been discarded and forgotten along with the Costume. It is said that dances of Ardha-nari (half-man half-woman) a composite form of Siva-Sakti, and a stilt dance called Marakkalu-ata were formerly danced in the prelude to the play. Marakkal, a stilt dance is mentioned in old Tamil literature as a dance of the Goddess Durga on the battlefield. When the demons took the form of serpents and scorpions in order to penetrate the ranks of Durga's army, the goddess danced on woden stilts and crushed the poisonous brood.

History of Yakshagana Prasangas

Yakshagana Prasangas have been written by eminent Kanarese poets as song dramas and there are more than one hundred plays available. The oldest known palmleaf manuscript of Yakshagana belongs to the 16th century. From that time these plays became very popular.

According to literary references, Yakshagana was originally a style of court music. *Gana* is song and Yakshagana is the 'song of the Yakshas'. The reference to this kind of song suggests that there were minstrels who sang stories as a form of solo entertainment at royal courts. This musical style took a dramatic form when poets composed Yakshagana dance-dramas.

The significance of the name *Yaksha* as applied to a style of music has interesting connotations. According to Hindu mythology, Yakshas and Yakshinis are the genii of fertility, riches, and the treasures of precious stones and metals of the earth. Kubera, the god of treasure and prosperity, is their overlord.

There was an earlier style of music called Gandharva Gana, the 'son of the Gandharvas'. Gandharvas were divine musicians in Indra's heavenly court. The ancient Vedic music of the Aryans was based upon the Gandharva Grama of divine origin. There was also a Gandharva Veda, a treatise on Vedic music, of which nothing is known. The Gandharva Grama system of music went out of practice some time before the 12th century.

The Raga melodies in which Yakshagana songs are sung evidently belong to an older Dravidian system of music, as most of the names of Ragas are not found in the Karnatak system of music.

Yakshagana Ballets

Yakshagana dance-drama had its debut in Bombay in the form of two ballets. The actordancers were artistes of repute from South Kanara and the theatrical costumes and makeup of the male characters were traditional in every details.

The Yakshagana ballets adapted the spoken dialogue to song and gave more importance to dance without breaking away from tradition. Two singers sang the theme songs and the chief singer sang th dialogue in an impressive dramatic style that retained the emotional modulations of speech.

The Yakshagana ballet owes its artistic success to the hereditary professional artistes, the splendid costumes, and the signers and drummers who provided the authentic music.

The Chhau Dance Of Seraikella

THE worship of Siva and Sakti, the divine parents of the Universe, is a hallowed tradition among Hindus. The Tamils of South India hold Siva-Nataraj, the Cosmic Dancer, in great reverence, while in Kerala and Bengal, first place is given to Sakti, the Mother Goddess, in her several forms.

The people of Seraikella in the heart of Singhbhum dedicate their annual Chaitraparva 'spring festival' to Ardhanariswara, a composite form of Siva-Sakti, half male and half female. "when Siva is united with Sakti, He is able to create, otherwise He is unable even to move" (Shri Shankarcharya).

Ardhanariswara is a deity of resurgent Sring symbolizing creation and fertility. For countless generation Seraikella has celebrated the Chaitraparva festival, and the Chhau dances form an essential part of the rejoicings.

The rulers of Seraikella have always been the chief patrons of Chhau dance. Every male member of the royal family must become proficient in the art and no prince can ascend the throne unless he has mastered the Chhau dance form. For this reason princes have always been the most accomplished dancers.

Each Chhau dancer wears a mask Chhau (Skt. *Chhaya*- shade, phantom). The Chhau masks represent gods and goddesses, celestial nymphs, demons, epic heroes, rights, warriors , courtestans, and simple human characters-all impersonated by male dancers.

Chhau masks are the work of skilled craftsmen; princes themselves are often among them. The distinctive features of each character type are moulded from papier mache under the supervision of the present Maharaja Aditya Pratap Singh Deo, who is also adept at painting the masks. The basic colouring of themasks is usually flesh pink, and for

Krishna, blue. There are also brown tinted masks that blend harmoniously with the natural skin. The hair style is moulded as part of the mask for some characters . For others elaborate head dresses are made separately and attached to the masks.

In ancient times masks were made of light wood and are now commonly used in the folk drama, the Ramayana, and in tribal ceremonies.

Preliminary Rites of the Festival

Thirteen days of preliminary rites precede the Chaitraparva festival. Twelve men from twelve lower castes are selected as bhaktas or devotees of Siva and invested with the sacred thread by the temple priest for the duration of the festival. Led by the Pat Bhakta, the Chief devotee, bearing the red banner of Siva, the bhaktas proceed in a festive mood with drums and music from the Siva temple to the royal bathing ghat and temple at the river. After a ceremonial bath, they perform religious ceremonies and return to the Siva temple in the town. This procedure is repeated for thirteen days.

The Chaitraparva festival begins with *Jatraghat*, a processional dance of the Goddess Sakti impersonated by a male dancer. His face and arms are painted red, his costume is red and he is adorned with ornaments, garlands of *arkamali flowers* sacred to Siva, and a gold, tinsel diadem. A pot of sacred water sealed with a decorated plantain flower is placed upon the head of the dancer and firmly fixed. The dancer

who takes this hereditary role fasts for twenty-four hours ,and takes a purificatory bath at the sacred Kharkai River where the procession begins.

At nightfall ancient brass torches are lit, the drums sound, and the in vocational music of Jatraghat is played by reed instruments and drums. The dancer sways to the rhythm, falls into a trance and begins to dance. As the procession moves along the bhaktas prostrate themselves at the feet of the dancer. At the royal palace the procession halts. Special rites are performed in the presence of the Maharaja. A goat is sacrificed, and the bhaktas roll upon a bed of thorns. Finally the procession arrives at the Siva temple and, after thrice circumambulating the shrine in a joyous dance, the sacred pot is lifted from the head of the dancer and placed near the Siva Linga altar within the temple.

A huge shamiana (canopy) is erected in the palace courtyard for the dance festival. The Maharaja and his family occupy a dais and other spectators sit on the ground. Two drummers beat huge kettle drums with a pair of sticks to summon the people. The sound can be heard for miles. The Jatraghat music is then played by the orchestra consisting of reed pipes (oboes), cymbals, and an ensemble of drums.

On the opening night the children are the first to dance. Wearing masks, they perform traditional steps and gestures with confidence and grace. There is a joyous communal spirit in the group dance of the elders that follows:-

Chhu dances are theatrically artistic and range from simple pantomimes to dramatic episodes from myth or epic-vigorous, lyrical, gay or tragic. As the faces of the dancers are masked, sentiments and dramatic themes are conveyed entirely by rhythmic movements of the body and pantomimic gestures.

