

1. In what ways the tradition of tribal and folk music differ from Indian classical music? Explain.

Introduction

Indian classical music is the classical music of the Indian subcontinent. It has two major traditions: the North Indian classical music tradition is called Hindustani, while the South Indian expression is called Carnatic.

Body

The tradition of tribal and folk music differ from Indian classical music in the following way:

Cultural traditions from various regions of the country reflect the rich diversity of Regional Music of India. Each region has its own particular style.

- Tribal and folk music is not taught in the same way that Indian classical music is taught. There is no formal period of apprenticeship where the student is able to devote their entire life to learning the music, the economics of rural life does not permit this sort of thing. The musical practitioners must still attend to their normal duties of hunting, agriculture or whatever their chosen profession is.
- Music in the villages is learnt from childhood, the music is heard and imbibed along with numerous public activities that allow the villagers to practice and hone their skills.
- The music is an indispensable component of functions such as weddings, engagements, and births. There is a plethora of songs for such occasions. There are also many songs associated with planting and harvesting. In these activities the villagers routinely sing of their hopes, fears and aspirations.
- Musical instruments are often different from those found in classical music. Although instruments like the tabla may sometimes be found it is more likely that cruder drums such as daf, dholak, or nal are used. The sitar and sarod which are so common in the classical genre are absent in the folk music. One often finds instruments such as the ektar, dotar, rabab, and santur. Quite often they are not called by these names, but may be named according to their local dialect. There are also instruments which are used only in particular folk styles in particular regions. These instruments are innumerable.
- The instruments of classical music are crafted by artisans whose only job is the fabrication of musical instruments. In contrast the folk instruments are commonly crafted by the musicians themselves.
- It is very common to find folk instruments that have been fabricated of commonly available materials. Skin, bamboo, coconut shells, and pots are but a few commonly available materials used to make musical instruments.

Few Examples:

- Pankhida, Rajasthan: Sung by the peasants of Rajasthan while doing work in the fields, the peasants sing and speak while playing algoza and manjira. The literal meaning of the word 'Pankhida' is lover.
- Pandavani, Chhattisgarh: In Pandavani, tales from Mahabharata are sung as a ballad and one or two episodes are chosen for the night's performance. The main singer continuously sits throughout the performance and with powerful singing and symbolic gestures he assumes all the characters of the episode one after another.
- Sohar, Uttar Pradesh: Social ceremonies have, at times, served as a potent factor for intermingling of different cultures. North India has a strong tradition of singing 'Sohar' songs when a son is born in a family. This has influenced the Muslim culture and a form of 'Sohar' song gained currency in the Muslim families living in some regions of Uttar Pradesh. 'Sohar' songs unmistakably point to the mingling of two cultures.

Conclusion

Besides classical music India has a rich legacy of folk or popular music. This music represents the emotion of the masses. The simple songs are composed to mark every event in life. They may be festivals, advent of a new season, marriage or birth of a child. Rajasthani folk songs such as Mand and Bhatiali of Bengal are popular all over India. Ragini is a popular form of folk songs of Haryana.

2. In India's traditional theatre forms, songs and the art of singing have an important role to play. Comment.**Introduction**

Theatre is a great form for story-telling in which one or more actors using the skills of dancing, acting, singing, talking, miming and theatre crafts like masks, make-up and costumes create a story world for us. Every corner of India has its own unique form of folk theatre — the lively Nautanki of Uttar Pradesh which often draws on romantic Persian literature for its themes; raw vigour and bawdy humour characterise the Tamasha of Maharashtra or the Bhavai of Gujarat; the blood and thunder of the Jatra melodramas of Bengal which are in great demand during Puja (Dussehra) festivities: or the dance-drama form of Yakshagana from Karnataka, to name just a few.

