

October 12, 2024
Volume 1
Issue 1

Insiemi Arti

International Journal for Performing Arts



Adaptation of Dhruva Sahitya in Musical Dramas of Sri Tyagaraja's to Bharatanatyam

Sneha V

Ph.D Research Scholar, Dept. of Dance

University college of Fine Arts

Manasagangotri, University of Mysore

Mysore, Karnataka, India

Abstract

A devotee can glorify the Lord via art, which is a useful medium for educating others about religion, ethics, religious values, and social life. Sixty-four of these arts exist. The art of music is the oldest of these disciplines. The Lord was praised by our ancestors mainly through music. The composition of swaras and their singing in the Samaveda enhanced the efficacy of remembering the Lord. As a result, music started serving as a tool for remembering God. Lord's memory began with dance and plays based on this musical talent. This tradition led to musical dramas which are also called as 'Geya Nataka'. Bharatha in his treatise 'Natyashastra' gives in depth explanation about the musical drama and its characteristics. Dhruva geeta is one of the main compositions in musical drama. In Bharata's Natya Shastra, Dhruva is considered to be the Ranga Gita. A form of Prabhandha in one of the 'Chaturdandi' of music is the Dhruva Gīta. Daru is a musical composition that originated from this Dhruva Gīta (Ghosh, 1961). Sri Tyagaraja has a unique place in the history of Carnatic music. Sri Tyagaraja have written 3 musical plays which begin and end with Daru. Adapting these Daru / Dhruva sahitya into Bharathanatyam is the main aim of this research article.

Keywords: Dhruva sahitya, Daru, Musical Dramas, Bharathanatyam

Introduction

Brief description of Daru

The formation Daru can be said to have originated in ancient treatises. 'Prabanda' applies to all literary works. But 'Prabanda' in music is subject to a fixed framework. Included in such an 'Prabanda' are Daru or Dhruva structures. Dhruva prabandha is an introductory part similar to pallavi. It is sung together at the end of each part of the song (Sathyanarayana, 1998).

In these Dhruva songs rhythm and music are used the Rasa origin in the production. In many Darus we can see the features of the musical structure of the medieval Daru. Such compositions are incorporated in Geya Natakas and Dance dramas. Daru structure is used in Tamil and

Telugu language Geya Natakas, Dance dramas and Bhagavata mela, Yakshagana, Koravanji drama etc. The structure of Daru is similar to the Kruthi. There are parts called pallavi and charana, and in some compositions there are three parts called pallavi, anupallavi and charana.

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

Historically, one can trace the roots of geya natakam to Jayadeva's Gita Govindam, Krishna Leela Tarangini of Narayana Teerthar. Other well-known ones are Shri Tyagaraja's (1767-1847) Nouka Charitram, Prahlada Bhakta Vijayam, Arunachala Kavi's (1711-1779) Ramanatakam and Gopala Krishna Bharati's (1811- 1896) Nandanar Charitram.

Plays based on Sanskrit allegory. Music and dance were predominant in this subspecies. The musical drama thus created gradually added a plot to music, verse, performance and some prose, and dramas were formed in the medium of music. These were called Gitanataka, Gayanataka, Sangeetnataka, Ishainataka and Opera. First prose plays were created in our country. Then the musicals were created.

Methodology

The primary source used in this research article is Sri Tyagaraja's musical plays 'Sitarama Vijaya', 'Prahlaad's Bhakti Vijaya', 'Naukacharitra' and Bharata's 'Natyashastra'. As Secondary source, Dr. S. V. Rukmini's 'Tyagaraja Prahlada Bhaktivijaya', Dr. T. N. Padma's 'Sri Tyagaraja Kruthigalalli Sangeetha mattu Bhakthi', video recordings of Musical plays (Geya nataka), articles by other researchers have been used.

Fundamental research is the type of methodology used in this article. Many styles of Geyanataka are not used in Bharatanatyam. They are limited to plays only. By creating such songs in Bharatanatyam style, an attempt is made to convey the same experience (rasotpatti) that occurs in the drama to the audience. Geyanataka or dance drama is a collective art, with individual performers for each role. But when it is adapted to the Bharatanatyam style, the challenge of performing each character as a soloist is presented. According to this research, personal interviews with dance gurus, music scholars, theater experts have been conducted. Apart from this, websites related to music, musical dramas have been referred, also the references by watching the documentary, e-books available on the internet have been included.

This article is limited to Sri Tyagaraja's Geyanataka Darus. Sri Tyagaraja can be said to be the guide of Geyanataka. His plays have high quality music. So, the Dhruva songs composed by him felt suitable to be adapted for dance. The main purpose of these structures is to proclaim the greatness of devotion and surrender. In this regard, these contextual structures created for dramas will be integrated into a complete dance and introduced as a separate choreography for Bharatanatyam. This research has been carried out with the hope that the artistes will spread many undiscovered values or structures through Bharatanatyam.

Literature Review

This article is framed with the idea that the Dhruva Gita or Daru can be incorporated into the Bharatanatyam Marga as a separate choreography. Many texts and books have been reviewed for this research paper. Texts and books important for this article are Bharatamuni's 'Natyashastra', Kalabhushan Yoganarasimha's 'Nada Brahmananda Tyagaraja- A Study of Gaya Dramas', Dr. S. V. Rukmini's 'Tyagaraja Prahlada Bhaktivijaya'.

Bharathamuni's 'Natyashastra' - this treatise deals in detail with all aspects of arts. This treatise is mostly written in B.C. It may have been composed in the 2nd century. This book written in Sanskrit was translated into English by Sri Adya Rangacharya. In 1996, a book named 'The Natyashastra: English translation with critical notes' was published by Munishreeram Manoharlala. The book used for this article is a Kannada translation of Adya Rangacharya's book, published by Neenasam Ranga Shikshana Kendra, Heggodu.

Natyashastra has 36 chapters and 6000 verses. Out of the 36 chapters, the 32nd 'Dhruva Gita' chapter is used for this article. In this chapter, it is explained about Geetangas which are called Dhruva by Naradadi Dvija, who use them differently many times. The Angas of five types of dhruva are-mukha, pratimukha, vaihayasaka, sthiti, pravrtta, vajra, sandhi, samharana, prastara, upavarta, mashaghata, chaturasra, upapatha, pravene, shirshika, sampishtaka, antaharana and mahajanika. Then the five types of Dhruva are described. Praveshikee (entering), Aakshepikee (specifying), Prasadikee (to please), Antara (intermediate), Naishkramikee (to exit). Next, the position and rasas of Dhruvas described in this chapter, six types of Dhruvas, time-signifying Dhruvas, language of Dhruvas, songs, and singers are collected and used in this article.

Nadabrahmananda Tyagaraja: This treatise is not only a study of Sri Tyagaraja's multifaceted personality but also the navigational history and the radical study of Prahlad's Bhakti Vijaya and Naukacharitha. The author of this book is Asthana Vidwan Puraskrta Kalabhushan Yoganarasimha. This book published in 2000 has 15 chapters.

This treatise becomes very important as the verses of Tyagaraja's Gayanataka are selected in this article. 'Naucharitra Vivechena' and 'Prahlad's Bhakta Vijaya Vivechena' chapters were used first. Since this is a two-geya nataka, music plays an important role and the possibility of adapting them to Bharatanatyam is high. Since these plays were composed by Sri Tyagaraja, it is important to know about his works and compositions. For that, special chapters of 'Tyagaraja Hriday', 'Tyagabrahmopanishat', 'Rachana Visheshha' have been studied. The last two chapters contain the repertoire of Geyanatakas. Along with 21 stanzas of Naukacharitha and 45 stanzas of Prahlad's Bhakti Vijaya, they are important for choreography. So, this book is helpful to know the structure of Daru completely.

The dancer is specifically mentioned in **Nartana Nirnaya by Pandarikavithala**. He gives the Daru dance a different command, explaining that it follows gati-style guidelines. Knowing the sequence provided by Pandarikavithala is crucial because the primary subject of this investigation is the Darus. It becomes essential to incorporate these components into the choreography when applying the Geyanataka principles to Bharatanatyam.

Prahlada Bhakthi Vijaya of Sri Tyagaraja, gives an explanation about Prahlad Bhaktivijaya Geya nataka. The author of this book is Sangeet Vidushi Dr.S. V Rukmini. First printed on 21st June, 2009, this book is published by Sri Naraharitheertha Dasa Center for Literary Studies and

Research, Jagadguru Sriman Madhwacharya Mula Maha Sansthan, Sri Raghavendraswamy Math Mantralayam.

Although this study focuses more on Prahlada's Bhakti Vijaya, the origin and development of Geyanataka, the origin of Daru, and the compositional styles of Sri Tyagaraja are also discussed (Yoganarasimha, 2000). There is total 12 chapters in this book. Since this article is focusing on Daru, it is necessary to know about the origin of Daru. This book provides more information in that regard. This makes it easier to know and choreograph the dance.

Adaptation of Dhruva Sahitya in Musical Dramas of Sri Tyagaraja's to

Bharatanatyam

Bharatanatyam is formed on the foundation of Bharatana Natyashtra. It is known as Marga system and has a distinct style that combines dance, dance, and dance. Bharatanatyam today is a solo style of dance. Chinnaiah, Ponnaiah, Sivanandam and Vadivelu, four brothers in the court of the Maratha Raja Sarabhoji of Thanjavur in the 18th century, formed the present Bharatanatyam office. Pushpanjali, Kautuvam, Alaripu, Jatiswara, Shabdham, Varna, Pada, Javali, Shloka, Tillanas can be seen in today's Bharatanatyam margam. Carnatic music is compatible with Bharatanatyam. Such is the structure of Carnatic music. As mentioned before, the Dhruva Geeta mentioned in the Bharata's Natyashtra is called Daru. While adapting these values to Bharatanatyam, it is necessary to keep in mind the elements of dance and incorporate them.

While composing Daru, Sri Tyagaraja has made appropriate compositions according to the story. One can choose one of these many Darus, know the role and situation in it and adapt the performance and adavus accordingly. Daru can find pallavi and stanzas. Anupallavi is also present in many darus.

Adapting Jathi (Korvai) and Sanchari to Daru: While combining these daru in Bharatanatyam, jatis can be incorporated in the Poorvardha (First half) or Uttarardha (Second half). But it is important to know the type of daru and the situation in which it occurs and implement the jathi. Eg: All the Gopis are anxiously praying to Goddess Yamuna while the ship is sinking in the Saurashtra raga 'Allolakallolamayenamma', a monologue composed by Tyagaraja. It does not seem appropriate to apply jati to the daru of this situation. But Varnana daru, Kolata daru, Pravesha daru, Heccharika daru have happy situations which are suitable for the adoption of jathi. Eg: Dorakuna Yani Surula' of Prahlad's Bhaktivijaya composed by Tyagaraja is the entrance where the Indra deities come adorned with joy to see Srihari giving darshan to Prahlada.

Along with this, Solkattu or Jathis are present at the beginning and end of Daru in Kummi daru, Pattabhisheka daru, Tillana daru, Jakkini daru, Mangala daru etc. The lyrics are in the middle. Such daru is perfect for dancing. Jakkini daru are not present in Sri Tyagaraja's musical plays but can be found in Shaji Maharaja's ``Sankara Kali Natana Sanvada".