The special significance of the dances lies in the fact that all communities participate as dancers in the performances that continue for four nights. There is keen spirit of competition, as banners are awarded by the Maharaja for the best dances, masks and costumes.

Chhau Dance Repertoire

One of the most impressive dances is the Siva Tandava, of majestic pose and gesture, vigorous movements of the limbs, danced to varied rhythms. The acrobatic Sindur Tika Upalaya that lifts the leg straight up to the head is seen in this dance.

Classical modes of pure dance are Suragati, 'gait of the god,' serene and elegant, and Somtal, an interpretation of tala or rhythm in varied dance movements and brilliant footwork.

The episodes of Rishyasringa, the sage, and the courtesan; of Madhukaitava, the demon rival of the gods and the heavenly nymph, Tilottama; the dance of Krishna, the divine flute player and his beloved Radha; and the tragic myth of Chandrabhaga, the Moon-maiden, and the Sun God – are erotic dance from Hindu myths and epics.

In the dance episode, Chandrabhaga, the innocent maiden, daughter of a sage, is seen picking up shells and pebbles on the seashore and bathing in the sea. Kamadeva, the God of Love, pierces the heart of the Sun God with a flowery arrow of love, and shoots an arrow of hatred for the Sun God into the heart of Chndrabhaga. The Sun God, descending in his splendid chariot, falls in love with Chandrabhaga and relentlessly pursues her until she plunges into the sea. The Sun God dances in a passionate frenzy of frustration and remorse. It is said that the great temple to the Sun God at Konarak was built at the confluence of the River Chandrabhaga and the sea, the place of Chandrabhaga's tragic death, and the Sun God has performed penance there for ages.

Mayura, the Peacock, is a magnificent dance fantasy that depicts the ecstatic mood of the peacock at the approach of rain. The dance displays the pride and passion of the peacock in every tilt and turn of the head, in stylized poses and stately graceful movements. The mood of erotic rapture, danced in a fast tempo, is a superb climax to this exotic mating dance of rare beauty.

In the Chhau sword dance, Astra, fighting to rhythm is brought to a high degree of perfection. The dance begins with an imposing slow stride and attitudes of watchfulness. Then there is a sudden burst of furious combat, agile and light-footed. In days of old, Orissan war dances transformed men into proud and fearless warriors.

(Some of the best Chhau dancers have also been outstanding experts in sword play, called *Pari-khanda* (*Pari*-shield, *Khanda*-sword). Proficiency in the sword dance and its basic footwork is part of the fundamental physical discipline of Chhau dance. The daily practice takes place at a special arena on the river bank consecrated to Lord Siva).

Gada Yuddha is a fierce battle dance with huge maces between the epic heroes, Bhima and his enemy, Duryodhana. The warriors face each other circling warily with a magnificent gait, tiger-like in sinuous grace. Clubs whirl to the beat of drums. The pace of combat is quickened until the moment of victory – a fatal blow on the fallen enemy, Duryodhana.

Simple human themes depict the fisherman, the boatman, and the hunter. The dance of the hunter (a picturesque figure bearing a spear) is characterized by stealthy crouching movements, high leaps of pursuit, and a joyous dance of triumph.

The Chhau dance is a creative art within its tradition. New dances are composed from time to time interpreting historic episodes or poetic themes. The mood or theme of each dance is identified with a musical mode (Raga) and timing (tala). The Raga is called the *Ranga* which gives 'colour' to the dance. There are talas appropriate to each sentiment, and with a change in mood there is also change in the Ranga melody and in the rhythm and tempo.

Phul Basant is a dance of a youth and a maiden depicting exuberant joy in the spring season. The man dances his pride and prowess with lustly vigour. The burgeoning love of the woman is revealed in graceful curves and sways.

The fanciful poem, Meghdoot, by Kalidasa, provides the theme for the Chhau dance drama, Meghdoot, the Cloud Messenger, that tells the story of the Yaksha who is so infatuated with his lovely bride, the Yakshini, that he neglects his duties and is banished by the king he serves to a distant hermitage.

The dance of the Yaksha and his bride with their hands entwined, conveys the passionate tenderness of the lovers in expansive sways and bends, and erotic postures. A gauze curtain is held up by two handmaidens to divide the stage between the forlorn Yakshini, consoled by her companions, and the grief-stricken Yaksha in his lonely abode. The Yaksha implores a Cloud to carry his message of love and promised reunion to his beloved. The Cloud, flashing his sword of lightning, passes on and conveys the message. The final scene of the lovers reunion is an imaginative dream of the Yaksha ; In the poem there is no reunion of the lovers.)

The processional dance of the Goddess Kali is the final ritual of the Chaitraparva festival. On the fourth night of the festival after midnight, the Jatraghat dancer in the role of the goddess Kali appears in black makeup and black garments. Bearing on his head the pot of

sacred water of hopes, wishes and desires, he dances all the way from the river bank to the Siva temple, where the pot is removed and buried beside the Siva altar.

The buried pot of the previous year is taken out the next day and the temple priest carries it to the palace where the people are assembled. The Maharaja removes the seal and observes the amount of water contained in the pot. Predictions of climatic conditions affecting crops and other prophesies are then made. The pot of Shakti, the red goddess, is opened in the temple and the water is poured as a libation over the Siva Linga.

The Chaitra Parva festival is also celebrated in the entire region of Singhbhum States but Seraikella excels in the celebration of the rituals and the traditional purity and high standards of the dances. In the neighboring states of Kharswan and Mayurbhanj Chhau masks are not worn and the Chhau dance has developed in a different way, giving more importance to facial expression. Without the masks there are bound to be changes in dance technique.

Now that princely States are a part of independent India, the Singhbhum States of Kharswan and Mayurbhanj have been joined to Orissa and Seraikella is merged with Bihar, with which State it has no cultural affinity either in language or the arts. Seraikella is thus isolated from the mainstream of popular revival of Orissi dance that derives its strength from grants and scholarship provided by the Government of Orissa.

In Seraikella there is a dance culture centre, the Srikala Pitha, devoted to the preservation of the Chhau dance, the maintenance of a dance group, and the training of young dancers. Despite a paucity of funds the Chhau dancers consider it their sacred duty to uphold the established practice and traditions of the art.

