

MODULE – 2

Cultural Dimension of
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PERFORMING ART HERITAGE OF INDIA

India is known for its large variety of culture. Like any other country India also has its own position in several aspects of cultural heritage. In this chapter we shall discuss music, dance and theatre. As an important component of cultural heritage and its relation to tourism, these arts are indicative of the way of life of a particular society or people.



OBJECTIVES

After studying this lesson, you will be able to:

- discuss the developments in the sphere of performing arts like music, dance and theatre;
- explain the significance of music, dance and theatre.

7.1 MUSIC

India is known for its diversities in every sphere of life of people which can be seen in the field of art and especially in performing arts. India is also known for its large heartedness to give space to everyone who came here. India not only tolerated these strangers but nourished them and made them part and parcel of our life. If we see the development of music in the different regions, one can understand and appreciate unity in diversity in a better way.

Whatever melody or *raga* your ears appreciate is categorized as music. It may be in natural form like sound of spring in the placid hills or it may be produced by vocal sounds. The sweetness of these melodies is enhanced by musical instruments. These musical instruments were invented, modified and used in different kind of *ragas*.

Broadly music can be divided into three forms:

- (1) Hindustani
- (2) Carnataka
- (3) Folk Music

Hindustani music is a blend of Indo-Turko-Persian styles. During the Sultanate period assimilation of different musical traditions had already begun to take place. In the thirteenth century we do come across the persons of performing art. It is on record that around Kilokhari (South Delhi) there was a colony of musicians, pretty faced entertainers, jesters and bhandas. They were also trained in Persian music and playing instruments like *chang*, *rubab*, *kamancha*, *maskak*, *nay*, and *tambur*. *Qaul* and *ghazals* were composed as eulogies of Sultan. Traveller Ibn i Batuta also mentions a separate colony of musicians in Delhi, called Tarababad (city of music) near Hauz Khas. A similar of colony was established in the new capital city of Daulatabad, Deccan. There is also a reference to a mosque in which namaz (prayer) was performed by women musicians. We also come to know about women artist like *luli*, *huruki*, *domini*, *kanchani* and *kamachini* who participated in the wedding ceremonies of the elite.

There are some prominent musicians whose name will always remain eternal. Here we shall highlight a brief account of two distinguished musicians who are remembered for their contribution to Indian music. They are (1). Hazrat Amir Khusrau and (2) Miyan Tansen.

Amir Khusrau (1253-1325 C.E.)

Amir Khusrau, also nick named as ‘Tutiye Hind’ (parrot of India), was born in Patiali, district Etah, Uttar Pradesh. He is known for his literary contributions as well as patriotism. He learned different forms of music such as Arabic, Persian and Indian music. He wrote about Indian music that, “Indian music, the fire that burns heart and soul, is superior to the music of any other country.” By mixing up the Arabic and Persian music in Indian music he added grace to it. He is known to have invented many of the ragas (melodies) for instance the invention of Qawwali and Tarana, famous musical melodies are attributed to Amir Khusrau.

In this connection an interesting anecdote can be cited here that a prominent musician, Nayak Gopal was invited by Sultan Alauddin (1296-1320) to demonstrate his ragas. Amir Khusrau confronted Nayak Gopal and invited him to show his musical skills. After the seventh round of the demonstration by



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Nayak Gopal, Amir Khusrau claimed that all the ragas used by Gopal had previously been invented by him. However Gopal Nayak from South India and Amir Khusrau from North India were a source of mingling of two oceans of music. Khusrau himself claimed that he had written three volumes of musical compositions. He is also known to have invented the sitar. He was one of the closest murids (disciple) of Shaikh Nizamuddin Auliya. His remains were buried in the precinct of Shaikh Nizamuddin's dargah.