Bhakti and Shringara rasa are often found in these Darus created by Sri Tyagaraja. While dancing these daru, the dancers should know the lyrics well, feel the emotions inherent in them and make the audience feel the emotions with their own satvikabhinya. We can find literature of such a high standard in Sri Tyagaraja's daru. Movements can be adapted to the lyrics while dancing these daru. Since these darus are being chosen from musical drama (Geya Nataka),

one should try to give the same experience in dance to the audience as in drama. Eg: In Pralapa daru the character is in a mourning state of mind. In 'Prahlada Bhakthi Vijaya', Prahlada prays to Srihari not to leave him saying ``Nannuvidichi Kadalaku Ra Ra". As a reference to this, Sanchari (Narration of story) can be composed on, when Sri Hari gave a vision to Prahlada in the past, the love shown by Hari, the compassion and the great joy Prahlada felt.

Choice of daru when dancing solo or in group - In Bharatanatyam, the choice of darus in Musical dramas depends on whether the dance is being performed as a solo or as a group. Swagatha daru, varnana daru, pralapa daru, pravesha daru and mangala daru composed by Sri Tyagaraja can be danced while performing solo. Kolata daru, Heccharika daru can be danced for group dance performances. While dancing solo, the challenge of handling multiple roles as a soloist is presented. It has to be choreographed very neatly. In ``Ememo Teliyaka", Krishna narrates his Kurmavata, the story of Gajendramoksha, Kalinganartha and how he saved the Vedas from Somakasura. Here, playing the role of Krishna, it can be presented with a peacock feather on head and with a flute in hand. Thus, in Ekaharya (Solo performance) the dancers have the freedom to make slight changes in the costumes according to the lyrics or to indicate the role in the hand gestures themselves. Kolatadaru is danced in a group with Bharatanatyam adavas (steps) adapted to the lyrics and holding a stick in hand. Thus, dancing according to the type of daru.

Daru and other dance compositions

Varna	Varna is one of the most important and sophisticated dance forms in the Indian dance tradition. There are types of varna, such as Tana varna, Pada varna, Swarajati varna, Chauka varna. Along with this, a dance called Daru varna is performed. But as mentioned in the origin of the Daru, the Darus were composed for plays. The characters of Geya nataka (Musical drama) are structured to suit the context of the story and indicates the continuation of the story. Some composers have created such a daru separately and given it the form of varna. These structures are very prevalent in Bharatanatyam today. Most of the literature describing the Lord is composed in these Daru varnas. E.g. Sri Muttiah Bhagavata's compositions 'Mate Malayadhwaja Pandya Sanjate' of Kamach raga and 'Srirajeswari' of Kaapi raga, in these two compositions the Goddess is described as Chamundeswari and as Rajarajeswari. Although these two compositions are divided into Varnana daru, they are popularly known as Daru varna because they are not composed for a play and are composed in the form of Varna. A combination of chittesvara and ethugadesvara can be seen in these Daru varna (varnana daru) structures. In many daru varna there are jathi after Chittesvara. But in the Daru of Gayanataka only the swara-sahitya of pallavi, anupallavi and charana is composed. As these darus are the structure of a drama, there are lyrics appropriate to the story, situation and character and continue to explain the story. Such darus can be incorporated into the Nrityamarga while dancing solo in Bharatanatyam. Current daru of Musical dramas can also be performed in the form of varna. If trikala jati (jathi in 3 speeds) before the pallavi, jathi in the anupallavi and jathi in the charana are also incorporated, the Daruvu takes the shape of varna.
---------------------	--

	Dancers get equal opportunity to dance (nritta) and perform (abhinaya). There are many dances with hero-heroine (nayaka- nayaki bhava) in these geya natakas which makes for a danceable bond. E.g 'Odanu Jaripe' Daru has described the splendor of the Gopis' sailing as Krishna. Lyrics is the main attraction in such daru. In varnas the literature is predominately sringara or bhakti. There is ample scope for acting. Start with trikala jathi as per varna and then pallavi and anupallavi, adding jathi as per varna tradition between each respectively. Then the charana lyrics can be directly started by incorporating the jathi with the head movement at the beginning of the second half. This kind of daru can be combined like a varna.
Krithi	Since these daurs are similar to the parts of krithi and since krithi is mostly performed in Bharatanatyam, it is necessary to notice how darus can be adapted to Bharatanatyam in the way of these structures. In the krithi, words are less and dhatu is predominant. If we look at Daru in this way, it is not seen that there is a uniform structure in Daru's dhatu. The lyricists have complete freedom to shape the raga, tala, tempo, themes in the works. Different roles in Daru are created keeping in mind different situations. The Krithi consists of pallavi, anupallavi, chitteswara and charana. In many Darus of Sri Tyagaraja's Geyanataka, charana are composed after the pallavi. Anupallavi appears only in a few daru. The lyrics of the krithi mostly includes theological, philosophical, ethical and secular themes. Lyrics are related to the dialogue in the play. Daru can be danced just like Kriti when composed keeping in mind the lyrics of Daru. There is not much difference in terms of work and structure.

Adaptation of Daru to Dance According to the Lakshanagrahakara

Bharatamuni's Natyashastra

Several scholars have given the opinion that the Dhruva Gita narrated by Bharamuni may have been reformed as Daru. In this regard, according to Natyashastra, one should know the features mentioned by Bharata while composing Daru. While choosing a Daru, its lyrics and the Emotions contained in it should be known and combined. Karuna rasa (Kindness) should be shown if there is an apakrishta Daruin (singing that crosses another expression). Daru should be sung and danced in a slow rhythm if there is a lyric such as when one is worried, depressed. Daru should be danced in Drutalaya, which is wonderful, pleasing, heroic, fierce and fearsome. Thus, there must be a dance in the right rhythm for Emotions (Rasa)

Bharata informed that if there is a Patra pravesha daru, the rhythm and style of the daru will be decided on which role is being entered. If the character is masculine, Daru should be in anger or indignation mode and enters in Druta laya. If it is a female character, it is in Vilambita laya. Daru should be sung and danced in Shirshaka (good style) and Additta (good or solemn) style if kings, deities. Fast-Delay should be used for access to medium roles. In this way, while using

each character in a dance, even if it is danced in solo, the features mentioned by Bharata can be adopted.

Sri Pandarikavithal's 'Narthana Nirnaya'

Sri Pandarikavithala has given the opinion that the words Daru and Dhruvapada are different. Sri Pandarikavithala states that there are two types of Nritya (dance) namely Bandhaka and Anibandhaka. Bandhaka nritya is said to consist of such things as gati itself. Anibandhaka is a non-regulation. Mukhachali, Daru, Dhruvapada belong to Bandha nritya. This is the description of Mukhachali. Mukha means the 'Poorvaranga' (front), and the dance that follows it is called Mukhachali.

Daru is composed in Telugu language and does not contain Udgraha and Abogha. He has given a specific order for dancing Darus. According to Pandarikavithala there are two types of Daru. Mukhyanakattani drau and Muktha daru. Kattani is an alternative word for Bandha.

The procedure to perform drau is –

- While the Arudhi is being played by the ensemble, the character should hold the hem of her sari and walk the stage before singing and celebrating dance with song and rhythm. Then the beautiful ones should be selected mainly with luxuries.
- The Narthaki should dance with the same limbs as the idol of Sakshat Rama and in the middle show Pilmuru and Kaimuru etc. The Narthaki should perform a dance with Bhava-Hava- Lasyanga from three, four, five, six or seven darus.
- Then a beautiful dance should be performed with kaimuroo sound with kalasa, which has graceful, long notes. If tala, tanti, mridangas are combined together, the beautiful dance is rendered as simple.
- Arudhi should be done in the meantime, arranged with the Kalasa Shabdha (Sollukattujati) with the word modified twice, and danced. Then the desi kattana dance which originated in Telugu state.
- Composed of four pauses in which bending-rising is predominant, upper-lower structures in the pose are predominant, the udgraha is made up of words and is attached to any tala called pada.
- It is agreed that what has been said will not be binding if it is reversed. Pilmuru dance should be performed in the first half of Daru and then the last half dance should be performed. At times one should dance rhythmically to the beat or if it is higher than the first half of another Daru, any tala is said to be muktha daru if it is in Dritalaya.

This is how Sri Pandarikavithala has described the classification of Daru. The process of performing daru mentioned by Pandareelavithala can also be applied to the daru composed by Sri Tyagaraja. It is advisable to adapt to fit the lyrics.

By referring to these Lakshana grantas it will be seen that Daru is prescribed differently by the writers. But in most of the scriptures and books it is said that Daru is reformed version of Dhruvapada. Although Daru does not have all the features of Dhruva, it has some elements, and it is believed that Dhruva songs were composed of Daru with variations over time.

Conclusion

What we see in Sri Tyagaraja's Musical drama is that Sri Tyagaraja has elaborated the various incarnations of the deity in his composition. The Lord takes many avatars and performs divine activities. Though these incarnations are innumerable, He is one. He is God. This article titled **“Adaptation of Dhruva Sahitya in Musical Dramas of Sri Tyagaraja's to Bharatanatyam”** is an attempt to adapt the structure of such Musical drama to Bharatanatyam. Only the daru of Sri Tyagaraja's Musical drama have been selected in this article. In the course of this study, there was an opportunity to briefly know the musical dramas composed by many other composers. Eg: Raja Tulajaji's “Shavakamasundari Paronaya” is known to have created the highest varna daru and samvadha daru. The topic Daru is so depth that research on daru of other composers and adaptation of these daru to Bharathanatyam can also be held.

References

1. Rangacharya, A. (1984). *Bharatamuni Virachita Natyashastra: Kannada Translation, Critical Notes and Appendices*. Akshara Prakashan on behalf of Neenasam Ranga Shikshana Kendra.
- Sathyanarayana, R. (1996). *Narthana Nirnaya* (Vols. I–III). Motilal Banarasidass.
 - o Volume I: ISBN 9788120812178
 - o Volume II: ISBN 9788120812185
 - o Volume III: ISBN 9788120812192
2. Yoganarasimha, A. V. H. P. K. (2000). *Nadabrahmananda Tyagaraja: A Study of Drama*.
3. Sambamoorthy, P. (1955). *Pallakki Seva Prabandam: Telugu Opera of Shahaji Maharaj of Tanjore*.
4. Subbaratnam, K. R. *Kavyarama-Bharatamuni Dhruva Dhama*. Published by Pen.
5. Rukvini, V. (2009). *Tyagaraja Prahlada Bhaktivijaya (Geya Nataka Samagra Adhyana)*. Sri Naraharitheertha Dasa Center for Literary Studies and Research, Jagadguru Sriman Madhvacharya Mula Maha Sansthan Sri Raghavendraswamygalavar Math.
6. Ghogh, M. (1961). *Natyasastra, Ascribed to Bharat-Muni: A Treatise on Ancient Indian Dramaturgy and Histrionics*. Choekhamba Sanskrit Series Office.
7. Sathyanarayana, R. (1998). *Narthananirnaya of Pandarika Vitthala*. Indira Gandhi National Centre for the Arts and Motilal Banarsidass Publishers Pvt. Ltd.
8. Satyam, V. C. (n.d.). *Contextual Innovations in the Angika and Vachikabhinayam in Bhama Kalapam*.
9. Kokhkar, A. (n.d.). *Paper 6: Dance in India Today, Dance-Dramas, Creativity Within the Classical Forms, Indian Classical Dance in Diaspora (USA, UK, Europe, Australia, etc.), Module 10 Dance Drama in Kuchipudi*. National Mission on Education Through ICT (NME-ICT).

10. Khokar, M. (1976). *Bharatanatyam and Kuchipudi*. Performing Arts Program of the Asia Society, Volume III.
11. Rao, B. K. (1966). *The Kuchipudi Dance Drama*. Marg, 19(2).
12. Vijay, V. M. (2020). *Kuchupudi: An Overview*. Sahapedia.
13. Krishna, P. S. L. (2021). *The Magic of Bhamakalapam*. The Dance India. Retrieved from <https://thedanceindia.com/the-magic-of-bhamakalapam/>
14. Vijay, V. M. (2021). *Music in Kuchupudi*. Sandhya Patrike.