The Srikala Pitha was founded in memory of the late Suvendra, the young prince who was a highly accomplished dancer. The Maharaja of Seraikella is its Patron-in-Chief, and his son, Rajkumar Suddhendra, the principal dancer, was honoured by the Government of India in 1964 as the best dancer of the year.

Folk Rhythms And Plays

THE primary impulse of Indian folk dance is rhythm. From the simple beat of the drum to the complex rhythm of a cultivated art, it is the love of rhythm that creates the dance.

The Folk dances and songs of the peasants, hill folk and aboriginal tribal peoples bring happiness and recreation to their simple communal life. Folk dances and plays that have their roots in religions and seasonal festivals have a cultural background and are a vital part of India's artistic heritage.

Sanskrit literature of medieval India describes several forms of group dances: Hallisaka, Rasaka, Danda-rasaka and Charchari.

King Bhoja of Dharanagari in Malwa, North India, describes these

in Srinagara Prakash (11th century A.D) . The Rasak was a dance of 16, 12 or 8 women in the four forms of *Pindi*, a group; *Shrikhala*, chain form; *Lata*, creeper form of intertwining ; and *Bhedyaka*, the separate movement of each dancer away from the group. Bhoja also describes the *Charchari* dance in which girls entered in pairs and formed groups, dancing with sticks to mark the rhythm, and to rhythm syllables. *Charchari* was danced in spring in honour of a king.

The Brijavasis of Brindavan are dancing the Charchari at temples and elsewhere during the Spring Festival of Holi. As it is danced in the Dhamar Tala it is also called Dhamar.

Another writer, Bhasa, describes Hallisaka as a herdsmen's dance performed on special occasions such as the coronation of kings. It was a circular dance of women led by one man, a dance in which both sexes participated – the men and women being alternately arranged.

The *Harivamsa* (3rd century A.D) refers to Hallisaka as the dance of the Gopis with Krishna as a leader. It is known as Rasak or Ras. Ras also means a circle. There are two kinds of Rasak or Ras dance: Talai-Rasak, with rhythmic clappings of hands, and Danda-Rasak, in which each dancer marks the rhythm with a pair of sticks (danda).

The Natya Sastra defines group dances of women as a preliminary dance performed in the prelude to the drama in the four forms of *Pindibandha*, *Shrinkhala*, *Lata*, and *Bhedyaka*. Act IV of the drama Karpuramanjari (c. 1000 A.D) introduces the Danda-Rasaka, a dance by

thirty two women in various patterns. It may be assumed that the group dances of the people were freely borrowed to embellish the drama.

The Ras dances described in this chapter are notable for a continuity of tradition that has persisted for many centuries throughout the length and breadth of India up to the present time.

Folk Dances of Gujarat

The festival of Nava-ratri (nine nights) is celebrated in Gujarat with a folk dance called Ras Garba in honour of the Goddess Jagadamba also called Mataji, the mother. Small earthen pots with numerous holes are decorated in colour patterns and a lighted wick is placed inside. The flame in the pot is a symbol of Adi Shakti, the primeval energy or Goddess Jagadamba.

In every home a Garbo or lighted pot is kept for nine nights as a symbol of the goddess. (The word Garbo is derived from the Sanskrit –Garbha, which means womb or matrix.)

Ras Garba is particular dance around the Garbo or lighted pot placed in the centre of the group. The dancers sing songs of praise in honour of the goddess, clapping their hands in rhythm, beating the foot and stepping as they sing.

In every street the young women of the community go from house to house carrying lighted pots and dance the Garba. They also dance bearing lighted pots on their heads. The songs they sing were composed

by famous poets, Vallabha Bhatt and Nanalal in praise of Goddess Shakti. Manu poets have composed Ras Garba songs in different timings. There are also songs on other than religious themes. Men also dance the Ras Garbi as a separate group.

The Kunkavav Ras Mandali of Saurashtra in Gujarat is a group of male dancers whose forebears have maintained their folk dance tradition for many generations. More than four generations of one family now take part in the Ras dances. The son of the patriarch of the family plays the drums (table) and sings. The great grandsons of the family perform the dances. They perform the Dandiya Ras dance, moving in a circle while striking their own sticks and those of dancers on either side in strict rhythm with the drum and ankle bells. There are many beautiful patterns in the dance, such as intertwining, turning, and squatting. The dancers whirl around on their knees (in the manner as the Yakshagana actors) and perform other skilful acrobatic movements.

During the days of princely rule this Mandali received royal patronage as one of the most accomplished groups of folk dancers. They always dance at important religious festivals, at Holi, Gokulastami of Krishna, and Naya ratri.

The Village women of Gujarat perform a beautiful Gagari dance with brass water pots (gagari). They form a circle and sing a preliminary song to the accompaniment of drums playing a fast six beat rhythm called Khemta. They hold their pots on the left shoulder as they move

in a circle. Then they swing their pots downward and in an upward curve and back to the shoulder. The silver rings on all of their fingers strike the accents on the pots. Then, as a variation, the pots are swung around the head with a supple movement of the waist. The tempo of the dance gets faster. Skits swirl as the dancers make a complete turn in swinging the pots around their heads. As the tempo increases one by one dancers leave the circle until only two or three are able to continue for some time. For perfect unison and grace the Gagari dance is one of the most beautiful folk dances.

The Chharas belong to one of the Rajput clans of Rajstan. This is quite evident from their dancing which has all of the characteristics of Rjastani dance. The dress of the Chhara women is distinctive. The ghara is of yellow red and blue stripes or gores; the bodies of blue edged with red, yellow and blue zibzag piping. Ornaments are of silver and strings of colored beads. Jingling anklets and strings of bells are worn. A multi coloured dupatta is tucked in the skirt band and covers the head.

Chhara women are all accomplished dancers. They dance vivaciously to an eight beat rhythm with the accent on the off beat and a cross rhythm of six beats as a variation. Chhara men seated in a large circle accompany the dance with song, drums and cymbals.

The dance begins with a soft turning of the hands and swing of the hips. One after another dancers enter the arena, each one dancing

a different variation. The semicircular turning movements from side to side and in a circle are similar to the Marwari dance of Rajasthan, but the tempo is faster. The bold coquetry of alluring glances beneath the uplifted dupatt, and the movement of the hands playfully covering and revealing the eyes in a swinging cross rhythm are typical of the capricious nature of these lighthearted women.

As one dancer leaves the circle another enters and displays different dance. The swing of the skirt, moved in a figure eight, sweeping from side to side, is followed by a spiral turn in alternate directions. The natural grace and verve of the chharas who dance for their own pleasure, are rare qualities that even a trained dancer may not possess.