Fig. 7.1: Reproduced from M.Habib's *Hazrat Amir Khusrau of Delhi*

Tansen

A great musician of his time, Tansen served in the court of Raja Ram Chand of Baghelkhand (1555-1592 C.E.). He was born in a Brahmin family of Gwalior. He was the disciple of the great musician, Haridas. Due to his musical merits he was called by Emperor Akbar to his court. Tansen's merit in the field of music is recorded in the historical writings in the following words, "A Kalawant by the name of Tansen- who was the leader of his time in the science of music, and who is stated to have had no equal either in regard to his melodious voice or his delicate compositions- was in his (Raja) court. The Raja greatly appreciated his merits and was very fond of him. When Emperor Akbar heard about Tansen's accomplishments, he summoned Tansen to the presence. When Tansen arrived, the Emperor, on the first day, presented him two kroras of dams, equal to two lacs of current rupees, and became enamoured of his performance." It is also recorded in Tuzuk-i Jahangiri that Sufi Shaikh Salim Chishti of Fatehpur Sikri expressed his last wish at the time of his death to hear Tansen singing. As Jahangir records, "He (the Sufi) sent someone to the king (Akbar) to call

Tansen Kalawant who was unequalled as a singer.” Tansen is considered to be the composer of Dhrupad form of music.

In memory of Tansen, every year in Gwalior, a famous Sangeet Sammelan (music festival) is held. Gwalior Gharana, also known as Seniya Gharana is one of the oldest Hindustani Classical music families, trace their connections with Tansen. This event draws a lot of tourist to the town of Gwalior.



Fig. 7.2: Tansen

Carnatic Music

Carnatic music has its own history of development in the world of music. Basically music in South India is associated with devotion to God. The three forms of performing arts (1) Music (2) Dance (3) Singing, go together to please God. Thus these performing arts are also related with the Devdas' is, known as servants of God. South Indian music popularly known as Carnatic music is identified with Bhakti Saints, who sang in praise of God and associated themselves with the temple rituals from the 8th century. Thus grew a culture of Guru-Sishya tradition and through rigorous practice South Indian music has achieved a prime position in musicology.

Martial Music

Martial music was one of the important music varieties. It was played to raise the paean at the time of battle. In the important military expeditions, musicians accompanied the army. The known martial musicians, who were in the campaigns of Akbar's time, were Hapa Charan (Rajasthan) and Mian Lal Khan Kalawant (Gwalior). We also come across the names of the *sazindas* (singers) of Kashmir employed by the Kachwaha Rajput chiefs of Jaipur. In western Rajasthan there is a community known as Dadis. Their profession was to accompany the rulers in the battlefield and to encourage soldiers to fight against the enemy. Their style of music was known as Sindhu singing. Thus army was also an employment sector for the singers. However, in leisure time the singers were the source of entertainment for the army men.

Folk Music

Folk music is a part of common masses and local tradition. With the passage of time Folk music got refinement, sophistication and elite patronage. These were given the names of Hindustani and Carnatic music. However, folk music can be identified with a region or professional communities. Folk music has its



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own charm and appeal for the people. Generally, one can see these singers playing their music in melas, streets, bazaars, in trains and buses. Folk tradition of singing runs through generation to generation in a family. Thus there are certain communities whose profession is singing. Dom and Mirasi are known for playing folk music on certain celebrated occasions in families. In Thar desert (Rajasthan) Manganiar and Langas are the professional singers cum musicians. Langas have excelled at national and international level in the field of performing arts.

Kashmir is also known for association of different variety of music from the different parts of the world. Persia (modern Iran, Iraq) and Central Asia were the main source for introducing new musical instruments and musical forms. Carnatic or South India's contribution to the North Indian music cannot be overlooked. South India's excellence in musicology attracted Sultan Hasan Shah (1472-84 C.E.) of Kashmir who invited famous artists from the South, so that they could introduce new elements in Kashmiri music and thus enrich it. Hasan Shah's passion for music is known for the establishment of a music department and Srivara was appointed the head. Sultan Yusuf Shah's queen, Habba Khatun, introduced the melody of *Rast Kashmir*. Thus Kashmiri music has acquired a distinct status in the Indian society. The chiefs of Amber (Jaipur) employed Kashmiri musicians (sazindas) in their armies. In Kashmir the most popular folk musics are the Chhakri, Tambur Nagma and Bcha Nagma. These are sung in chorus often with a little dancing.