Body

Importance of songs and the art of singing In India's traditional theatre forms can be understood by the following:

- **Koodiyattam:** One of the oldest traditional theatre forms of India, Koodiyattam follows the performative principles of the ancient tradition of Sanskrit theatre. However, it has its own distinctive characteristics that are firmly rooted in the culture of Kerala. This theatre was traditionally a part of temple rituals performed in sacred theaters, called Koothambalams. In 2001, Koodiyattam was officially recognized by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity.
- **Yakshagana:** it is a popular folk theatre form of Karnataka with a long history of nearly four hundred years. It is a unique harmony of musical tradition, eye-catching costumes, and authentic styles of dance, improvised gestures and acting, with its extemporaneous dialogue holding a wide appeal. The themes are generally derived from the mythological stories and epics. Traditionally presented from dusk to dawn, this folk theatre is predominantly seen in the coastal districts of Karnataka.
- **Swang:** A popular folk theatre form in Haryana, Rajasthan and Uttar Pradesh, Swang is centered around music. In this folk theatre, religious stories and folk tales are enacted and sung by a group of a dozen or so artistes. Characterized by loud rendering of dialogues and songs (a legacy of its open air performances in the past), Swang has two important styles – one that belong to Rohtak (performed in the Bangru language) and the other that belongs to Haathras (performed in the Brajbhasha language).
- **Bhand pather:** The centuries old traditional theatre form of Kashmir, bhand pather is a unique combination of dance, music and acting. Satire, wit and parody are commonly used in this folk drama that incorporates local mythological legends and contemporary social commentary. Traditionally, the performances begin in the evening with a ritualistic dance called chhok. The play unfolds gradually after this and ends in the early hours of the morning. Interestingly, the performers or bhand dance to the tune of specific instruments like the mukam, swarnai, dhol and nagara.
- **Bhaona:** is a presentation of the Ankiya Naat, a one-act play that has its roots in rural Assam. A creation of Srimanta Sankardeva (an Assamese saint-scholar), these plays were written in Brajavali, a unique Assamese-Maithili mixed language, and are primarily centered on Hindu deity, Krishna. The dialogues, costumes, ornaments, entry and foot movements of bhaona are unique and set this theatre form apart from others in India.
- **Tamasha:** A traditional folk theatre form of Maharashtra, tamasha flourished in the courts of Maratha rulers of the 18th and 19th centuries and attained its artistic peak during the reign of Baji Rao II. It has evolved from the folk forms such as gondhal, jagran and kirtan. Unlike other theatre forms, in tamasha, the female actress is the lead performer and the chief exponent of dance in the play. Classical music, the lightning fast footwork of

the lavani dance, and vivid gestures of the performers gives this folk theatre a distinctive character.

- Therukoothu: A unique form of rural entertainment in Tamil Nadu, therukoothu literally means street theatre. Some influence of classical Sanskrit drama on it is apparent. Performed in the open, mostly during temple festivals in villages, this theatre primarily draws from mythological stories and epics. The performance includes lively dances and songs sung in a high pitch by the male actors (even the female roles are played by males) who wear wide colorful costumes, sparkling shoulder plates, elaborate head-dresses and thick bright make-up.

Conclusion

India has a long, rich and illustrious history of theatre. In ancient times, Sanskrit dramas were staged at seasonal festivals or to celebrate special events. Between the 15th and the 19th centuries, actors and dancers were given special places of distinction in the courts of several Indian kings.

For instance, in the 18th century, the tamasha folk theatre was patronized by the powerful Peshwas of the Maratha kingdom. The Maharajas of Travancore and Mysore also competed with each other to establish the superior talent of their drama troupes. The maharaja of Banaras was the producer and patron of grand ramlila, a 31-day play based on Ramayan with spectators numbering in thousands.

3. As per the ancient treatises, dance is considered to have three aspects: *natya*, *nriya* and *nritta*. With the help of suitable examples, explain the meaning and significance of these aspects?

Introduction:

In the dance there is the combination of the movements of the body, of the hands, of the expression, of the face and the eyes together with a music accompaniment exalting the theme that the dance wants to describe; a theme which can have a religious, mythological, legendary character or one from the classic literature. The Sanskrit terms used to refer to the dance confirm such assertion. It is divided, in fact, in three categories: *natya*, *nritta*, *nriya*.