The Chharas are called gypsies because of their former migratory life. There are other gypsy tribes in India the Banjaras in the north and the Lambadas who have settled in the South. They perform a circular dance and sing songs in a north Indian dialect. The Chharas are probably the only gypsies who are accomplished solo dancers.

Dances of Rajasthan:

Rajasthan is the homeland of the Rajputs, a proud and chivalrous race of warriors. Even the humblest Rajput takes pride in his ancestry. Bards sing ballads of olden days when warrior princes led vast armies of feudal chieftains to battle with the Muslim invaders. The martial spirit of the Rajput is kept alive by military parades and sword dances accompanied by war drums.

Rajputs are devout Hindus. They celebrate Hindu festivals with dance and song. The Ras Leela drama of Lord Krishna is performed in the Nathdwara and Kankroli temples every year. These temples contain the sacred images of Krishna that were removed from Mathura temples in the 17th Century when there was a threat of Muslim attack. Musicians and dancers accompany the images to Rajasthan to maintain the rituals and festivals of Krishna in these temples, as established by the saint Vallabhacharya, whose descendants manage the temples.

Rajastani women wear voluminous bright coloured ghagras and dupattas, and tinkling silver anklets. The men wear turbans and a full skirted white coat that flares out when they dance.

The most popular dance of Rajastani women is Ghumar, a dance performed during festivals and at weddings, to the accompaniment of song, drum and cymbals. The dancers move in a circle with graceful movement of the hands and frequent whirling movements. The dance is dedicated to the goddess Parvati or Gauri as she is known in Rajasthan.

The men and women of Rajasthan dance the Geer on festive occasions such as Holi. They strike the rhythm with coloured sticks that have a cluster of small bells attached to one end. A drummer plays a dholak and dances in the centre of the circle, and another drummer beats the nagara, a kettle drum. The geer dance symbolizes the dance of Krishna with Radha and gopis.

Danglila is another dance of men and women alternately arranged in a circle. Long slender sticks are used in this dance. Sometimes men flourish swords.

Panihari is a dance of women with a number of earthen or brass pots in graduated sizes carried on their heads. The dance displays many flexible movements of the body and rapid turns with pots expertly balanced on the head. The pots are set on a small ring made of grass or a cloth twisted into a small circle. Water pots are always set on such rings when carried on the head.

Marwar is situated in Rajasthan and the inhabitants of the area are known as Marwaris. Their traditional dress is very rich and colourful. Their ghagras of bright colours, about thirty to ninety yards around the hem, are richly bordered with gold bands. They wear gold trimmed

Folk Dances of South India:

The circular folk dances of South India with stricks and hand claps have their own regional patterns of steps, movements, and rhythms, though they are basically similar in form to the Danda ras and Tala ras of North India. In the south the stick dance is called Kolata or Kolattam –kol(stick) ata or attam (dance).

Folk Dances in Mysore:

The Dasara festival of Mysore celebrates the victory of the Goddess Durga in a battle with Mahishasura, the buffalo headed demon. During

the time of princely rule in Mysore the roil procession was led by the Nandi Kamba, a banner staff carried by a male dancer. The Staff is a thick bamboo pole about forth feet long with a yellow banner. Four strings attached to the pole are held by attendants to keep it in balance. Numerous brass rigs strung on the pole jingle as the pole bearer dances, escorted by two dancers on ether side.

The Nandi Kamba dance inaugarates the harvest festival in rural Mysore. The banner staff sacred to Siva. (Nandi is the sacred bull of Siva) During the festival Siva's story is sung.

Nandi Kamba Kunita is a devotional dance in which each man carries a long decorated pole. The dancers form parallel lines and dance in a vigorous style, to the accompaniment of the Nagari (kettle drum) and large tambour. They also dance in a circle and while dancing cross the poles near their tips. Holding the poles together, they squat and perform a difficult step while moving in a circle.

Kolata the circular dance with sticks in popular with the peasants especially during the harvest festival. One of the rural groups of men, selected for their skill, danced at the dasara festival in Mysore accompanied by the Nagari and Tambour. Each dancer holds a pair of sticks, striking his own sticks and thos of dancers on either side in many ways. The dance is vigorous, and theer are many varieties of steps and patterns of movement in the circle. At the end of the dance each dancer goes around in the circle striking his own sticks. Then he places the

sticks on the grounds and the dancers offer a prayer to Mother Earth (Bhumitayi) . They embrace each other and depart.

Folk Dances in Madras:

Kolattam, the stick dance, is a favourite group dance of girls in Madras Stat. The girls form a circule and sing a memlodious song while dancing. They bend forward and strike their sticks, strike them overhead and to each side, and with their partners. An attractive pattern is the intertwining movement, when alternate dancers stand still and the others weave in and out among them in a fast tempo or double time keeping the rhythm with the sticks.

Kummi is a circular hand clapping dance in a six beat thymth accompanied by a song sung in chorus. The girls also clap the hands of partners. There are rhythmic gestures as well as claps, and several varieties of steps.

Pinnal Kolattam is a group dance that combines th e weaving of ribbons attached in an overhead cluster, and the play of sticks. Each girl holds a coloured ribbon in the left hand and a stick in the right. Moving in a circle the girls weave the ribbons and strike the sticks. The weaving movement is not continuous, as some dancers move towards the centre or face partners with varieties of steps. When the plait (pinnal) is woven, the dancers unwind the ribbons while dancing.

Folk Drama of Tamilnad:

Teru Kuthu is the Village folk drama of Tamilnad. It is performed at street junctions, hence it is called Teru (street)-Mutha (Play).

Stories from the Ramayana and Mahabharata are dramatized by Village poets who compose the songs and dialogue. Villagers are the actors and actresses, all males, who enact their roles through the media of song, dialogue and dance. The plays are all right performances staged during the season of temple festivals.

Theatrical makeup and costumes are colourful and original. Towering head dresses of several designs and massive shoulder ornaments are skillfully carved of light wood by actors and decorated with gold tinsel and bits of coloured glass. Vivid colour patterns of facial makeu represent different characters. Moustaches and beards are also worn. Long sleeved jackets, pyjamas, and knee ength skirts that stand out stiffly like ballet skirts, are worn by principal characters. Women characters wear saris and a few ornaments. All the players have ankle bells for dancing.

A cloth is held up as a stage curtain to introduce different characters, and oil torches provide the lighting. Musical accompaniment consists of a reed instrument, drum and cymbals. A vocal chorus repeats each line of the songs sung by the actors. A stage director (Kattiakkaran) explains the play and a buffon (Kokali) provides humour.