7.2 MUSIC INSTRUMENTS

Various Indian musical instruments that are used by famous singers and performers are: Flute, Tanpura, Tabla, Veena, Sitar, Shehnai, Sarod, Sarangi, Santoor, Mridanga, etc.

Flute (Bansuri)

The flute finds reference in the Vedic texts. Flute is a wind instrument that produces sound from the flow of air across an opening. To be louder, a flute must use a larger resonator, a larger air stream, or increased air stream velocity. The volume of the flute can generally be increased by making its resonator and tone holes larger.

There are different types of flutes played on different occasions. Flute is traceable in the sculptures of Sanchi, Amrawati and the paintings at Ajanta and Ellora. Flute is also associated with Lord Krishna. Flute is an



Fig. 7.3: Flute

Indian musical instrument and it is known to have also become a part of Western music and orchestra.

Tambura or Tanpura

It is a long necked stringed instrument. It resembles the Sitar when it comes to body shape. It is known as the Tanbura in North India and has four or five wire strings which are plucked one after another in a regular pattern to create a harmonic resonance on the basic note. The name tambura is probably derived from tana, referring to a musical phrase, and pura which means “full” or “complete”. In the South the Tambura is made of wood and in the North it is made of dry gourd (pumpkin).



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Fig. 7.4: Tambura

Tabla

It is an extremely popular Indian percussion instrument which is used in Hindustani Classical Music along with popular and devotional music, as well as musical *mehfils*. *Ustad Zakir Hussain* the most famous table player of India was awarded with the Grammy Award for the best music album in 1992.

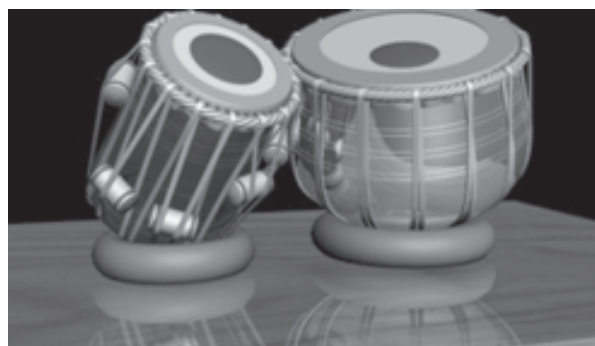


Fig. 7.5: Tabla

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Veena

Veena is also one of the oldest musical instruments referred in the vedic texts. It is the most popular musical instrument of South India, popularly known as the Saraswati Veena. It is a plucked string instrument that is designed and used to accompany Carnatic music. There are several variations of the Veena, which in its South Indian form is a member of the lute family.



Fig. 7.6: Veena

Sitar

The Sitar played a significant role in introducing western audiences to Indian classical music. It is categorized as a chordophone in the lute family. In the Sitar, usually there are seven strings, five of steel and two of brass. Its sound evokes thoughts and feelings of the sub-continent. It is a plucked string instrument predominantly used in Hindustani Classical Music. Pundit Ravi Shankar (1920-2012) was a renowned sitar player. He was honoured with Bharat Ratna in 1999 and three Grammy Awards.

Shehnai

The Shehnai comes in the category of aerophonic instruments and is an extremely popular musical instrument in India. It is played in the North Indian marriages and procession. It is a tube-like instrument that gradually widens towards its lower end. Shehnai is believed to come from Egypt to Persia and to India. Egyptian tombs have carvings of Shehnai and also certain paintings contain the figure of Shehnai. The most famous shehnai player in India was Ustad Bismillah Khan (1913-2006), who was honoured with the title of 'Bharat Ratna' in 2001.



Fig. 7.7: Shehnai

Naga Svaram

The Naga Svaram is much longer than the Shahnai in size. It is also known as Nada Svaram, considered to be one of the most ancient and unique musical instruments of Tamil Nadu. It is extremely appropriate to call this instrument a rare combination of music and divinity, because of its consideration as a very auspicious instrument and is found in temples and on all festive occasions.