Body:

Natya:

Natya means abhinaya and it is the combined manifestation of bhava, rasa and abhinaya. The term natya is derived from the root Nat, meaning movement and to mean to dance or act. It can also be considered as the combination of Lyal, isai and nataka, ie, Literature, music and Drama. Thus Natya is telling the story through dance and music or laya and abhinaya or Nritta and Nriya. Bharatha described

Natya as pure abhinaya having six angas such as postures, words, gestures, expression of temperament, music and rasa. Facial abhinaya is very important in Natya. It is divided into ten sections. They are Bhana, Veedhi, Anga, Vyayoga, Samavakara, Yihamriga, Dima, Prahasana, Nataka etc. This constitutes the Dasarupakas. Example, In Bharatanatyam the Padams come under the Natya.

Nritya:

Nritya consists of footwork and abhinaya. It relates to Rasa and psychological state. Angika abhinaya relating to Hasta, eyes, eye brows, lips etc. are very important in Nritya. It can be termed as the explanatory aspect of dance where hand gestures and facial expressions convey the meaning of the lyrics of the performing song. Bhav of the dancer is of prime importance in this so it can also be considered as the miming aspect of dance. 'Rasabhavavyanjanaadiyuktam nrutyamitiryate'. Nritya mainly depends on Bhavabhinaya. It has five forms such as Vishama, Vikata, Laghu, Perani and Gundali. The term is believed to have derived from Nrit, meaning bodily movements. Nritya is considered to be that form of dance that suggests both Bhava and Rasa. It combines all the three forms of abhinaya, namely, Angika, Vachika, and Sattvikam. Example In Bharatanatyam Swarajathi, Sabdam and Varnam which come under Nritya.

Nritta:

Nritta means pure dance, a presentation of rhythm through graceful movement of the body. It always reflects the mood, Bhava and Rasa underlying the compositions sung for dance. It is important for its pure beauty. This presentation of dance does not stress on facial expressions. Footwork is given prominence in this. Beat and tempo are the guiding factors for the synchronization between the rhythm and time. Abhinaya Darpana defines nritta as bodily movements without evoking Rasa Bhava. 'Rasa bhaavaviheenaantu nrittamityabhidiyate' Tala and laya are the basic concepts of nritta. "Nrittm talalayasritam" as given in Dasarupaka stresses the basic concepts of nritta. Nritta figures in the first part of a dance performance. It involves bodily movements and consists of chari, rechika, Angaharas, Karanas, Bhramaris, Nrittahastas etc. Nritta is divided into three forms such as Vishama, Vikata and Laghu. Generally, expressional aspect is given less importance and more emphasis is given for the movement of various angas of the body. Example, in the art of Bharatnatyam, the starting items, Alarippu, Kauthuvam, Jathiswaram all come under Nritta.

Conclusion:

The movements of Nritta, Nritya and Natya should always be in concordance with the primary standards of Dance. Laya found in Nritta in combination with Bhava becomes Nritya, which in turn when combined with gestures and actions becomes Natya. Natya will ultimately be impressive as well as effective only when there is a harmony between the bodily movements of the dance and emotional expressions of

the abhinaya. All great dancers display a perfect blend of all three in each of their performances.

4. What significance does puppetry hold in Ancient Hindu philosophy and traditional Indian culture? Discuss.

Introduction:

A puppet is one of the most remarkable and ingenious inventions of the man. Puppetry is a type of narrative theatre; at the crossroads between bardic storytelling and theatre plays. Shows include live music, narration and gestures taken from dance. Puppetry throughout the ages has held an important place in traditional entertainment. Like traditional theatre, themes for puppet theatre are mostly based on epics and legends. Puppets from different parts of the country have their own identity. Regional styles of painting and sculpture are reflected in them.

Body:

- The earliest reference to the art of puppetry is found in Tamil classic 'Silappadikaaram' written around the 1st or 2nd century B.C. In Sanskrit terminology Puttalika and Puttika means 'little sons'.
- Ancient Hindu philosophers have paid the greatest tribute to puppeteers. They have likened God Almighty to a puppeteer and the entire universe to a puppet stage. Srimad Bhagavata, the great epic depicting the story of Lord Krishna in his childhood say that with three strings-Satta, Raja and Tama, the God manipulates each object in the universe as a marionette.
- Natyashastra, the masterly treatise on dramaturgy written sometime during 2nd century BC to 2nd century AD., does not refer to the art of puppetry but the producer-cum-director of the human theatre has been termed as 'Sutradhar' meaning the holder of strings.
- Stories adapted from puranic literature, local myths and legends usually form the content of traditional puppet theatre in India which, in turn, imbibes elements of all creative expressions like painting, sculpture, music, dance, drama, etc.