Teru Kuthu was a flourishing art a hundred years ago, but it has almost died out, except in a few villages. The RAgghava Thambiran troupe

of Puisai village in North Arcot, Madras State, has an authentic tradition covering a period of one hundred years. This is the only troupe that presents genuine Teru Kuthu plays under state patronage.

Folk Dances of Kerala:

Folk dances in Kerala are associated with two great festivals, the Tiruvatira or spring festival, and the Tira Onam, the harvest festival.

Tiruvatira is a special festival of women- a day and night of singing and dancing. On this occasion young girls dance the Kaikoti-Kali or hand chapping dance. A leader sings a song and the dancers join in chorus. They move in a circle, stepping in a wide stance with knee bends and rhythmic gestures, followed by varies steps and hand claps. Toward the end of the song the dancers move in double time with hand claps and revert to slow tempo as the song is repeated.

The Tiruvatira festival is associated with Kamadeva, the god of love, who disturbed the meditation of Siva and was burnt to ashes by the wrathful god. At the end of the festival the ceremonial midnight flowers are offered to the Goddess Durga in every house, and the unmarried girls of the household are adorned with these flowers. The idea is that the girls will be blessed with matrimony within the year.

Tiru Onam the harvest festival, is a festival of flowers. In the courtyards of their homes, women arrange flowers in artistic designs as an offering. These are sports, entertainment, folk dances, and

feasting on the last day. Girls dance Kaikotti Kali and KUmmi, singing melodious songs.

Kummi is a graceful group dance in a six beat rhythm. Girls dance in a circle, raising each hand alternately in a rhythmic gesture. Then they clap the hands of partners singly and with both hands, a\each and girl jumps and squats. They move in a circle in with a different step. The dance is accompanied by their own group singing.

The dance with many coloured cords attached to a pole is called Charatu Kuthi Kali. Ach girls holds a cord and the dancers sign and move in a circle with various steps and intertwining movements to weave the cords and unwind them.

The stick dance is known as Kol kali in Kerala. It is danced by men, each one holding a pair of sticks. The dance is popular among the Velans, the fishermen of Cochin. It is also danced by other communities as pastime.

Vela kali of Travancore:

Vela Kali is a spectacular war dance or mock fight that takes place in front of the Sri Padmanabhaswari Temple in Trivandrum during the days of the annual temple festival in April to commemorate the heroic battles of medieval times.

Each warrior has a white cloth wrapped around his lower body over which a triangular piece of red cloth is tied. His turban is red and

decorated with gold bands. He bears a shield in his left hand and a sword in the right hand.

Imposing images of the five Pandava Princes are sent up in front of the temple. They represent the great heroes of the AMahabharata epic. The warriors impersonate the Kauravas who fought the historic battle with the Pandavas. They engage in mock fight and dance around the Pandava images flourishing their swords to the sound of drums. The Pandavas being the victors, the defeated Kaurava rush up the steps of the temple in retreat.

There are skilful exhibitions of sword play in single combat danced to drum beats by the younger men in turn. The Vela kali is performed every day during the festivals.

Notes On Musical Instruments:

The Mridanga is a very ancient musical drum of acoustical perfection. The South Indian Mridanga is a concert drum that accompanies classical music and dancing, and is a solo instrument also. The drum is a hollow wooden shell of seasoned wood that in shape resembles two flower pots joined at their rims. Drumheads are attached to each end of the shell by a circular hoop of interlaced tongs of leather. A long strip of leather passes through the hoop at 16 equidistant points around the drumhead and the ends are tied. The right hand drumhead is loaded with a permanent black disk symmetrically fixed, made of a mixture of fine iron filings, charcoal, starch, and gum. The mixture is applied layer by layer and rubbed with

a smooth stone. The left hand drumhead is temporarily loaded with a small piece of dough made of moistened wheat flour, and this serves to lower the pitch of the drumhead to the octave below the tonic. The dough is scraped off at the end of the performance. The Mridanga is played by strokes of fingers and palms on the tuned drumheads.

Venu, the South Indian flute, is usually made of a selected quality of bamboo. It has a mouth hole near the closed end and eight finger holes. It is a concert instrument with a musical range of two and a half octaves. The macro tones and musical graces are produced by the partial opening or closing of the finger holes.

The veena of South India is called Sarasvati Veena after Sarasvati, the goddess of learning and art. The bowl of the instrument is scooped out of a solid block of seasoned wood, and has a flat top. The stem is of the same wood. A gourd resonator is fixed to the under side of the stem, near the neck. The end of the neck curves downward and is carved in the shape of a fantastic dragon head. There are four main strings of wire for the melody and three side strings for drone and rhythm. The melody is played on twenty four fixed frets and the instrument has a range of three and one half octaves. The Veena is a concert instrument and also accompanies vocal music and classical dance.

Ekkalam is a straight trumpeted of brass or copper in four sections fitted together. It is used in temple processions and gives a loud and shrill tone.

Kombu is curved horn of three or four parts fitted together. It is used in temple processions and for the Devavadyam evening invocation at Kerala temples. A skilled player can produce several different notes on this instrument.

Mukha Veena is small reed instrument made of wood with a bell shaped base of metal and eight finger holes. The instrument has a reed mouthpiece. It is played alongwith a bagpipe drone. It used to be played as an accompaniment to classical dancing until it was superseded by the violin which also accompanies vocal music.

Nagasvaram is a reed instrument made of wood with a bell shaped metal orifice attached to the bottom. IT has seven finger holes and a reed mouthpiece. The Nagasvaram player is accompanied by the ottu or drone (a similar instrument), the tavil, a special drum, and cymbals. The Nagasvaram is played in South Indian temples, at festivals and marriages and royal durbars, The Music is classical.

Musical Instruments of Kathakali:

Maddalam is the special musical drum of Kathakali dance drama. IT is a large Mridanga having the left hand drum head loaded with the same mixture as the Mridanga. The right hand drumhead has no loading. Thick,hard finger caps moulded of white cloth an rice paste are worn on the fingers of the right hand.

Chenda is a cylindrical drum having a wooden shell. The drumheads

are attached with rims and laced with cord. The drum is played on one drumhead only with curved sticks. The tone is high pitched.

Elathalam are a pair of large flat bell metal cymbals played by one of the vocalists alongwith drums and accompanies the drums in dance. These cymbals are also called Jalra.

Chengala is a flat bell metal gong played with a stick by the chief vocalist to mark the main accents of the song or dance.