Sarod

The Sarod is amongst the famous Indian classical musical instruments. It is a stringed musical instrument. It is said that the main foundation of the Sarod seems to be the Rebab, a similar instrument that is said to have been invented in Afghanistan and Kashmir. It is also assumed that the Sarod is truly like a bass Rebab. The famous musician Ustad Amjad Ali Khan is a famous Sarod player. In 2001 he was honoured with ‘Padma Vibhushan’.

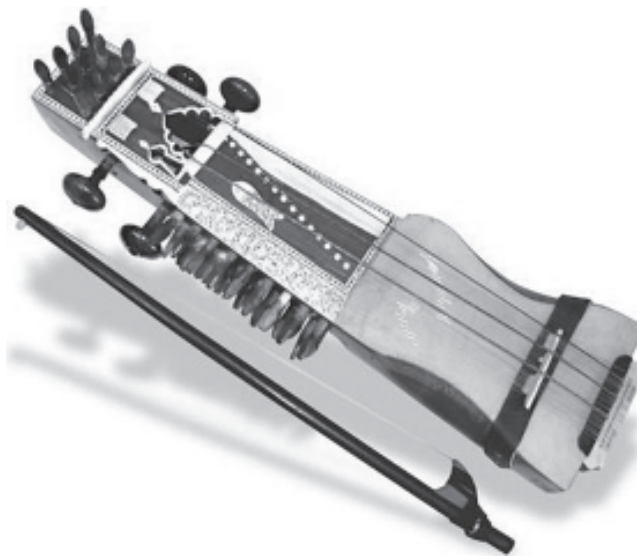


Fig. 7.8: Sarod

Sarangi

The Sarangi is a bowed stringed instrument and representative of India. The word ‘Sarangi’ has been derived from two Hindi words, ‘Sau’, which means hundred and ‘Rang’, which means colour. It is called Sarangi because the sound of this musical instrument is very pleasing and communicative. It also indicates a varied range of musical forms. It is said that Sarangi is very close to human voice and that is why it is regarded as the best accompanying instrument in India.



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Fig. 7.9: Sarangi

Santoor

The Santoor is a folk instrument of Kashmir. It is a popular instrument, mostly used in singing the Sufiana kalam. The santoor is a trapezoid-shaped musical instrument. It is usually made of walnut wood, with numerous strings and is said to be related to the shata-tantriveena of earlier times. A lightweight wooden hammer, used to play the santoor, is known as Mezrab. To play the Santoor, these mallets (mezrab) are held between the index and middle fingers.



Fig. 7.10: Santoor

Mridanga

The literal meaning of Mridanga is 'body of clay'. It is one of the most important instruments in South India that provides rhythm to Carnatic music performances. Mridangam is a classical percussion instrument. It is known by the different names such as mridanga, mridangam, mrudangam and mrithangam. A smaller Mridanga is called the Khol or Srikhol in Bengal.

Gottu Vadyam

The Gottu Vadyam is also known as chitraveena, chitra vina, maha nataka vina. It is a very rare instrument which is played in the Southern part of India.

Gottuvadhyam is 2-3 feet long and is like a hammered lute. Much like tambura, it is supported at the neck and has four strings. Sometimes, it is used as the secondary instrument accompanying Mridangam.

Chenda

Cylindrical in shape, Chenda is an extremely popular instrument in Kerala and some parts of Karnataka as well. It is a percussion instrument and is also called Chende in Karnataka. It usually accompanies Hindu religious art forms of Kerala. Chenda is used as accompaniment for Kathakali and Koodiyattam dances and social rituals in Kerala.

Rabab

Rabab is the national instrument of Arabs. It journeyed through Middle East and Afghanistan to reach India. It was the most popular instrument in Kashmir and also during Akbar's time. The rabab became famous because of Mian Tansen. Tansen's disciples can be classified into two groups- the Rababiyas and Beenkaras. Ustad Pyar Khan and Bahadur Khan were known great Rababiyas.

Dhol, Dholak, Dhak

The Dhol is the most popular musical instrument and is an important part of folk music. There are various kinds of Dhols in India, varying from the sophisticated to the aboriginal tribes played by the common masses. Dhol is very much popular in Bengal. Dhol is smaller in size and quite popular in the North Indian regions. Dhak is a bigger size of Dhol and played during Bengal in the Puja ceremonies.