ವೀಣೆಯ ಇತಿಹಾಸ ಮತ್ತು ಬೆಳವಣಿಗೆ

ಶ್ರೀ ಲಕ್ಷ್ಮಿ ಹೆಚ್. ಎಸ್.

ಅತಿಥಿ ಉಪನ್ಯಾಸಕರು

ವೀಣಾ ವಾದನ ವಿಭಾಗ

ಕರ್ನಾಟಕ ರಾಜ್ಯ ಡಾ. ಗಂಗೂಬಾಯಿ ಹಾನಗಲ್ ಸಂಗೀತ ಮತ್ತು ಪ್ರದರ್ಶಕ ಕಲೆಗಳ
ವಿಶ್ವವಿದಾಲಯ

ಮೈಸೂರು, ಕರ್ನಾಟಕ, ಭಾರತ

ಅಮೂರ್ತ

ಭಾರತೀಯ ಸಂಗೀತ ವಾದ್ಯಗಳಲ್ಲಿ ವೀಣೆಗೆ ಸರಿಸಮನಾದದು ಬೇರೊಂದು ಇಲ್ಲ. ಇದು ಹಿಂದಿನ ಕಾಲದಿಂದ ಭಾರತೀಯ ಸಂಗೀತದ ಮಾರ್ಗದರ್ಶಕ ನಕ್ಷತ್ರವಾಗಿದೆ. ಬಹಳ ಪುರಾತನ ಕಾಲದಲ್ಲಿ ಮಾನವನು ಬೇಟೆಯಾಡಲು ಬಾಣಪ್ರಯೋಗ ಮಾಡಿದಾಗ ಬಿಲ್ಲಿನಿಂದ ಹೊರಟ ಮಧುರವಾದ ಘೋಷವೂ ವೀಣೆಯನ್ನು ರೂಪಿಸಲು ಪ್ರಚೋದಿಸಿತು.

ವೀಣೆಯಲ್ಲಿ ಹಲವು ವಿಧಗಳಿವೆ. ನಕುಲ, ಕಿನ್ನರಿ, ಚಿತ್ರ, ಪರಿವಾದಿನಿ, ವಿಪಂಚಿ ಮುಂತಾದವು. ಸರಸ್ವತಿ ದೇವಿಯು ಕಚ್ಚಾಪಿ ಎಂಬ ವೀಣೆಯನ್ನು ಮತ್ತು ನಾರದರು ಮಹತೀ ಎಂಬ ವೀಣೆಯನ್ನು ನುಡಿಸುತ್ತಿದ್ದರಿಂದ ಉಲ್ಲೇಖವಿದೆ. ಅನೇಕ ಲಾಕ್ಷಣಿಕರು ತಮ್ಮ ಲಕ್ಷಣ ಗ್ರಂಥದಲ್ಲಿ ವೀಣೆಯ ಬಗ್ಗೆ ಒಂದು ಅಧ್ಯಾಯವನ್ನೇ ರಚಿಸಿದ್ದಾರೆ.

ಸುಮಾರು ೧೨ನೇ ಶತಮಾನದವರೆಗೆ ವೀಣೆಯು ಬೆರಳುಗಳಿಂದ ಅಥವಾ ಕಡ್ಡಿಗಳಿಂದ, ಕಮಾನುಗಳಿಂದ ನುಡಿಸಲಾಗುತ್ತಿತ್ತು. ನಂತರ ೧೬ನೇ ಶತಮಾನದಲ್ಲಿ ಪ್ರಗತಿಪಥದಲ್ಲಿ ಸಾಗಿದ ವೀಣೆಯು ೧೭ನೇ ಶತಮಾನದಲ್ಲಿ ಗೋವಿಂದ ದೀಕ್ಷಿತರಿಂದ ಈಗಿನ ವೀಣೆಯ ರೂಪ ಪರಿಪಕ್ವವಾಗಿ ಮೂಡಿಬಂದಿತು.

ಮೂಲಪದಗಳು - ವೀಣೆ, ಕರ್ನಾಟಕ ಸಂಗೀತ, ವಾದ್ಯ, ಇತಿಹಾಸ ಮತ್ತು ಬೆಳವಣಿಗೆ

ಪೀಠಿಕೆ

ವೀಣೆಯು ಒಂದು ಅನಾದಿಕಾಲದ ಅಂದರೆ ವೇದ ಪುರಾಣದ ಕಾಲದಿಂದ ಪ್ರಚಲಿತವಾದ ವಾದ್ಯವಾಗಿದೆ. ಅದರ ವೇದಕಾಲದಿಂದ ಈಗಿನ ವೀಣೆಯ ಬಗ್ಗೆ ಸಂಕ್ಷಿಪ್ತವಾಗಿ ವಿವರಿಸಲಾಗಿದೆ.

ತಸ್ಮಾನ್ನಿರೂಪ್ಯಕೇ ವೀಣಾ ಲಕ್ಷ್ಮಲಕ್ಷ್ಮ್ಯಾನು ಸಾರತಃ
 ದಂಡಃ ಶಂಭುರುಮಾ ತಂತ್ರಿ ಕಕುಬಃ ಕಮಲಾಪನಃ
 ಇಂದಿರಾ ಪತ್ರಿಕಾಬ್ರಹ್ಮ ತುಂಭೋ ನಾಭಿಃ ಸರಸ್ವತಿ
 ದೊರಕೋ ವಾಸುಕಿರ್ಜೀವಾ ಸುಧಾಂಶುಃ ಸಾರಿಕಾರವಿಃ
 ಸರ್ವದೇವಮಯಿ ತಸ್ಮದ್ವಿ ಣೀಯಂ ಸರ್ವಮಂಗಲಾ
 ಪುನೀತೋ ವಿಪ್ರಹತ್ಯಾದಿ ಪಾತಕೈಃ ಪತಿತಂ ಜನಂ
 ದರ್ಶನ ಸ್ಪರ್ಷನೇ ಚಾಸ್ಯ ಭೋಗ ಸರ್ವಾಪವರ್ಗದ
 ಇತಿ ಸಂಗೀತ ನಿಪುಣ್ಯಮುನಿರ್ಭಿರತಾದಿಭಿಃ
 ವೀಣಾ ಪ್ರಶಂಸಿತಾ ತಸ್ಮಾತ್ ಶ್ಲಾಘನೀಯತಮಾಮತ
 ಧರ್ಮಾರ್ಥ ಕಾಮಮೋಕ್ಷಣಾಮಿಯಮ್ಯವಹಿ ಸಾಧನಂ

ಸ್ವರಮೇಳಕಲಾನಿಧಿ

ಈ ಶ್ಲೋಕವು ವೀಣೆಯ ಮಹತ್ವವನ್ನು ವರ್ಣಿಸುತ್ತಿದ್ದು, ಅದರ ದೈವಿಕತೆಯನ್ನು ನಿರೂಪಿಸುತ್ತದೆ. ಶ್ಲೋಕದ ಅರ್ಥವು

ವೀಣೆಯು ಲಕ್ಷ್ಮಿಯ ಸ್ವರೂಪವಿದೆ, ಅದು ಶಂಭು (ಶಿವ), ಉಮಾ (ಪಾರ್ವತಿ), ಮತ್ತು ಕಮಲಾಸನ (ಬ್ರಹ್ಮ) ಆಧಾರವನ್ನು ಹೊಂದಿರುವ ವಾದ್ಯವಾಗಿದೆ. ವೀಣೆಯ ದಂಡವು ಶಂಭುನೆಂದು, ತಂತಿ ಉಮೆಯೆಂದು, ಕಕುಬು (ವಿವಿಧ ದಿಕ್ಕುಗಳು) ಕಮಲಾಪತಿ (ವಿಷ್ಣು)ಯೆಂದು, ಇಂದಿರಾ (ಲಕ್ಷ್ಮಿ) ಯು ಪತ್ರಿಕೆಯಲ್ಲಿ ಪ್ರತಿಷ್ಠಿತವಾಗಿದೆ.

ಬ್ರಹ್ಮನು ತುಂಭವನ್ನು ಸೂಚಿಸುತ್ತಿದ್ದಾನೆ, ನಾಭಿ ಸರಸ್ವತಿಯಾಗಿದೆ, ವೀಣೆಯ ದೊರೆ ವಾಸುಕಿ (ನಾಗ)ಯನ್ನು ಪ್ರತಿನಿಧಿಸುತ್ತದೆ, ಮತ್ತು ಜೀವವೆಂದರೆ ಚಂದ್ರನು. ಸಾರಿಕಾ (ಹಾಡುವ ಪಕ್ಷಿ) ವೀಣೆಯ ಕಡೆಯ ಪಾತ್ರವಿದೆ. ವೀಣೆಯು ಸರ್ವ ದೇವತಾಮಯಿಯಾಗಿದ್ದು, ಎಲ್ಲಾ ಮಂಗಳದಾಯಕವಸ್ತುವಾಗಿದೆ.

ವೀಣೆಯ ದರ್ಶನ ಮತ್ತು ಸ್ಪರ್ಶದಿಂದ, ಪಾತಕಗಳನ್ನು ನಾಶ ಮಾಡಬಲ್ಲದು ಮತ್ತು ಆನಂದದಾಯಕ ಅನುಭವವನ್ನು ನೀಡಬಲ್ಲದು. ಸಂಗೀತ ನಿಪುಣರಾದ ಮುನಿಗಳು ಇದನ್ನು ಶ್ಲಾಘಿಸಿದ್ದಾರೆ, ಅದನ್ನು ಧರ್ಮ, ಅರ್ಥ, ಕಾಮ, ಮೋಕ್ಷಗಳ ಸಾಧನವಾಗಿಯೂ ಪರಿಗಣಿಸಿದ್ದಾರೆ. (Rajarao, Retrieved October 22,)

ಈ ಶ್ಲೋಕವು ವೀಣೆಯ ದಿವ್ಯತೆಯನ್ನು ಸಾರುತ್ತಿದ್ದು, ಮನುಷ್ಯರ ಜೀವನದಲ್ಲಿ ಅದರ ಸಾಂಸ್ಕೃತಿಕ, ಧಾರ್ಮಿಕ, ಮತ್ತು ಅಧ್ಯಾತ್ಮಿಕ ಮಹತ್ವವನ್ನು ವರ್ಣಿಸುತ್ತದೆ.

ಸಾಹಿತ್ಯ ವಿಮರ್ಶೆ

ವೀಣೆಯು ವೇದಕಾಲದಿಂದಲೂ ಪ್ರಚಲಿತದಲ್ಲಿದ್ದಂತೆ ವಾದ್ಯ. ವೀಣೆಯ ರಚನಾಕ್ರಮ, ಪ್ರಾಚೀನ ವೀಣೆಯ ರಚನೆ ಹಾಗೂ ಅದರ ಬೆಳವಣಿಗೆ, ಶೃತಿ ಮಾಡುವ ಬಗ್ಗೆ, ವೀಣೆಯ ವಿಧಗಳು ಇವೆಲ್ಲದರ ವಿವರಗಳು "ಕರ್ನಾಟಕ ಸಂಗೀತ ಸುಧಾ" ಎಂಬ ಲಕ್ಷಣಗ್ರಂಥದಿಂದ

ಲಭ್ಯವಾಗಿದೆ. ಈ ಮೇಲಿನ ಲಕ್ಷಣಗ್ರಂಥದ ಲಾಕ್ಷಣಿಕರು ಡಾ. ವಿ. ಎಸ್. ಸಂಪತ್ಕುಮಾರಾಚಾರ್ಯ ಹಾಗೂ ಪ್ರೊ. ಪಿ. ರಾಮರತ್ನಂ.