Erikka is the hour glass shaped musical drum carved of wood. The drumheads are stretched on circular frames that extend beyond the rims of the drum and are laced together with cord. Over the cords around the middle of the drum there is a band by means of which the drummer can tighten or loosen the tension of the cords. On the underside of one drumhead a number of musical wires of the same gauge are stretched across the middle section. By controlling the tension of the cords with the left hand, while striking this drumhead with a curved stick in the right hand musical notes are produced. The drum has a lilting sound that is appropriate accompaniment for feminine dance or a romantic scene in Mathakali dance drama and Chakkiya drama.

Musical Instruments of North India:

Pakhawaj is the Mridanga of North India. It is larger than the South Indian Mridanga and the tone is different. The Pakhawaj accompanies the classical Dhruvapad songs that are sung in Hindu temples, and the

Dhamar and Hori songs of the Spring Festival. It also accompanies the more dramatic dances of Kathak.

Sarangi is the Indian violin that accompanies North Indian classical music and dance. It is shaped out of a block of wood and has a parchment belly on which the bridge is fixed. It has three gut strings and one of brass. There are usually fifteen sympathetic strings of fine wire of graduated lengths beneath the main strings that are tuned to scale notes. The Sarangi is held upright and played with a bow. The strings are stopped by pressing the fingernails against the sides of the strings. The instrument has a range of three and a half octaves.

Tabla are a pair of drums each of which has one drumhead. The table is the right hand drum, hollowed of wood, that stands upright. The drumhead is symmetrically loaded exactly like the Mridanga. The leather strips pass through the hoop at sixteen equal distance points and the tension is adjusted by wooden spools. The left hand drum called Baya is a pot shaped drum of copper. The drumhead is loaded with the black composition placed unsymmetrical off centre. The Tabla pair are the most popular accompaniment to classical music and dance in North India.

Murali or Bansari is the bamboo flute of North India. It has a mouth hole near the closed end and six finger holes. It is a concert instrument with a range of two and a half octaves.

Sarode is a popular sole instrument of North India that employs the melodic embellishments, slides and musical graces of Indian classical music. The instrument is about 3½ feet in length and is played with a spectrum of cocoanut sheel or ivory. The rounded bowl of the instrument and its extension to join the neck is carved out of a block of seasoned wood. A skill covers the top of the bowl on which a bridge is fixed. The four main playing stringes and two strings for rhythm are of wire. There are usually 15 sympathetic strings of graduated lengths passing underneath the main strings, tuned by keys on the side of the instrument. The instrument is held in a horizontal position resting on the knee. The tone is right and brilliant and the instrument has a range of three and a half octaves.