Khanjira

Khanjira is also called *Khanjari*. It is the oldest musical instrument played in folk songs and religious ceremonies. In South India, it has become an integral part of classical music.

Pakhawaj

Pakhawaj is a smaller size of South Indian Mridangam. It is the most popular part of the North Indian music. It is used in the Dhrupad style of singing. During the Mughal period it was one of the important musical instruments played with vocal music and dance.

The Indian music world was further enriched by the inclusion of western musical instruments such as, Violin, Harmonium, Guitar, Clarinet, and Mandolin.



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**ACTIVITY 7.1**

When you hear the sound of the dhol it sets your entire body into motion. Listen to any 3 musical instruments and record your feelings and reactions both physical, emotional and spiritual and record them.



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**INTEXT QUESTIONS 7.1**

1. Write a short note on Folk music.
2. How is Hindustani music different from the Carnatic music?

7.2.1 Dance

Dance is a natural phenomenon which originates from the aesthetic sense and feelings in form of physical actions and movements. This natural aesthetic and creative sense was related with religion to please the gods. By relating dance to religion, it acquired wider appreciation. But with the passage of time, there developed non-religious forms of dance. These may be called secular dances, which became a part of elite and court culture. The culture of dance is traceable from the Indus Valley Civilization. This was evident from two statues. The one from Harappa shows the torso of a male dancer and another is a figure of a dancing girl from Mohenjodaro. In Kautalya's Arthashastra, we come across reference of dancers being employed as spies.

During the medieval period, there were two kinds of dances. There were classical dances for the elite class and dancers for common masses i.e. those who performed in melas (fairs), streets, and bazaars. Merchants are also known to have maintained dancing girls and musicians and arranged their performance from place to place and time to time.

To enhance their skills they were trained. They wore beautiful ornaments and jewellery. In Gujarat, we come across references of male performers. Those who were accomplished in the art of dance were Mohanrao, Rangrao, Desirao and Kanhuraa. The skill of dancing was known as *Paturbazi*. Thus the dancing girls were known by the name of *Patur* or *Patar*. These dancers were for rising esoteric feelings and worldly pleasures while there were religious persons, who performed dance for spiritual pleasure. We come across such performance, known as *Sama*, by the Sufis in the following painting of early seventeenth century. In temples also there were dancers known as *devdasis*, who performed to please God.



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Fig. 7.11: Dancing Dervishes (Sufis), circa 1610 AD by Abul Hasan

We can divide the art of dance in two categories.

- (1) Classical dances
- (2) Folk dances

In lesson-11 you will read about some very popular classical dance forms prevalent in India like Bharatnatyam, Mohini Attam, Manipuri, Odissi, Kathakali, Kathak and Kuchipudi etc.

Folk Dances

Lai Haraoba

The literal meaning of Lai Haraoba is “The festival of gods”. The festival is celebrated in Manipur with a variety of dances showing the creation and destruction of the Universe. This dance was performed by special male and female worshippers known as Maiba and Maibi respectively.



Fig. 7.12: Lai Haraoba

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Karagam

It is a dance form prevalent in Tamil Nadu. In this, dancers, while performing, move along with the cavalcade. During this process the main dancers balance pitchers on their heads full of rice and water. The cavalcade finally goes to the temple of goddess of rain and health. As per tradition this dance is performed in the month of August.



Fig. 7.13: Karagam

Jhika Dasain

This is a very famous Folk dance in Santhal, Jharkhand, performed by Santhal tribe. The dance is a kind of worship. As per their belief, one can attain divine powers by performing this dance.

Jagar

Jagar dance form belongs to the North Indian region of Kumaun and Garhwal in Uttarakhand, and is performed to please the gods. Number of legendary and mythical stories are sung in the performance of this dance. Both men and women take part in this dance.

Bhaktaa

Bhaktaa is performed during the festival of Chaitra (the last month of the lunar calendar) in Mayurbhanj (Odisha). The festival is celebrated by the Oilmen community. It lasts for fifteen days.