ಈ ಮೇಲಿನ ಲಕ್ಷಣಗ್ರಂಥದಿಂದ ಈ ಶೀರ್ಷಿಕೆಗೆ ಉತ್ತಮ ವಿಷಯಗಳು ಲಭ್ಯವಾಗಿದೆ.

ಲೇಖನದ ಮುಖ್ಯ ವಿವರಣೆ

ವೀಣೆಯ ಬಗ್ಗೆ ವಿವರಿಸುವಂತೆ ಇದು ವೇದಗಳ ಕಾಲದಿಂದಲೂ ಪ್ರಚಲಿತದಲ್ಲಿದೆ. ಬಾನ ಎಂಬುದು ನೂರು ತಂತಿಗಳನ್ನು ಹೊಂದಿ ವೇದ ಮಂತ್ರ ಪಠನೆಯಲ್ಲಿ ಸಹಾಯಕ ವಾದ್ಯವಾಗಿ ನುಡಿಸಲ್ಪಡುತ್ತಿತ್ತು ಎಂದು ಋಗ್ವೇದ ಸಾಹಿತ್ಯದಲ್ಲಿ ತಿಳಿಸುತ್ತದೆ. ಸಾಮವೇದ ಮತ್ತು ಎಜುರ್ವೇದ ಕಾಲದಲ್ಲಿ ವಾದ್ಯ ಮತ್ತು ನೃತ್ಯಗಳ ನೊಳಗೊಂಡು ಪ್ರಯೋಗಿಸಲ್ಪಡುತ್ತಿತ್ತು ಎಂದು ತಿಳಿಯಲ್ಪಡುತ್ತದೆ. ನಂತರ ಶ್ಯಾಮಲಾ ದಂಡಕದಲ್ಲಿ ಮಹಾಕವಿ ಕಾಳಿದಾಸನು ಮಾಣಿಕ್ಯ ವೀಣಾ ಮತ್ತು ವಾಲ್ಮಶಿ ಎಂಬ ವೀಣೆಯನ್ನು ಹೆಸರಿಸಿದ್ದಾರೆ. ಭಾಸ ಕವಿಯು ಸ್ವಪ್ನ ವಾಸವದತ್ತ ನಾಟಕದಲ್ಲಿ ಉದಯನ ಮಹಾರಾಜನು ಘೋಷವತಿ ಎಂಬ ವೀಣೆಯನ್ನು ನುಡಿಸಿ ಆನೆಯನ್ನು ಹಿಡಿಯುತ್ತಿದ್ದರಿಂದ ವಿವರಿಸಿದ್ದಾರೆ. ಸರಸ್ವತಿ ದೇವಿಯು ಕಚ್ಚತಿ ಎಂಬ ವೀಣೆಯನ್ನು ನಾರದರು ಮಹತೀಯ ಎಂಬ ವೀಣೆಯನ್ನು ಲವಕುಶರು ವಲ್ಮಶಿ ಎಂಬ ವೀಣೆಯನ್ನು ನುಡಿಸಿದರೆ ಎಂಬ ಮಾತನ್ನು ಸ್ಮರಿಸಬಹುದು. ಇದಲ್ಲದೆ ಪ್ರಾಚೀನ ಗ್ರಂಥಗಳು ಕಿನ್ನರಿ ಪಿನಾಕ ರುದ್ರ ವೀಣೆ ಆಕಾಶವೇ ಬ್ರಹ್ಮ ವೀಣೆ ಭುಜಂಗ ವೀಣೆ ರಾವಣ ಹಸ್ತ ವೀಣೆ ಮುಂತಾದ ಹಲವಾರು ಹೆಸರಿನ ವೀಣೆಗಳ ಉಲ್ಲೇಖ ಮಾಡಿದ್ದಾರೆ.

ಪ್ರಾಚೀನದಲ್ಲಿ ವೀಣೆಗಳು ನಾನಾ ರೂಪದಲ್ಲಿ ಕಂಡು ಬಂದರೂ ಮುಖ್ಯವಾಗಿ ಬಿದಿರು ಅಥವಾ ಬೊಂಬಿನ ಉದ್ದವಾದ ದಂಡಿಯನ್ನು ಹೊಂದಿ, ಈ ದಂಡಿಯ ಎರಡು ಕಡೆಯೂ ತಂತಿಯನ್ನು ಬಿಗಿದು ಮರದ ಅಥವಾ ಕೊಂಬಿನ ಮೇರುಗಳ ಮೇಲೆ ಹಾದು ಹೋಗಿ ಅದರಲ್ಲಿ ನಾಸ ಪುಷ್ಪಿಕರಣಕ್ಕಾಗಿ ಸೋರೆ ಬುರುಡೆಯನ್ನು ಸೇರಿಸುತ್ತಿದ್ದರೆಂದು ಉನೇ ಶತಮಾನದಲ್ಲಿ ಕಂಡು ಬರುತ್ತದೆ. ನೂರು ತಂತಿಗಳನ್ನು ಹೊಂದಿದ್ದ ವೀಣೆಯು ತಂತಿಗಳ ಸಂಖ್ಯೆಯಲ್ಲಿ ಇಳುವರಿ ಹೊಂದುತ್ತಾ ಬಂದು ಎರಡು ತಂತಿಗಳ ನಕುಲ, ಮೂರು ತಂತಿಗಳ ಕಿನ್ನರಿ, ಏಳು ತಂತಿಗಳ ವಿಪಂಚೀ ಎಂದು ತಂತಿಗಳ ವ್ಯತ್ಯಾಸವನ್ನು ವಿವರಿಸುತ್ತದೆ.

ಸುಮಾರು ೧೨ನೇ ಶತಮಾನದ ವರೆಗೆ ವೀಣೆಯು ಬೆರಳುಗಳಿಂದ ಅಥವಾ ಕಡ್ಡಿಗಳಿಂದ, ಕಮಾನುಗಳಿಂದ ನುಡಿಸಲ್ಪಡುತ್ತಿತ್ತು. ೧೨ನೇ ಶತಮಾನದ ಬಸವಣ್ಣನವರು ತಮ್ಮ ವಚನದಲ್ಲಿ "ಎನ್ನಕಾಯುವ ದಂಡಿಗೆಯ ಮಾಡಯ್ಯ, ಎನ್ನ ಶಿರವ ಸೋರೆಯ ಬೂಡಯ್ಯ, ಎನ್ನ ನರವ ತಂತಿ ಮಾಡಯ್ಯ, ಎನ್ನ ಬೆರಳ ಕಡ್ಡಯ ಮಾಡಯ್ಯ ಎಂದು ವರ್ಣಿಸಿದ್ದಾರೆ. ೧೨ನೇ ಶತಮಾನದಲ್ಲಿ ವೀಣೆಗೆ ಮೆಟ್ಟಿಲುಗಳಿತ್ತವೆಂದು, ಇದಕ್ಕೂ ಮೊದಲು ಮೆಟ್ಟಿಲು ಇಲ್ಲದ ವೀಣೆಯು ಬಳಸಲ್ಪಟ್ಟಿತ್ತೆಂದು ಹೇಳಬಹುದು. ವೇದ ಕಾಲದಲ್ಲಿ ರೂಪಿತವಾದ ವೀಣೆಗೆ ದರ್ಭೆಯಲ್ಲಿ ಹೊಸದ ತಂತಿಯನ್ನು ಬಳಸುತ್ತಿದ್ದರೆಂದು ತಿಳಿಯಲ್ಪಟ್ಟಿದೆ. ಕ್ರಮೇಣ ನಾದ ಪುಷ್ಪಿಗೆ ಸೋರೆ ಬುರುಡೆಯ ಬದಲಾಗಿ ಮರದ ಕುಂಭಗಳನ್ನು ಮಾಡಿದ ಮೆಟ್ಟಿಲನ್ನು ಹೊಂದಿ ಇತ್ತೀಚೆಗೆ ಲೋಹದ ಮೆಟ್ಟಿಲನ್ನಯ ವೀಣೆಗೆ ಗಳಿಸಲ್ಪಟ್ಟಿದೆ.

೧೫ನೇ ಶತಮಾನಕ್ಕೆ ಸೇರಿದ ನಿಜಗುಣ ಶಿವಯೋಗಿಗಳು ರಚನೆಯಲ್ಲಿ

ಯೋಗಿ ನಿಜಾನಂದದೊಳು ನುಡಿಸುವ ವೀಣೆ

ರಾಗರಸದ ತರಂಗಿಣಿ ನೋಡು ರಮಣಿ

ಈ ರಚನೆಯಲ್ಲಿ ವೀಣೆಗೆ ೧ ದಂಡಿ, ಎರಡು ಕಾಯಿಗಳು, ಏಳು ತಂತಿಗಳು, ಏಳು ಬಿರಡೆಗಳು, ಹದಿನಾರು ಮೆಟ್ಟಿಲುಗಳು ಇದ್ದವೆಂದು ತಿಳಿದುಬರುತ್ತದೆ.

ನಂತರ ೧೬ನೇ ಶತಮಾನದಲ್ಲಿ ಪ್ರಗತಿಪಥದಲ್ಲಿ ಸಾಗಿದ ವೀಣೆಯು ೧೭ನೇ ಶತಮಾನದಲ್ಲಿ ಗೋವಿಂದ ದೀಕ್ಷಿತರಿಂದ ಈಗಿನ ಬಳಸುವ ವೀಣೆ ರೂಪ ಪರಿಪಕ್ವವಾಗಿ ಮೂಡಿ ಬಂದಿದೆ.

ಅದರಂತೆ ಒಂದೇ ತಂತಿಯಲ್ಲಿ ಎರಡು ಸಪ್ತಕಗಳನ್ನು ನುಡಿಸಲು ಸಾಧ್ಯವಾಗುವಂತೆ, ಸರ್ವರಾಗಗಳನ್ನು ನುಡಿಸಲು ಅನುವಾಗುವಂತೆ, ಮೆಟ್ಟಿಲುಗಳನ್ನು ೨೪ಕ್ಕೆ ಏರಿಸಿ ವೀಣೆಯ ಸಂಪೂರ್ಣತೆಯನ್ನು ಒದಗಿಸಿದ ಕೀರ್ತಿ ಇವರಿಗೆ ಸಲ್ಲುತ್ತದೆ. (Ramarathnam, 1967)

ಅಲ್ಲದೆ ಸಂಗೀತ ತ್ರಿಮೂರ್ತಿಗಳು ದಶವಿಧದ ಗಮಕಗಳಿಗಿಂತ ಹೆಚ್ಚು ಗಮಕಗಳನ್ನು ಈ ವಾದ್ಯದಲ್ಲಿ ನುಡಿಸಬಹುದೆಂದು ತಿಳಿಸಿ, ಪಂಚದಶ ಗಮಕ ಪ್ರಯೋಗವನ್ನು ಈ ವಾದ್ಯದಲ್ಲಿ ನುಡಿಸಬಹುದೆಂದು ತಿಳಿಸಿದ್ದಾರೆ. ಮುಂದಿನ ಬೆಳವಣಿಗೆಯಲ್ಲಿ ರಾಗಾಲಾಪನ ಪದ್ಧತಿಯನ್ನು ಮತ್ತು ತಾನವನ್ನು ವಿಶಿಷ್ಟ ರೀತಿಯಲ್ಲಿ ನುಡಿಸಲು ಬಳಸುವಂತೆ ಪ್ರಖ್ಯಾತಹೊಂದಿ ವೀಣೆಯು ತನ್ನದೇ ಆದ ಛಾಪನ್ನು ಕರ್ನಾಟಕ ಸಂಗೀತದಲ್ಲಿ ಮೂಡಿಸಿದೆ.