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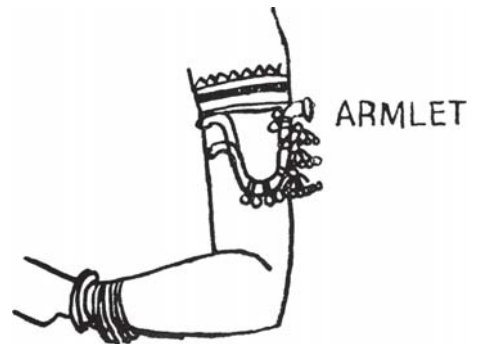
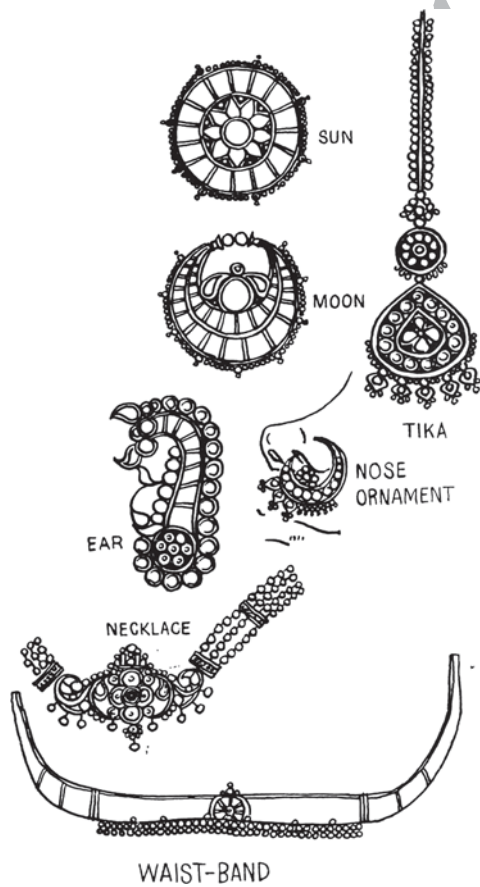
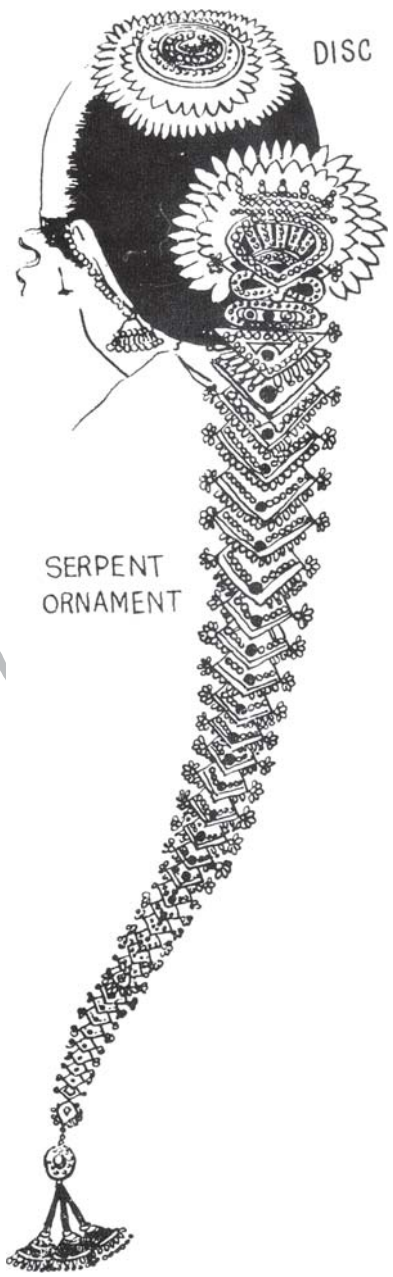
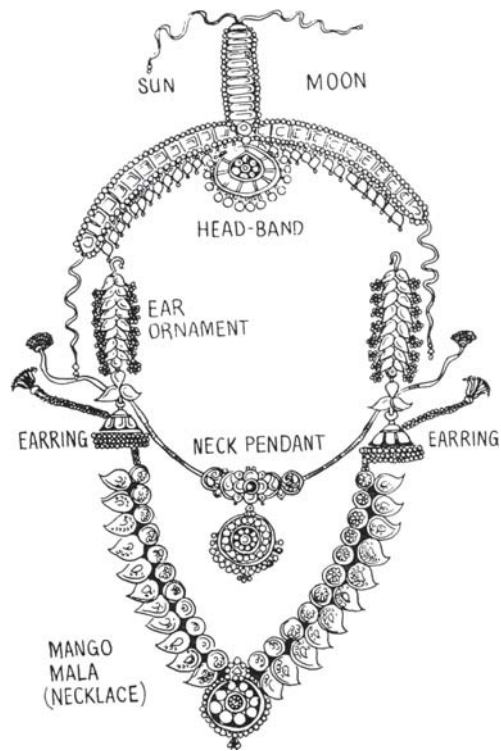
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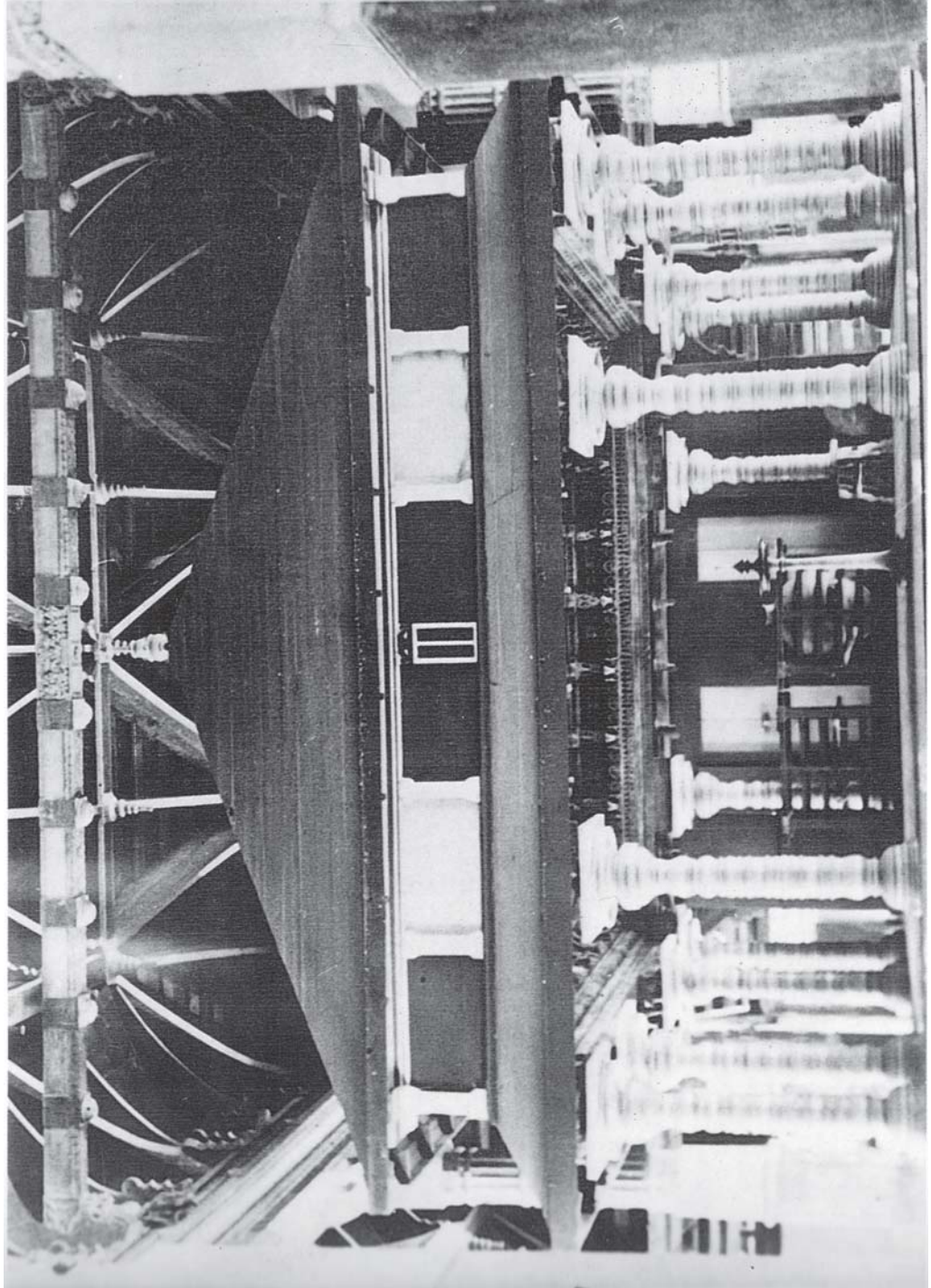
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Ornaments Used in Tagore's Dance Drama