Garba

Garba is a popular dance of Gujarat. The name Garba derived from the Sanskrit term *Garbha* (womb) and *Deep* (small lamp). The dance is performed during the occasion of Navratri festival. Traditionally Garba is performed around a centrally lit lamp or around the statue of the goddess Shakti. The celebration lasts for 9 nights. Both men and women take part in the dance. The dance draws a large crowd of visitors. In fact Gujarat is packed with tourists from all over the country around this time.



Fig. 7.14: Garba

Kavadi Aattam

The dance is associated with Tamil Nadu and performed only by male dancers. The origin of Kavadi is attributed to the ancient tradition of Tamil people when they go on pilgrimage. In order to entertain themselves they sing and dance during the long journeys. The dance is performed by balancing a pole with pots fixed on either end filled with milk or coconut water.

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Gidda

A very popular and energetic folk dance of the Punjab, filled with colour and feminine grace. The dance is performed by women only. In Gidda no musical instrument is used except the *dhol* to provide some rhythm to the dance. The dance is performed in a circle with women singing and clapping.



Fig. 7.15: Gidda

Ghumar

Ghumar, a traditional folk dance of Rajasthan, was developed by the Bhil tribe. Later it was adopted by other communities of Rajasthan. The name Ghumar is derived from the term *ghoomna*. In this dance goddess Saraswati is worshipped.



Fig. 7.16: Ghumar

Lavani

Lavani comes from the word Lavanya which means beauty. This is one of the most popular forms of dance and music that is practised all over Maharashtra. Traditionally, the songs are sung by female artistes, but male artists may also occasionally sing Lavanis.



Fig. 7.17: Lavani

The dance form associated with Lavani is known as Tamasha. Lavani is a combination of traditional song and dance, which is particularly performed to the enchanting beats of ‘Dholaki’, a drum-like instrument. It is performed by attractive women wearing nine-yard saris.

Songs are sung in a quick tempo. The verve, the enthusiasm, the rhythm and above all the beats which has some what, redefined the term “bliss”. Lavani originated in the arid regions of Maharashtra and Madhya Pradesh.

Bihu

Bihu dance is related with the festival of Bihu of Assam. Both men and women take part in the dance. The dance is performed with the traditional Bihu music of Assam. This Dance took various forms in Assam such as “Deori Bihu Dance”, “Mising Bihu Dance” etc. However, the basic dance expression of both pain and happiness remains the same.

Morulem

This is the traditional folk dance of Goa performed during the Shigmo festival. Morulem derives its name from the ‘Mor’ (peacock). The dancers wear peacock feathers and flowery garlands around the neck. As per the tradition, the dance is performed to invoke the deities.

Dandiya

Dandiya is a famous folk dance associated with Gujarat. This dance is performed along with the Garba during the occasion of Navratri. The main difference



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between the Garba and Dandiya is that Dandiya is performed with sticks and Garba performed by the various movements of hand and feet.

Bhangra

The dance is performed on the occasion of the harvest in Punjab. Bhangra is known to have been associated with the martial dance 'baggaa' of Punjab. Apart from India Bhangra has been taken to other countries also by the Punjabis. The dance is basically performed on the beat of *dhol*, folk singing and *chimta*. The songs in Bhangra are sung with great energy and enthusiasm.

Kalbelia

Kalbelia is one of the most famous folk dances of the Rajasthan. It is performed by the Kalbelia tribe. The dance is part of their culture and both men and women take part in the performance. The main occupation of Kalbelia tribe was to catch snakes. Thus in dance also there is resemblance with many serpent moves.



ACTIVITY 7.2

You must have watched many dance performances in and around your neighbourhood especially on festivals. Pick up any two such dances and record your observations after an interview with them (a) who the dancers are and why they are dancing (b) does it have any religious significance. (c) what are the songs sung and what is their meaning. (d) then compare the feelings of the dancers and note with how much gaiety and how abundantly they used in their dance.