ಮೊದಲು ಊರ್ಧ್ವಮುಖವಾಗಿ ನುಡಿಸುತ್ತಿದ್ದ ವೀಣೆಯನ್ನು ಅಡ್ಡವಾಗಿ ತೊಡೆಯ ಮೇಲೆ ನುಡಿಸಲು ಆಗುವಂತೆ ಮಾಡಿದ ಮೊದಲ ಕೀರ್ತಿ ವೀಣೆ ಶೇಷಣ್ಣನವರಿಗೆ ಸಲ್ಲುತ್ತದೆ. ಅದರಂತೆ ಈಗಲೂ ಈ ಕ್ರಮದಲ್ಲಿಯೇ ನುಡಿಸಲ್ಪಡುತ್ತದೆ.

ಈ ಲೇಖನಿಯ ಸಂಶೋಧನೆಯ ಪ್ರಕಾರ ಒಂದೇ ವೀಣೆಯನ್ನು ಅನೇಕರು ನುಡಿಸಿದರೂ ಅದರಲ್ಲಿ ಅವರ ಶಾರೀರಿಕ ಶಕ್ತಿಯನ್ನನುಸರಿಸಿ ಬೇರೆ ಬೇರೆ ರೀತಿಯ ನಾದೋತ್ಪತ್ತಿ ಆಗುತ್ತದೆ. ಅದು ಬಹಳ ಸೂಕ್ಷ್ಮವಾಗಿ ಗಮನಿಸಿದರೆ ಮಾತ್ರ ಗೊಚರವಾಗುತ್ತದೆ. ಮತ್ತು ಒಂದು ಕೋಣೆಯಲ್ಲಿ ಒಂದೇ ಒಂದು ಸಣ್ಣ ದೀಪವಿರಿಸಿ ನುಡಿಸಿದರೆ ಬರುವ ನಾದಕ್ಕೂ, ತುಂಬಾ ಬೆಳಕು ಚೆಲ್ಲುವ ದೀಪಗಳನ್ನು ಇರಿಸಿ ನುಡಿಸಿದರೆ ಬರುವ ನಾದಕ್ಕೂ, ಹತ್ತಾರು ಜನರು ಕೇಳುವಲ್ಲಿ ಬರುವ ನಾದಕ್ಕೂ ಬಹಳ ವ್ಯತ್ಯಾಸವನ್ನು ಗುರುತಿಸಬಹುದು.

ನಂತರ ಸೀಮಂತ ಶಾಸ್ತ್ರದಲ್ಲಿ ವೀಣಾವಾದನವನ್ನು ನಡೆಸುತ್ತಾರೆ. ಅದರಂತೆ ಉನೇ ತಿಂಗಳು ತಾಯಿಯ ಗರ್ಭದಲ್ಲಿರುವಾಗ ಮಗುವಿನ ಶ್ರವಣಕ್ಕೆ ವೀಣಾವಾದನದ ತರಂಗದ ಮೂಲಕ ಹರಿಯುವ ಧ್ವನಿಯನ್ನು ಮಗುವು ಗುರುತಿಸುತ್ತದೆ ಎಂದು ವೈಜ್ಞಾನಿಕವಾಗಿ ನಿರೂಪಿಸಿದ್ದಾರೆ. ಈ ಮೂಲಕ ವೀಣೆಯು ಎಷ್ಟು ಮಹತ್ವವನ್ನು ಹೊಂದಿದೆ ಎಂದು ತಿಳಿಯಬಹುದು.

ಸಮಾರೋಪ

ವೀಣೆಯ ಮಹತ್ವವನ್ನು ಪ್ರಾಚೀನ ಕಾಲದಿಂದಲೂ ಹೇಳಲಾಗಿದೆ. "ವೀಣಾವಾದನ ತತ್ವಜ್ಞಃ ಶೃತಿ ಜಾತಿ ವಿಶಾರದ" ವೀಣಾವಾದನದಲ್ಲಿ ಪರಿಣಿತನಾದವನು ಶೃತಿ ಜಾತಿ ವಿಶಾರದನಾಗಿ ಮೋಕ್ಷ ಹೊಂದುತ್ತಾನೆ ಎಂದರ್ಥ.

ವೇದ ಕಾಲದಲ್ಲಿ ರೂಪಿತವಾದಂತಹ ವೀಣೆಗೆ ದರ್ಭೆಯಲ್ಲಿ ಹೊಸೆದು ತಂತಿಯಂತೆಯೂ ಅಥವಾ ಪ್ರಾಣಿಗಳ ನರಗಳನ್ನು ತಂತಿಯಾಗಿಯೂ ಉಪಯೋಗಿಸುತ್ತಿದ್ದರೆಂದು

ತಿಳಿಯಲ್ಪಡುತ್ತದೆ. ನಂತರ ಲೋಹದ ತಂತಿಗಳನ್ನು ಬಳಸಲು ಪ್ರಾರಂಭಿಸಿದರು. ಇದರಿಂದ ಪ್ರಾರಂಭವಾಗಿ ಸುಮಾರು ೧೬ನೇ ಶತಮಾನದಲ್ಲಿ ಪ್ರಗತಿಪಥದಲ್ಲಿ ಸಾಗಿದ ವೀಣೆಯು ೧೭ನೇ ಶತಮಾನದಲ್ಲಿ ಗೋವಿಂದ ದೀಕ್ಷಿತರಿಂದ ಈಗಿನ ಗಳಸುವ ವೀಣೆಯ ರೂಪಗೊಂಡಿತು ಎಂದು ತಿಳಿದುಬಂದಿದೆ.

ಈ "ವೀಣೆಯ ಇತಿಹಾಸ ಮತ್ತು ಬೆಳವಣಿಗೆ" ಲೇಖನಿಯಿಂದ ಅನೇಕ ವಿಷಯಗಳನ್ನು ತಿಳಿದುಕೊಳ್ಳಬಹುದು. ವಿವಿಧ ವೀಣೆಹಳ ರಚನಾಕ್ರಮ, ನುಡಿಸುವ ರೀತಿ, ಉಪಯೋಗಿಸಿರುವ ವಸ್ತುಗಳು ಇವುಗಳ ಬಗ್ಗೆಯೂ ತಿಳಿಸಲಾಗಿದೆ.

ಉಲ್ಲೇಖಗಳು

1. Rajarao, L. (n.d.). *Sangita Sastra Candrike*. MusicResearchLibrary. Retrieved October 22, 2024, from <https://musicresearchlibrary.net/omeka/items/show/1305>.
2. Ramarathnam, M. V., & Sampathkumaracharya, V. S. (1967). *Karnataka Sangeetha Sudha*. University of Mysore, Prasara Publication.

FEMININE REPRESENTATION IN KARNATAKA'S FOLK DANCES –

An analysis of both the worshipped feminine and participatory feminine

Sneha Kappanna

Independent scholar, Folk dance exponent,

Director- Bhramari Dance Repertoire, Bengaluru Karnataka, India

Abstract

Karnataka's rich history, culture, and natural wealth make it a treasure cove of folk dances. At present a staggering number of over 110 folk dances have been documented. (Boralingaiah) Karnataka's folk dances are mostly termed together and introduced as '*gaṇḍu kālē*', literally translating into male arts. Folk dances performed exclusively by women are an insignificant number. There seems to be a huge disparity in the representation of women in Karnataka's folk dances.

Hence the scope of this study is to look at the representations of women in folk dances in Karnataka. The purpose of the study is many folds:

1. To delineate the feminine representations in Karnataka's folk dances in two categories – the worshipped feminine and the participatory feminine
2. To understand the worshipped feminine through folklore, symbols, and practices in folk dances
3. To examine the participatory feminine in traditionally exclusive folk dances performed only by women through its form and content
4. To analyze the role of femininity and female constructs in Karnataka's folk dances

Descriptive research methodology specifically an ethnographic approach is used as the research design in this study. Primary data has been collected by observation, participation and interviews. Secondary data has been collected through analyses of articles and books.

In the traditional worldview of binary gender, only men and women are represented. Even between these two genders, we see a huge disparity. Feminine representations are extensively studied in literature and paintings – these portrayals are delineated to understand topic. Feminine representation in folk dances of Karnataka can be studied in two broad categories. The first is the worshipped feminine or divine feminine and the second is the participatory feminine. In the worshipped feminine folk dances such as *karaga kuṇita*, *pūjā kuṇita* and *jōgati nṛtya* are studied. In participatory feminine - *tarle barle kunitha*, *lambāṇi kuṇita*, *umatāṭa*, *puguḍi nṛtya*, *damāmi nṛtya* are elaborated. Women in mixed dances are also briefly mentioned to get a complete picture.

The analysis of the female representations determines the cultural evolution of feminine representation, which can broadly be grouped into four phases: pre-historic, vedic, historical, and current. Behavioral scientists studying women's underrepresentation state that a gender-imbalanced picture of society can reinforce and perpetuate harmful gender stereotypes. The

study concludes that more women should claim performance spaces and take forward the legacy of folk dances in Karnataka.

Keywords: Folk dance, Femininity, Karnataka, Women in folk dances, Femininity in folk dance, Ritualistic dances, Tribal dances

Introduction

Folk in India is an umbrella term for ethnocentric complexities. Myths, legends, and history shape them to form a gamut of beliefs and customs. Food, ritual, medicine, games, art, etc innumerable such verticals can also be termed as folk. However, we have four main categories - folk music, folk dance, folk theatre, and folk puppetry in performative folk. Among these folk dances are reminiscences of an unbroken chain, it's infact a living chronicle of mankind.

“There is hardly a civilization or culture wherein the awareness of human movement as a vehicle of expression of joy or sorrow is not evident” - Kapila Vatsyayana (Vatsyayana)

Folk dances are not performed for gain, fame, or status in society. Raw energy and unbridled joy mark folk dances that are passed on through oral traditions. These dances are based on ethnicity- caste, and tribe determine the structure of the dance. They reflect geographical influences, language, rites & rituals. Folk dances can be performed for religious, social, didactic, or entertainment purposes. Practiced mostly by the unlettered communities of society, they draw richly from crude imagery and unrefined metaphors. Its icons and symbols mark the archetypes that govern the Indian psyche. It also is a referral point to anthropological, ontological, and philosophical perspectives of civilized man.

Each state in India is a cradle of innumerable folk dances. Karnataka too with its rich history, culture, and natural wealth makes it a treasure cove of arts. The long coastline, the exuberant western ghats, the arid northern plains, and the rich plateau create a geographical diversity for unique arts to flourish. Evidence of cave paintings, rock art, and petroglyphs found scattered in places like Kupgal, Anegudi, Hiregudda, Onake kindi, etc prove the presence of prehistoric humans in the state. Community dancing, dancing with linked hands, and celebratory dances can be found in these cave paintings. Thus, the evolution of folk dance from its nascent prehistoric beginning can be traced in Karnataka. Folk dances are performed across the state, their distinctly unique forms continue to evolve well into the present era, representing the cultural identity and regional flavour of their origin. A rich tapestry of colourfull costumes and a wide variety of rhythms, textures, instruments, and choreography wrap the folk dances in Karnataka.