The Nataraj



The Rectangular Stage



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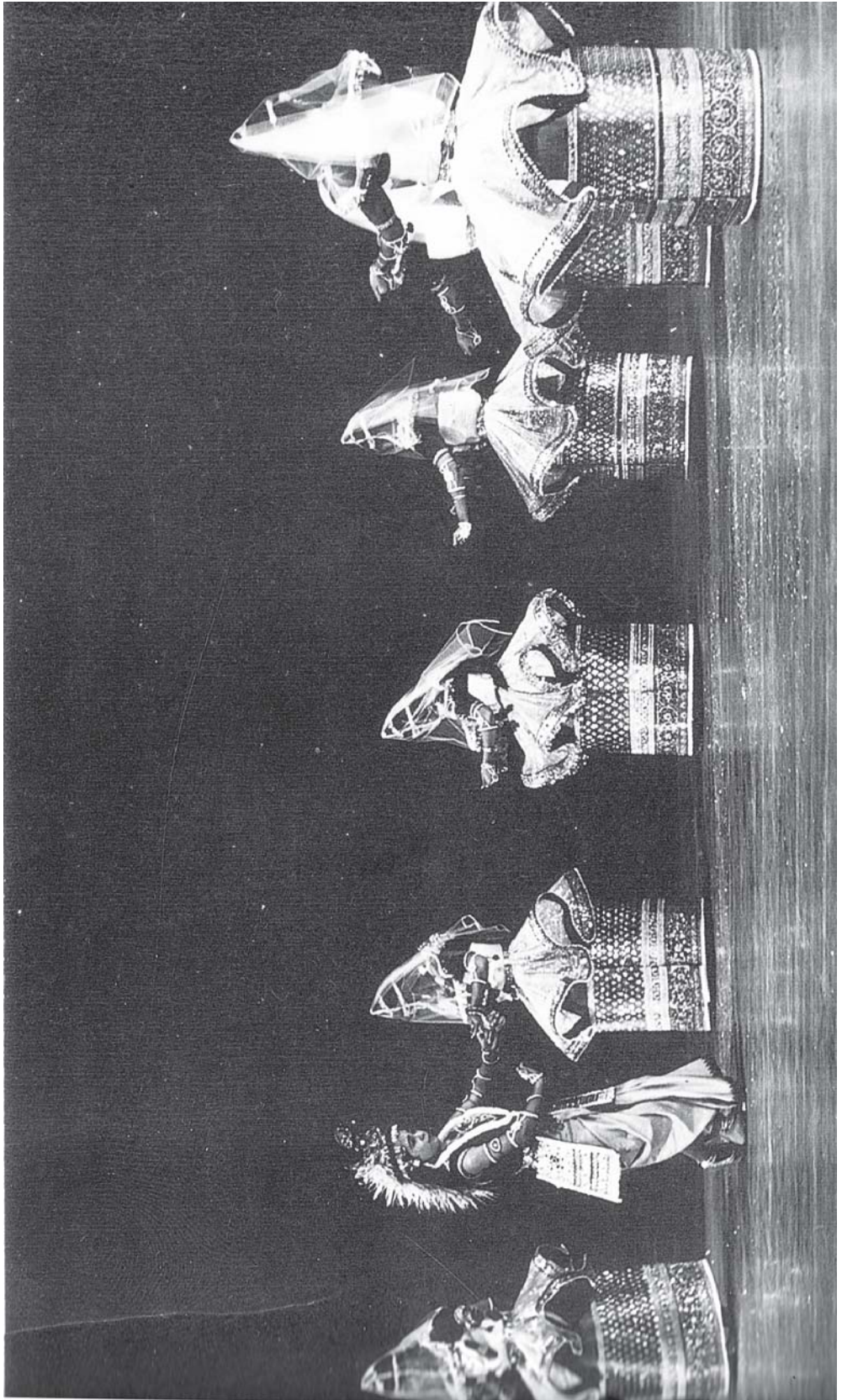
Masks used in Kathakali Dance



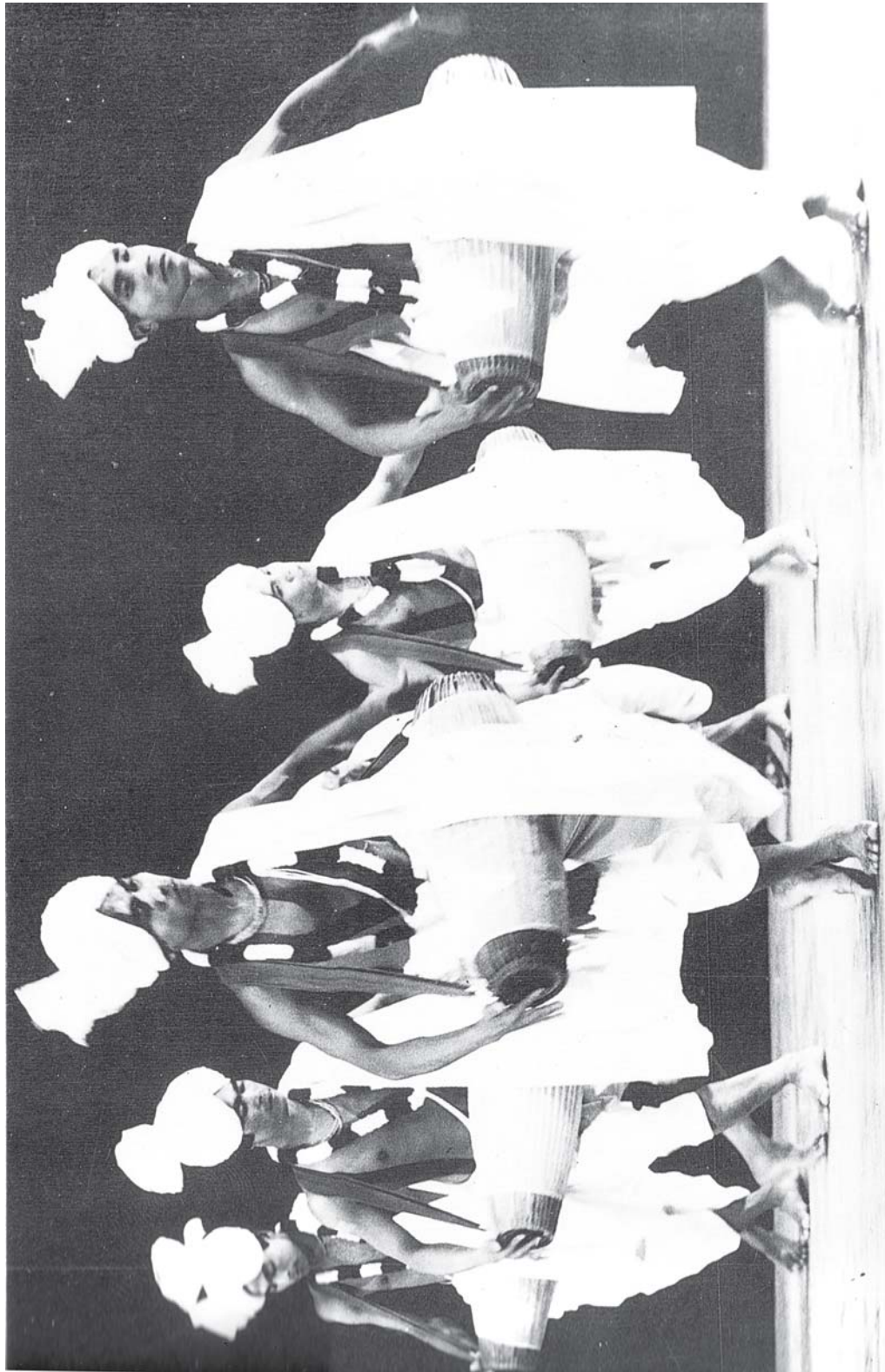
Masks used in Kathakali Dance



Peacock Dance



Manipuri Dance



The use of Mridanga in Manipuri Dance