INTEXT QUESTIONS 7.2

1. Write a short note on any two folk dances of India.
2. Describe Morulem.
3. Write a note on dance.

7.2.2 Indian Theatre

The tradition of theatre is quite old and it is linked to the Vedas. The theatre signifies the drama and drama comprises three main elements i.e dialogues, music, and dance. In Sanskrit the words for drama are used *Nata*, *Nataka*, *Natya* (actor and drama). Further it is also known that it comes from the Sanskrit root *Nrit* meaning 'to dance'. Thus drama originated from dancing. To beautify drama music was added to it. Dramas can be divided into following **categories**.



Fig. 7.18: Stage performance

(1) Stage Performance

The stage is technically known as *Jarjara*. There is an interesting legend about the origin of *Jarjara*. *Jarjara* is known as setting up of the flag staff of Indra. It was to keep the *Danava* or *Rakshasa* (demons) from creating any kind of obstacle or destruction in the performance and to provide strength to the performers. Dramas were created on religion, legend and historical themes. The oldest and the most reliable treatise on Indian drama is Bharata's 'Natyashastra.' To bring sanctity to music and drama it is considered the fifth *Veda*. Thus the actors participating in the drama are designated as *Bharata Putras*. In fact, sculptures are the main source for knowing physical poses and movements of Indian classical dances. How Indian music and dance influenced the Muslim elites of India can be seen from the anonymous writer's Persian treatise namely *Ghumyatu'l Munya* composed in 1374-75. Many Sanskrit words and terminologies were translated into Persian.

In the 13th century we come across women musicians and dancers. Nusrat Khatoon and her daughter were popular in this cultural art. Further in the second half of 16th century Abul Fazl enumerates the names of 36 male musicians.

(2) Street Theatre

Street theatre is basically performed in locales like street corners, the village square, in front of factories, car parks, shopping centres etc. They are mostly Socio-cultural and political in nature. The traditional distinction is blurred between the audience and the performers in street plays. Street theatre also includes other performances on the road side like magical shows, *Tamasha*, mimickery etc. These street shows are very old in nature and even during the medieval Indian society the traces of these street shows can be seen. Tavernier, a seventeenth century French traveller mentions an interesting street show on his way to Surat from Agra by the jugglers. He writes, "On arrival one day when returning from Agra to Surat with the English president, some jugglers



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immediately came to ask him whether he desired them to show him some examples of their art; these he was curious to see. The first thing they did was to kindle a large fire, and heated iron chains to redness; with these they wound their bodies, making believe that they experienced some pain, but not really receiving any injury. Next, having taken a small piece of stick, and planting it in the ground, they asked one of the conjurers what fruit he wished to have. He replied that he desired mangoes, and then one of the conjures, covering himself with a sheet, stooped to the ground five or six times. I had the curiosity to ascend to a room in order to see from above, through an opening of the sheet, what this man did, and I saw that he cut himself under his armpit with a razor, and anointed the piece of wood with his blood. Each time that he raised himself, the stick increased under the eye, and at the third time it forth branches and brought buds. At the fourth time the tree was covered with leaves, and at the fifth we saw flowers themselves.”

Puppet Show

Puppet is one of the most outstanding and remarkable inventions of Indian people. The origin of Puppet is traced to the 2nd century BC text *Silappadikaram*. The root of the word puppet is derived from the Latin word Pupa means ‘doll’. The themes of puppet shows are generally taken from the epics the Ramayana and the Mahabharata. It contains all the creative arts like painting, sculpture, drama, music and dance etc. In India are finds almost all types of puppetry.

- (1) String Puppet
- (2) Shadow Puppet
- (3) Rod Puppet
- (4) Glove Puppet



Fig. 7.19: Puppet show

String Puppet- This form of Puppet is used to provide flexibility to puppets. They have jointed limbs controlled by strings. This form of Puppet theatre is more prevalent in Rajasthan, Odisha, Tamil Nadu and Karnataka.

Shadow Puppets- Shadow puppets are flat figures carved out of leather. They are pressed against the screen and light is put behind the screen to create a colourful shadows for the audience sitting in front of the screen. This form of Puppet theatre is popular in Andhra Pradesh, Maharashtra, Tamil Nadu, Kerala and Karnataka.