At present a staggering number of over 110 folk dances have been documented. (Boralingaiah) This does not include folk music, folk theatre, or folk puppetry genre. Karnataka's folk dances are mostly termed together and introduced as '*gaṇḍu kāle*', literally translating into male arts. Robust, acrobatic, loud, and rugged energy defines performance like *doḷḷu kuṇita*, *kansāle (kamsale)*, *pūjā kuṇita*, *paṭā kuṇita*, *sōmana kuṇita*, *vīragāse*, etc. These are a few of the most prominent and popular dances of the state. Folk dances performed exclusively by women are scanty compared to the large number of dances performed by men. Among this astounding gamut of 110 folk dances, an insignificant number of women-centric folk dances are found. There seems to be a disparity in the representation of women in Karnataka's folk dances. Women play a major role in folk music; the music genre of Karnataka such as *gege pada*,

caṇḍike mēḷa, *burrakathā*, *sōbāne pada*, etc have a wide canvas for women performers. However, the balance is tipped in Karnataka's folk dances. Another striking feature in Karnataka's folk dances is that men and women do not mingle and dance together. Although few tribes, allow the genders to mix, only a miniscule few forms exist.

Therefore, the scope of this study is to understand the representations of women in folk dances in Karnataka. The limitation of the study is restricted to exploring the presence of women and femininity in folk dances. It does not study other genders, gender roles, gender stereotypes, or feminist theories. Other performative genres of folk music, folk theatre, and folk puppetry are not included. Only folk dances of Karnataka are considered. The purpose of the study is many folds:

5. To delineate the feminine representations in Karnataka's folk dances in two categories – the worshipped feminine and the participatory feminine
6. To understand the worshipped feminine through folklore, symbols, and practices in folk dances
7. To examine the participatory feminine in traditionally exclusive folk dances performed only by women
8. To analyze the role of femininity and female constructs in Karnataka's folk dances

Literature review:

Existing literature on Karnataka's folk dances are mammoth documentation. The books (Boralingaiah) (Shivshankar) extensively tabulate the myth, origin, performance, rituals, costume, makeup, properties, and progression of Karnataka's folk dances. They help largely to understand the relationship between ethnic groups and performance. It also sheds light on the complex topics of symbols, intent, purpose, and need of folk dances. It gives meaningful insight to grasp the folk scenario in totality. However, gender dynamics, power play, the contemporary milieu, and the present status of Karnataka's folk dances have not been dealt with. There are no separate studies available on femininity or women-centric views in Karnataka's folk dances. The overall scarce availability of research articles on Karnataka's folk dances also creates a big lacuna.

Descriptive research methodology specifically an ethnographic approach is used as the research design in this study. Ethnography involves the study of culture or community through observation and participation, here the area being Karnataka's folk dances. Primary data has been collected over years of participation - training, learning, and performing folk dances along with regional masters, and interviewing them. Secondary data has been collected through interviews with scholars, and folklorists, as well as through document analyses of articles and books.

In the traditional worldview of binary gender, only men and women are represented. Masculinity and femininity are the attributions to these two genders respectively. Even between these two genders, we see a huge disparity. Femininity is a set of constructs that can be physical, social, emotional, or they are attributes that are associated with women. The word femineity was first recorded by Chaucer in 1380. As a movement, it began to take shape in the mid-18th century when women worldwide began to fight for education and their ability to vote. In India, by the late 18th century the movement was on the rise, with the abolition of sati and child marriage women's education was being encouraged. The words femininity and women's

representation began surfacing during this period. The negligible incidence of women's representation in work, politics, art, culture, trade, etc began to change by the middle of the 19th century. Folk dances in Karnataka too have experienced a similar journey.

Dance is an expression of emotions; it began as an outpour of powerful emotions that needed to be communicated. It reflects the myriad facets of human experience, both men and women express these emotions equally. Although both genders have the emotional ability to feel and emotive the representation of the same in art is biased. When it comes to physical expression of movement as studied in the article “*Dance and gender*” - men generally have more upper-body strength than women, and women often have more hip flexibility than men. These differences lead men and women to move differently due to innate different body structures. For instance, a cultural tendency to highlight stylistic elements perceived as either masculine or feminine, has produced some distinctly gendered styles of dance, with masculine styles often emphasizing leaps, jumps, power, and upper-body strength and feminine styles focused upon flexibility, fluidity, and emotion (Oliver)

“Femininity, in the context of the Social Sciences, refers to a socializing ideology that encompasses various interpretations and expressions of being a woman. It is not a fixed set of essential traits, but rather a concept that defines and organizes gender-related practices and relationships. Different scripts and patterns of femininity are learned and reinforced throughout life, with some forms being dominant while others are marginalized.” As defined by the International Encyclopaedia of the Social & Behavioural Sciences (Second Edition), 2015

Femininity is a set of attributes that can be associated with any gender or sex. Hence these representations can be interpreted in several ways in any medium of art such as music, dance, literature, or painting. Feminine representations are extensively studied in literature and paintings, women being the central theme in many of these works. Some well-known portrayals of feminine representation in these art mediums are:

- Supernatural portrayal -attributes beyond the laws of nature. Women are portrayed as holy, and divine with excessive power, beauty, and strength. Can be seen as both positive like goddesses, angels, etc or evil like ghosts, spirits, etc
- Stereotypical portrayal – widely used oversimplified one-dimensional view expressed about women. For instance, women shown as weak or emotional or women represented as thin, graceful, docile, etc
- Feminine Symbolism – An artistic tool that helps to metaphorically depict women. They can be animal symbols like a dove, doe, snake, etc Women can also be represented through inanimate symbols like a flower, rain, water, pots, etc
- Gynocriticism – A new feminist literary criticism approach. Establishing a female framework. A new model to adopt female experiences rather than accept male theories
- Deconstruction portrayal – A newer approach where individuals perform gender through their behaviour, appearance, and language. It is based on the belief that cultural practices determine gender and not biology.

Several such feminine representations can be seen in art and literature throughout the world. Only the first three representations of the supernatural, stereotypical, and feminine symbolism can be traced in Karnataka's folk dances. When we take the totality of all the folk dances of Karnataka we can study feminine representation in two broad categories. The first is the worshipped feminine or divine feminine who is revered in several folk dances and the second is the participatory feminine seen in folk dances performed exclusively by women.

Worshipped Feminine Folk Dances

In the first category of worshipped feminine or divine feminine, we find innumerable Goddesses, rituals, cults, and temples scattered across the state like Mysuru Chamundeshwari, Shringeri Sharadamba, Kollur Mookambike, etc. However in this paper the focus is only on Goddesses embodied in folk dances of Karnataka.

1. KARAGA KUṆITA

Karaga kuṇita is a ritualistic dance that is performed invoking the goddess every year. Most famous is the Bengaluru *Karaga* thronged by lakhs of people. It is also found in several other districts like Hassan, Tumkur, Kolar, etc. The origin of the *Karaga* festival is derived from *Mahābhārata*. When the Pandavas are on ascent to the Himalayas at the end of the epic, *Draupadi* is walking behind them. She is attacked by the demon *Timirāsura*. She is unable to call out to her husbands who are far ahead. She assumes her primal form of *Ādi Śakti*, a powerful raging entity. From her sprang *vīrakumāra*-s (warriors) to annihilate this demon. Thus, the *Tigaluru* or *Vahnikula Kṣatriya* community is said to have been born out of her.

The male protagonist dons the role of *Draupadi*. The dancer wears a yellow sari and blouse and decks himself with jewellery. He also wears the *tāḷi* or *mangaḷa sūtra* during the rituals as the mark of a married woman. His face is smeared with turmeric, and a big red *boṭṭu* (*bindi*) or vermilion adorns his forehead. On his head, he supports the *karaga*. *Karaga* means an earthen pot made from unbaked clay. The pot is filled with water or food grains and balanced on the head. This pot is completely enclosed in a bamboo cone structure covered with jasmine. The performer's back is completely covered in sheets of jasmine flowers, it starts from the tip of the cone to the knee of the dancer. The face is also partially covered. The tip of the cone is decorated with small flags and a tiny umbrella. The dancer holds a sword with a lemon attached to the tip in one hand and a long stick in another. The dancer is accompanied by *tamaṭe*, *are*, *nādasvara*, *nagāri*, and *ṭāsu*. He keeps moving rhythmically with gusto. As the beats become faster, he gets into a convulsive state where the whole body seems to be shaking.

The divine feminine is invoked here, but the performer is always a male. Several feminine symbols can be noted here:

- Pot- Pots with water denote a uterus, symbolic of fertility and femininity
- Sari- The divine goddess is represented here with the sari. The turmeric colour also adds to the cleansing and healing properties.
- Water- *Gange pūje* or worship of Ganga is ritually done as part of the *Karaga* celebrations. It's a symbolic salutation to women, rain and prosperity.
- Jasmine- The jasmine symbolizes abundance; it also depicts the graceful and soft feminine side of the mother goddess who is presently in a ferocious avatar.

II. PŪJĀ KUṆITA

Pūjā kuṇita represents the *grama devate* or village goddesses. *Grama devate* is the local village deity she is the guardian of the village protecting and nurturing them. It is performed in the Bayaluseeme region of Karnataka mainly in Mandya, Tumkuru, Hassan, etc. It originates from the *meravaṇige sampradāya*, or the tradition of processions prevalent across the state. Every temple has its share of fairs, festivals, and celebrations. During these revelries, the Gods are taken out in *ratha*, or huge chariots around the village. A grand entourage of drums, music, dances, and fanfare always accompany this procession.

Pūjā kuṇita is essentially a solo dance; the man performing this dance carries an 8 to 10-kg bamboo frame on the top of his head. The bamboo structure is square-shaped and 4 to 5 feet in width and height. It is decorated with a row of *kaḷasa*¹ on the top of the frame. Saris and long rows of flowers are used to decorate the frame. The mask of a *Dēvi* or Goddess is fixed at the center. The whole structure rests on a *kamaṇḍala*², which is balanced by the dancer on his head. These massive structures are called *pūje*. They are symbolic of the powerful goddess and are revered.

The dancer wears a *kacce pañce*³, a *kāsī aṅṭī*⁴, or sometimes remains bare-bodied. A cloth is tied around the waist. He wears a thick *peta* or turban to support the wooden structure and *gejje* or anklets that complete his attire. The dancer is supported by a team of musicians. They play a variety of percussion instruments like the *tamaṭe*, *tāsu*, *dimḍi*, and *sambālā*. The dancer begins by taking the blessings of the goddess mask on the *pūje* and then places it on their head. The dancer begins with slow steps, all the while balancing the huge *pūje* on the head. The beats are very typical--- fast rolls juxtaposed with pauses. They build the pace slowly. The dancer performs several acrobats along with energetic movements of jumps and leaps. The fast-paced tempo is indeed a test of the dancer's dexterity. Some feminine symbols seen here are

- Kalsa- Pot-shaped embellishments represent prosperity
- Sari- The divine goddess is represented here with the several saris that are hung in rows
- Flowers – Rows and rows of flowers are used to decorate the Goddess

III. JŌGATI NR̥TYA”

Jōgati can be men dressed as women, or third gender who are dedicated to the service of the Goddess Yellamma, the popular deity of Northern Karnataka. Yellamma is a very powerful Goddess, who attracts thousands of devotees. *Jōgati* could also mean *yogini* as the women who follow the path of spirituality. It could also stand for one who carries the ‘*jagaa*’ or the world on their heads indicative of the pots on their head. These devotees take *dīkṣe*, making them part of the temple and ritual services. The usually mistreated and marginalized eunuchs / transgender are considered as a pious symbol and their blessings are considered holy. They perform the *Jōgati attā* by singing and dancing in praise of the goddess. Steel/ mud pots are decorated with peacock feathers and a mask of the deity is placed on the pot. The pot is filled to the brim with water and placed on a *simbi* or round white cloth ring, which supports the pot.