String Puppets

India has a rich and ancient tradition of string puppets or marionettes. Marionettes having jointed limbs controlled by strings allow far greater flexibility and are, therefore, the most articulate of the puppets. Rajasthan (Kathputli), Orissa (Kundhei), Karnataka (Gombeyatta), TamilNadu (Bommalattam) are some of the regions where this form of puppetry has flourished.

Shadow Puppets

India has the richest variety of types and styles of shadow puppets. Shadow puppets are flat figures. They are cut out of leather, which has been treated to make it

translucent. Shadow puppets are pressed against the screen with a strong source of light behind it. The manipulation between the light and the screen make silhouettes or colourful shadows, as the case may be, for the viewers who sit in front of the screen. This tradition of shadow puppets survives in Orissa. Kerala, Andhra Pradesh, Karnataka, Maharashtra and Tamil Nadu

Examples: Togalu Gombeyatta-Karnataka, Tholu Bommalata- Andhra Pradesh, Ravanachhaya- Orissa

Rod Puppets

Rod puppets are an extension of glove-puppets, but often much larger and supported and manipulated by rods from below. This form of puppetry now is found mostly in West Bengal and Orissa.

Examples: Putul Nautch-West Bengal, Yampuri-Bihar,

Glove Puppets

- Glove puppets, are also known as sleeve, hand or palm puppets. The head is made of either papier mache, cloth or wood, with two hands emerging from just below the neck. The rest of the figure consists of a long flowing skirt. These puppets are like limp dolls, but in the hands of an able puppeteer, are capable of producing a wide range of movements.
- The tradition of glove puppets in India is popular in Uttar Pradesh, Orissa, West Bengal and Kerala. In Uttar Pradesh, glove puppet plays usually present social themes, whereas in Orissa such plays are based on stories of Radha and Krishna. In Orissa, the puppeteer plays on the dholak with one hand and manipulates the puppet with the other. The delivery of the dialogues, the movement of the puppet and the beat of the dholak are well synchronised and create a dramatic atmosphere

Example: Pavakoothu, Kerala

Conclusion:

Besides traditional puppetry, India is home to a lively contemporary scene. Independent India opened up to artistic exchange, and new forms and techniques affected puppetry, introducing new styles and giving origin to a refined urban puppet theatre.

5. Examine the trends and status of Indian art cinema.

Introduction

India has one of the largest cinema industries in Asia. Thousands are employed not only as actors, directors but also as spot boys, extras etc., Movies are produced in

multiple languages including Hindi, Tamil, Telugu, Malayalam, Kannada, Bhojpuri and so on. In a survey conducted in 2014, India produces nearly 3000 celluloid films, which were further classified into around 1000 short films and around 2000 feature films.

Body

Background:

Originally, Lumiere Brothers brought the concept of motion pictures to India in 1896. The first film was titled 'Coconut Fair and Our Indian Empire' and it was shot by an unknown photographer in 1897. The first motion venture by an Indian was by Harishchandra Bhatvadekar. He made two short films in 1899 and exhibited them to the audience by using the Edison Projecting Kinetoscope.

Trends and status over the time:

- 1900s:
 - Earliest efforts were all foreign ventures, which were focusing on the British or their empire in India.
 - e.g. short films like The Death of Nelson, call on the London Fire Brigade and Noah's Ark was exhibited in Bombay in 1898.
 - There were very few Indian filmmakers in this era. Notable amongst them were F.B Thanawalla who made 'Taboot Procession', 'Splendid New Views of Bombay' and Hiralal Sen made 'Indian Life and Scenes' in 1903.
 - Major Warwick established first cinema house in Madras and Jamshedjee Madan established the Elphinstone Picture House which produced major movies of the time.
- 1910-1930(The Era of Silent Films):
 - There was little music and dance. Yet, they were not totally mute. Often in theaters, they were accompanied with live musical instruments like sarangi, tabla, harmonium and violin.
 - NG Chitre, R. G Torney, Dadasaheb Phalke are some of the famous film makers of the time.
 - In 1920s two film companies, i.e. Kohinoor Film Company and Dadasaheb Phalke's Hindustan Cinema Films Company produced most of the movies of the time.
 - Fatima Begum became the first Indian woman who produced and directed her own film in 1926, titled 'Bulbul-e- Parastan'.
 - The most popular subjects were mythology and history as the stories from history and folklore had a great appeal to the audience's sense of a shared past.
- 1930s (Era of Talkies):

- 'Alam Ara' was the first talking film directed by Ardeshir Irani. In 1933, the first color film 'Sairandhri' was produced.
- The major themes included daily life, mythologic stories as well as some of the Indian national movement stories.
- 1940s:
 - The turmoil in the Indian politics was also reflected in the cinemas. The fervor for independence was displayed in the films like Dharti ke Lal, Do Aankhen Baarah Haath, etc.
 - Several films were made on tragic love stories and fictional historical tales like Chandrlekha, Laila Majnu, Sikander, Chitrlekha, etc.
 - There were several films about social issues like 'Neecha Nagar' of Chetan Anand and Aurat made by Mehboob.
- 1950s:
 - Central Board of Film Certification was established to regulate the movies.
 - This was also the time when international film festivals turned towards India as a destination. It helped Indian movies getting recognition abroad.
 - Movies like 'Pather Panchali', 'Mother India' etc., were nominated for International film awards.
- 1960s (The Golden era):
 - music became the integral part of the film fraternity and it became a unique selling proposition.
 - Several nationalist movies were produced like Rajesh Khanna Starring 'Aradhana' and Raj Kapoor starring 'Sangam'.
 - Film and Television Institute of India was established in Pune in 1960 which trained writers, directors and actors in their craft.
- 1970-80 (The Angry Young man phase):
 - This age was themed around young man struggling in life with heroic stories. Amitabh Bachchan became the poster boy for most of these movies and this can be considered the 'era of Amitabh Bachchan.
 - Another major theme was of horror. Ramsay Brothers pioneered this through movies like Do Gaz Zameen ke Neeche.
 - Religious films were also made majorly centered around deities of Shiva, Vishnu, Durga etc.,
- 1980-2000(Era of Romantic cinemas):

- Romantic and family dramas were getting huge audience. Movies like Tezaab, Ram Lakhan were hugely popular.
- The late 80s saw the emergence of 'anti-hero' through films like Baazigar and Darr.
- With economic Liberalization in 1990s, more money came in through foreign companies and involved more advanced technology use.
- Contemporary:
 - the themes are not limited and are continuously changing and influenced by movies being produced all over the world.
 - The emergence of short films is providing young talent to showcase their creativity with limited investment.
 - A provision was passed recently to allow full Foreign Direct Investment in the film sector which led major international media houses like the 20th Century Fox, Warner Bros., etc to invest in Indian films. This has also led major foreign directors to pick up socio-cultural issues relevant to India.
- Parallel Cinema: they are produced with sole purpose of creating good cinemas, experiment with crafts even though the movie is not commercially viable. They exist since 1940s and still are produced in limited scale.
- South Indian Film Industry: this includes majorly Tamil, Kannada, Telugu and Malayalam movies. They had limited audience till 2000s. Lately, movie release in multiple languages has been a trend which has also increased the budget of the movies.

Further, there has been controversies regarding the cinema content and the censoring by the CBFC board. Also, the political influences in the movies cannot be sidelined.

E.g. Controversy around movie like 'Padmavat', 'Bandit queen', 'Water' etc.,

Conclusion

Indian art cinema has played a major role in spreading social messages. Movies like 'Article 15', 'Pink' and so on highlight the problems faced by many sections of the society. The latest technologies including the VFX art and animations are being used in Indian movies making it rich in artistic features. Indian art cinema has evolved enormously over the time and at present has audience all over the world.