Glove Puppet – Glove puppets are also known as hand or palm puppets. These are controlled by the hand of the puppeteer. The first finger inserted in the head and the middle finger and the thumb are the two arms of the puppet. The movement, through these fingers makes the puppet alive.

Rod Puppet – This puppet form is controlled by the rods from below. It is like a glove puppet but is much larger in size. This form of puppetry is found in West Bengal and Odisha.

Nukkad Natak

Nukkad Natak is one of the forms of the Street Plays. The heritage of street show continues. The nature and theme is changed, for instance Nukkad Natak carries the theme of the socio-political problems. The motive behind the Nukkad Natak is to create awareness in the people about the contemporary issues. These are so popular among the masses that several academies have been established by the different names such as Jan Natya Manch, Aatish and Yog Jyoti India Foundation to propagate the Nukkad Natak, Safdar Hashim, is among the celebrated exponents of Nukkad Natak. Just for the cause of the art of Nukkad Natak, he sacrificed his life on January 2, 1989.



ACTIVITY 7.3

Watch a puppet performance in your neighbourhood and record the following observations made by you- (1) who are the performers and where do they come from (2) how old is the tradition of performance in their family (3) what kind of puppets they are using (4) what messages are they trying to convey to the people. (5) then ask the people their reactions who are watching this performance. (6) finally give your own observations and identify (a) the similarity (b) dissimilarity in the performance in your records.



Notes

MODULE – 2

Cultural Dimension of
Tourism

Performing Art Heritage of India



Notes



INTEXT QUESTIONS 7.3

1. Discuss the early evolution of theatre.
2. Write a short note on Nukkad Natak.
3. Write a note on the legend about the origin of the *Jarjara*.



WHAT YOU HAVE LEARNT

- There are some prominent musicians whose name will always remain eternal. They are (1) Hazrat Amir Khusrau and (2) Miyan Tansen.
- South Indian music popularly known as Carnatic music is identified with Bhakti Saints, who sang in praise of God and associated themselves with the temple rituals from the 8th century.
- In western Rajasthan there is a community known as Dadis. Their profession was to accompany the rulers in the battlefield and to encourage soldiers to fight against the enemy.
- Folk music is a part of common masses and local tradition.
- In Kashmir the most popular folk music are the Chhakri, Tambur Naghma and Bcha Naghma. These are sung in chorus with often a little dancing.
- Various Indian musical instruments that are used by famous singers and performers are: Flute, Tanpura, Tabla, Veena, Sitar, Shehnai, Sarod, Sarangi, Santoor, Mridanga etc.
- Some very popular dance forms prevalent in India are Bharatnatyam, Mohini Attam, Manipuri, Odissi, Kathakali, Kathak and Kuchipudi.
- Drama comprises three main elements i.e dialogues, music, and dance.
- Dramas can be divided into following categories: (a) Stage Performance, (b) Street Theatre (c) Puppet Show (d) Nukkad Natak.



TERMINAL EXERCISE

1. Discuss with suitable examples the evolution of various forms of Music in India.
2. Write a descriptive note on different musical instruments in India.
3. What are the different forms of Classical dances in India? List them.

4. Discuss the early evolution of dance in India.
5. What do you understand by Street Theatre? Give the description noted by Tavernier about the street show during his travel from Agra to Surat.
6. Discuss the different forms of Puppetry in India.



ANSWER TO INTEXT QUESTIONS

7.1

1. Deals with music enjoyed by the common people on the melas, festivals/ marriages.
2. Hindustani music is a blend of Indo-Turkish style while Carnatic music is related to music played for gods.

7.2

1. Dandiya performed on the occasion of Navratri, kalbelia a tribal dance done on the movements of the snake.
2. Dance of Goa performed during the shingro festival.
3. Dance is a natural phenomenon which originates from aesthetic sense and feelings in form of physical action and movements. We can divide the art of dance in two categories: (i) classical dance (ii) folk dance.

7.3

1. The Ramayan and the Mahabharata
2. It was setting up of the flag stay on the stage to prevent any danava or Rakshasa known destroying any stage performance.



Notes