¹ a small metal water pot, decorated with betel leaves and coconut

² An oblong water pot with handle and spout

³ A rectangular unstitched cloth, wrapped around legs and tied at waist also called dhoti

⁴ Tunic that is overlapped and tied with threads on left side also called angarekha

The pot is never kept on the floor as it symbolizes the Goddess herself. The dancers do several acrobats without spilling a drop of water.

The team usually consists of four to five dancers with three or four members in the orchestra. The dancers wear the typical *ilakal* sari and adorn simple jewellery. Though it is a goddess being worshipped and the dancers are in complete women's attire it's only the third gender or men dressed as women who perform this dance. The music ensemble is also unique, it comprises of *caudike*, a rare instrument along with the *talā*, *śruti*, and singer. *Jōgati* dancers are very dramatic in their performances. They prostrate on the floor and roll over, sit on the knee, and turn. They also pick up notes with their lips from the floor. Two *jōgatis* hold hands and perform fast twirls called '*apāle tipāle*'. The spins are extremely fast but the water in the pots is intact. They stand on another person's back or walk over an inverted tumbler. As they perform these acrobats, they balance the pots with aplomb. Some feminine symbols here are:

- Pot- Pots with water is symbolic of fertility and femininity
- Water- It's a symbolic salutation to rain and prosperity

Some of the other dance forms that have the worship of the divine feminine that are mentioned in the text such (Boralingaiah) (Shivshankar) are – *Māri kuṇita*, *Cauḍam'ma kuṇita*, *Bhūteyara kuṇita*, *Bhagavantikā*, *Tuḷasi kuṇita*, *Maṅkāḷam'mana*, *Durgā kuṇita*. An exquisite folk form of Karnataka is the *Somana kuṇita*. The dancers wear huge masks and dance with *betha* or wooden sticks and peacock feathers. They are bodyguards to a Goddess hence they are categorized under *Māri Ārādhane*⁵ (Boralingaiah). There are also more than twenty folk dances like *Harige kuṇita*, *Vīramakala kuṇita*, *Raṅgada kuṇita*, etc that are documented under *Māri Ārādhane* (Boralingaiah). They exist as rituals within their community but are dwindling in numbers. They are not prominently seen on the folk performance circuits either. All the dance forms mentioned above are about the divine feminine with supernatural powers and energy. But these dances traditionally are always performed by men and never by women. We can notice that the attire used by these dancers are saris or skirts representing the feminine, but the men don the roles of women. The feminine is acknowledged and worshipped but real women are not allowed to perform the same. The reasons for this are disparity is murky and hard to determine.

American feminist and philosopher Judith Butler in her study 'Gender Performativity in Dance' (Oliver) mentions how the iterative or repeated acts of gender produce a kind of static or normal view of gender. She explains how repeatedly performing 'acts' becomes the accepted definition of that gender even though there is no pre-given or abiding gendered body or identity. As we have seen above the feminine representation is worshipped and becomes more visible than the women themselves. Butler further in her work *Gender Trouble: Feminism and the Subversion of Identity*, (Oliver) describes how gender is not always socially constructed but also as a performative construct. She describes performing gender as legitimizing norms, as making explicit the social norms through repeatedly performing them. Over the years the pattern of worship and performances has established the divine or worshipped feminine who has immeasurable strength, magical powers, and destructive and protective energies, this construct

⁵ Mari is local title given to Goddess Durga or Kali

is holy, abstract, and intangible. For the physical and tangible women, the performative powers and freedom are curled, with other genders donning their roles.

Participatory Women Folk Dances

In Karnataka's folk dances feminine representation is also seen in participatory women's folk dances. Only a negligible number of dances are traditionally exclusive to women.

A. TARLE BARLE KUNITHA

The dance performed by the *Hālaki okkaliga* tribal women is called “*Tarle nṛtya*” or “*Tarle baralē nṛtya*”. *Hālaki okkaliga* are an indigenous tribe who live in the foothills of the Western Ghats in Uttara Kannada. The women of this tribe stand apart for their attire. They wrap the sari from the front to a knot in the back to cover the chest and they do not wear blouses. The front portion of their bodies from the neck to the chest is covered with thick beads in all colours. Their hair is oiled partitioned in the center and pulled back into a knot. The knot is decorated with hibiscus or any flowers available. Earrings, *kaḍa* - silver anklets or silver bracelets, nose rings, and *boṭṭu*(bindi) make the costume beautiful.

These women perform a closed dance meant to bring prosperity to the clan. “*Tarle*” means a naughty or wayward person in Kannada. However, here it is used as “*taarele*”, which means to get, and “*baaralē*” translates to come along girl. One woman is the lead singer, and the songs address different aspects like rain, clouds, beauty, etc. The rest of the women keep repeating *tarle* or *baralē*, asking for prosperity. The women hold hands to make a closed circle and swing their arms up and down without breaking their bond with each other.

Tarle baralē is a closed dance with soft inward movements; only women perform this dance. The dance is performed in a circle, where the women are mostly connected or linked to each other throughout, either by holding hands, locking elbows, or holding the next person's waist. They move sticking to each other with their arms interlocked at the waist in quick short steps, resembling a centipede. Some movements are done with a snake-like quality of sliding and slithering movements. They do not usually have supporting instruments only the songs are used to create the music.

B. LAMBĀṆĪ KUṆĪTA

The *Lambāṇi* or *Baṇjāra* are nomadic tribes found scattered across the sub-continent. Believed to have originated in the deserts of Rajasthan, these tribes moved away from drought in search of livelihood, traveling across India. They have settled in several parts of Karnataka, they are seen in large numbers in Gulbarga, Bellary, Sandur, and Bijapur. Though they remain minorities and economically backward, their culture is exceedingly rich. Their language is a unique blend of so many Indian languages; they are the true gypsies of India.

The women in the community make a splash of colours with their attire, which is an exquisite art on display. Every piece of their garment is heavily embroidered with colourfully hand-woven designs replete with mirrors, old coins, shells, and cowries. Their big multi-coloured skirts with mirrors and cowries are called *peṭiyā*, and their heavily-adorned backless blouse is

called *kañcōli*. They cover their head with an equally heavily embroidered *dupatta*⁶. Their arms are covered with ivory bangles from the smallest to the biggest sizes. Their other accessories comprise oxidized jewellery in black metal, including earrings, headpieces, nose rings, finger rings, necklaces, etc. A handkerchief is tied to the index finger on the right hand, and the colourfull cloth is twirled with every step adding to the visual appeal.

The men wear the traditional *dhoti*⁷, *kurta*⁸, and colourfull turban. They also wear a waistcoat with embroidered mirrors. Performers have a shawl resting on their shoulders or a piece of cloth around their waist. and *nagāri* instruments accompany this dance form. Men play the instruments, and only women perform this dance.

When the men begin to strike the *halage*, the women enter in a single file and form a circle with both their hands over their heads. The heel of one leg is tapped near the ankle of another in succession, while the wrists are rotated in harmony. They dance in a circle formation; this shape defines their dance. The continuous rise and fall of the long colourful skirts and *dupattas* in a constant twirl almost makes it hypnotic.

C. UMATĀṬA

One of the unique and exclusive dances performed only by women is the *Umatāṭa*. This dance is performed by the Kodava or Coorg women from the hilly terrains of Karnataka. The region is known for plantations of areca and coffee. The people from this region are sophisticated, affluent, and polished and are known as bold and proud. The region is also the birthplace of the river Cauvery. Hence many rituals and traditions here are connected with the river Goddess whom the Kodavas worship.

This dance is performed by the Kodava women wearing the sari, traditional Kodava unique gold jewellery - gold earrings, necklaces, bangles, etc and the conventional *kuñkuma* or vermillion on their foreheads. The women wear full-armed blouses in red or pink shades and a sari in similar colours. The sari is wrapped in the traditional Coorgi way, the pleats of the sari come behind, and the *sērag*⁹ is taken from the front over the chest and wrapped around the back. The edge of the sari *sēragu* is then pulled over the right shoulder and fastened with a brooch or a safety pin. A red scarf with gold *zari*¹⁰ broader is wrapped around the head.

The *Umatāṭa* dance is performed by 6 to 12 women. *Āṭa* means to play or act, like in *Kolāṭa* is dance or play with sticks. The women keep moving in a circular formation. The dancers hold brass cymbals in their hands. They sing the songs on Goddess Cauvery, beating the cymbals together. There is usually no other musical support, though sometimes they are accompanied by *madale* and *valga*, a *shehnai*-like instrument. The song in the Kodava language is rich in imagery of the beautiful land they live in.

A woman or doll holding a pot filled with water stands in the center, representing Mother Cauvery. The movements are simple steps of tap and join or small hops with minimum leg lifts. The dancers enter the area in a single file, tapping their cymbals. Then make a circle and begin at a very slow pace. The dancers alternating strike their own cymbals and later the

⁶ Unstitched lengthy piece of cloth used by Indian women to cover back, head or chest.

⁷ A rectangular unstitched cloth, wrapped around legs and tied at waist also called dhoti

⁸ Long tunic worn by men with full arms and closed neck

⁹ Sēragu – is the loose end of a sari that is draped over the front of the chest and hangs in the back

¹⁰ Zari boarder – Boarder of saris that are weaved with silk threads sometimes silver or gold.

cymbals held by an adjacent dancer. They face their pairs, tap alternatively, and turn around on the spot while dancing. The whole team converges to the center and expands.

D. PUGUḌI NR̥TYA

The *Puguḍi nr̥tya* is performed by the *siddi* tribe, which traces its ancestry to Africa. The *siddis* were probably being exploited as slaves and at some point in time, made Karnataka their home. Their dark skin, thick lips, broad forehead, and typical African curly hair make them distinct. Hundreds of years ago, these descendants of the Bantu people of Southeast Africa, who were sailors, crew, mercenaries, or slaves settled here. One theory even states that to escape slavery they hid in forests. They are good hunters and are also known for fishing, hunting crabs, and making special delicacies of red ants. They have now become one of the few indigenous tribes from Karnataka. Except for the physical distinction, they have local traits, making them as native as any other tribe in Karnataka. This tribe has its collection of several unique dance forms like the *Damāmi nr̥tya*, and *Puguḍi nr̥tya* performed by women.

Women perform this dance carrying empty earthen pots that have now been replaced by plastic pots. They have a slightly bent knee position and hold the mouth of the pot facing towards them, and they continuously blow air into it. They keep turning the pot and tapping it with both their palms. Rotating the vessel, in a sitting position, they create a rhythm and keep moving. They also change their feet patterns, according to the music. The music for this dance includes *gumṭe*, *tāḷa*, and vocals. The origin and purpose of this dance have been lost in time. It is now being performed for entertainment during their festivities. Pots represent the uterus or *garbha*. Another probability is that the pots were rare for the tribes, and the dance was a method to cool the clay once they were shaped. Irrespective of the origin, it is interesting to watch how they use their own breath to create a rhythm, the low-frequency hum is almost internalized.

E. DAMĀMI NR̥TYA

Damāmi nr̥tya is another dance performed exclusively by women of *siddi* community. Here the dancers usually follow a single file and enter the stage, then make columns and rows as they move to simple percussion rhythms. One or two women take the lead to sing loudly while the others keep repeating the last words in the chorus. The women hold a *makari* or *morā*¹¹ in their hands as they perform. The songs are usually about catching crabs, cooking, and daily life hence they hold the bamboo basins in their hand. The movement is simple bends, taps, and turns. The women like African tribes have an innate rhythm that sways their body. Their costume was traditionally the sari and skirts which they wore daily. But now for the stage, they have adapted the costumes. They wear costumes made with bright-coloured skirts, blouses, and sashes. They come back their hair and make it into a bun like knot. They stick feathers or leaves in the bun. They also mark their faces with colourful lines or dots using paint.

Women In Mixed Dances

Apart from the above-mentioned dances performed exclusively by women. We also have women in mixed dances. When we look at Karnataka's folk dances we do not have men and

¹¹ Bamboo strips are interwoven to make large baskets or flat plates with three side border

women dancing together in general. However, there are a few very rare exceptions that need to be mentioned, as they also have women participate as performers.

- *Sōligara nṛtya* or *Gōrukana nṛtya* are dances performed by *sōliga* tribes. These tribes are seen around Chamarajanagar, Biligirirangana hills, etc. Men and women dance together in circles in this form. They repeat the songs of the lead singer in the chorus and clap their hands and thighs to create rhythm. The women wear saris folded up to knee level, stick leaves to the knots in their hair, and tie some leaves and twigs around their waist too. The same steps are done by both genders. There are no pairing or couple movements here like holding hands, etc.
- *Kīlkudure* are hollow wooden decorated horses used in processions. This is a common practice seen across the country. In Karnataka too we have men and women dress as kings and queens walking on wooden stilts, wearing regal costumes and heavy makeup. They dance with the horses being balanced on straps attached to their shoulders.
- A few other tribes that have mixed dances are *yerava*, *koraga*, *kudiya*, *siddi*, *hakkipikki*, etc. These tribes are found in the interiors of our land, they are forest dwellers, herders, or gatherers. Both men and women perform in unsynchronized, spontaneous outbursts to mark a celebration. They are simple basic steps, mostly restricted to circles or lines. The music is usually one or two percussion instruments for support. They have not been adopted to stage, and the number of people in the tribes is also dwindling making these forms very hard to access.

Analysis Of the Female Representation

The social constructs seem to have dictated the representation of women in more than one way. The prevalent customs and environment at different time frames of cultural evolution seemed to have shaped the disparity of representation. Based on the folk dance's origin, myth, practices, and interaction with practitioners a broad theoretical time spectrum can be deduced that can shed light on the disparity. The cultural evolution of feminine representation can broadly be grouped into four phases:

I. Pre-historic phase

When we observe the dance celebration of tribal communities, which is the oldest of folk forms, are observed in their natural habitats. We see men and women both participating equally in all the celebrations. The hunter-gatherer humans with nomadic life had begun to settle into an agrarian society, cultivation, fishery, animal husbandry, etc. A more fixed dwellings with structured life had begun to take shape. The gods are natural elements like rain, fire, thunder, etc. These are elements that invoke fear in them or that which is needed for their survival. Dance is a way to connect and communicate with the community. Indigenous tribes of Karnataka like *jennu kuruba*, *helava*, *siddi*, *hallaki*, *soliga* all have women performing folk dances. They are not idolized for their beauty or grace but meet the men as equals. They are not like the couple dances of the West where men lead and women follow. It was an egalitarian society where everyone was equal. The presence of an egalitarian society prior to recorded history is vouched by most folklorists.

I. Vedic phase

Worship of natural elements was replaced with human-like gods with myths, stories, and legends. Here we see the beginning of a patriarchal society. With the advent of language and writing, rituals and customs began to dictate the mode of worship. The divine feminine is represented as the other half of the equation needed to maintain the equilibrium in nature and life. She is recognized as *Prakruthi* -nature to the male *Purusha* - man, she is seen as the benevolent mother, protector, and nurturer. Over time, different philosophies began to sprout across the country. A branch of Hinduism is the *Śākta* philosophy which worships the Divine Mother, or Devi, as the source of all creation. *Shakti*, *matrika*, *devi*s became the manifestation and personification of the Supreme Goddess. The era began to create an aura of mystery and secrecy around the divine feminine.

II. Historical phase

The historical phase is the written recorded framework, where several dynasties and colonizers in the state are well documented. In this phase, evidence of two thousand years of dynastic rules can be seen. During this phase, we see the complete establishment and flourishing of a patriarchal society. The 'male gaze' is rampant, women are depicted in arts, literature, and culture from a male perspective, and it objectifies women to please the male viewer. Women are given the roles of caretakers, and homemakers while dancing is performed mostly by men. Recorded history also shows women were denied education, curbed from thinking, and had no freedom of choice or independence. The divine feminine beliefs that had been started earlier phase began to translate into performative arts. This led to the birth of several folk dances with men in the lead. Women performers were seen in folk music as music was considered suitable to pursue while dancing by women was seen as an obscene body exhibition and lowly pursuit. Women were denied the pleasure of dancing in public. Feminine symbols began to replace real women, they were meant only to be revered and worshipped.

III. Current phase

Education, financial independence, and occupational freedom have begun to redefine the role of a woman. Several women from traditional families have learned from their fathers and have started performing in public. Although traditionally most dances were restricted to only men women have learnt these dance forms. Several women also run their own dance schools, and dance teams. The tough male-oriented bastion of folk dances is being mastered by women, with adaptations in costumes to suit the female bodies. National and international performances by women folk dancers have begun to change the face of Karnataka's folk dances. Here are a few examples of women performers who have started the trend, built teams, and continue to have successful runs in the folk dance fraternity:

- a. Smt. Savitha Chirukunaiya from Malavalli thaluk, Mandya trained under her father Sri Chirukunaiya, and brothers in *Pūjā kṇita*. She is the first woman to have broken the barrier in this field and has been successfully doing so in the past 35 years.
- b. Smt. Panniaamma from Hegodu, Shivmogga and Smt. Sujatha Murthy from Sagara where the first women *dolḷu kṇita* team successfully been around for 40 years. Both don't come from traditional families yet trained with regional master and aced the form.

- c. Smt. Shwetha Devraju from Tarikeri Thaluk, Chikmangaluru has been performing *vīragāse*. from the past 30 years. Not hailing from a traditional family she learned from regional master Sri. Basvaraju, and continues to train young women and run a *vīragāse* performing unit

Several educational institutions and organizations in the past two decades have begun to invite and learn folk dances from regional masters. Also, several initiatives from the Government – Janapada jatre helped popularize folk dances. Institutions, corporates, and agencies have begun to introduce the art forms to women of all ages. It can therefore be acknowledged that now more women are becoming part of the folk dance legacy.

In Kannada, the term '*Tāyi bēru*' means the mother root, it is used to describe all folklore in general. The term acknowledges the presence of a woman by calling all folk forms the 'mother'. These words also admit that all art forms around us today have branched out of folklore only. Folk dances which are milestones in the cultural evolution of human existence gave a glimpse into the journey of women's representation over the millennium. In the present era where gender equity is an accepted norm, several women are claiming performance spaces. In folk dances, too more women should take forward the legacy of folk dances in Karnataka. Behavioral scientists studying women's underrepresentation state that a gender-imbalanced picture of society can reinforce and perpetuate harmful gender stereotypes. Hence bridging this gap may be a key for future generations. With technological advances, higher education, supportive cultural environment the disparity in women's representation in folk dances should be minimized.

References:

1. Boralingaiah, H. C. (1996, 2015). *Karnataka Jānapada Kalegala Kośa*. Kannada University, Hampi.
2. Boralingaiah, H. C., & Prabhakar, A. S. (2013, 2015). *Tribes of Karnataka Kośa*. Kannada University, Hampi.
3. Vatsyayana, K. (1976, 1977, 1987, 2010). *Traditions of Indian Folk Dance*. Clarion Books.
4. Ramakrishna, H. A., & Gowda, H. L. N. (1998). *Essentials of Karnataka Folklore*. Karnataka Janapada Parishat.
5. Shiva Shankar, C. (2004). *Kannada Jānapada Kala Praveśa*. Sagar Prakashana.
6. Khokar, A. M. (2003). *Folk Dances: Tribal, Ritual and Martial Forms*. Rupa & Co.
7. Kambara, C. (1985). *Kannada Folk Encyclopedia*. Kannada Sahitya Parishad.
8. Srivastava, S. L. (1974). *Folk Culture and Oral Traditions*. Abhinav Publications.

9. Butler, J. (1988). Performative acts and gender constitution: An essay in phenomenology and feminist theory. *Theatre Journal*, 40(4), 519–531. <https://doi.org/10.2307/3207893>

ದೈಹಿಕ ಮತ್ತು ಮಾನಸಿಕ ಆರೋಗ್ಯದಲ್ಲಿ ಸಂಗೀತದ ಪಾತ್ರ

ಪುಷ್ಪ ಜಿ. ಎಲ್.

ಅತಿಥಿ ಉಪನ್ಯಾಸಕರು

ಕರ್ನಾಟಕ ಸಂಗೀತ ವಿಭಾಗ

ಕರ್ನಾಟಕ ರಾಜ್ಯ ಡಾ. ಗಂಗೂಬಾಯಿ ಹಾನಗಲ್ ಸಂಗೀತ ಮತ್ತು ಪ್ರದರ್ಶಕ ಕಲೆಗಳ
ವಿಶ್ವವಿದಾಲಯ

ಮೈಸೂರು, ಕರ್ನಾಟಕ, ಭಾರತ

ಅಮೂರ್ತ

ಭಾರತ ದೇಶದ ಅತ್ಯಮೂಲ್ಯ ಸಾಂಸ್ಕೃತಿಕ ಸಂಪತ್ತುಗಳಲ್ಲಿ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತವು ಒಂದು ಈ ಸಂಗೀತ ಪದ್ಧತಿಯು ಕರ್ಣ ಪರಂಪರೆಯಿಂದ ಉಳಿದು ಬಂದಿರುವ ಗಂಧರ್ವ ವಿದ್ಯೆ. ಸಂಗೀತ ಕಲೆಯು ಸಮಸ್ತ ಜೀವ ರಾಶಿಗಳನ್ನು ಮೋಡಿ ಮಾಡಿ ತನ್ನತ್ತ ಸೆಳೆದುಕೊಳ್ಳುತ್ತದೆ ಸಂಗೀತಕ್ಕೆ ಮಾನಸಿಕ ಒತ್ತಡವನ್ನು ಶಮನಗೊಳಿಸುವ ಶಕ್ತಿ ಇದೆ ಹಾಗಾಗಿ ದೈಹಿಕ ಮತ್ತು ಮಾನಸಿಕ ಆರೋಗ್ಯಕ್ಕೆ ಸಂಗೀತವು ಮುಖ್ಯವಾಗುತ್ತದೆ.

ಸಂಗೀತದ ಹಲವು ರಾಗಗಳು ಉದಾಹರಣೆಗೆ ಮೋಹನ ಹಿಂದೋಳ ಭೈರವಿ ಮುಂತಾದವುಗಳು ಮನಸ್ಸಿನ ಮೇಲೆ ಹಾಗೂ ಆರೋಗ್ಯದ ಮೇಲೆ ಬಹಳ ಪರಿಣಾಮ ಬೀರುತ್ತದೆ ಎಂದು ಹಲವು ವಿಜ್ಞಾನಿಗಳು ಸಹ ಸಮ್ಮತಿಸಿದ್ದಾರೆ. ಹಾಗಾಗಿ ಸಂಗೀತ ಚಿಕಿತ್ಸೆ ಎಂಬ ವಿಧಾನವು ಪ್ರಾರಂಭವಾಗಿ ಹಲವು ರೋಗಿಗಳು ಇದರಿಂದ ಗುಣಮುಖರಾಗುತ್ತಿದ್ದಾರೆ ಎಂಬುದು ಗಮನಾರ್ಹ ಅಂಶವಾಗಿದೆ.

ಮೂಲಪದಗಳು - ಮಾನಸಿಕ ಆರೋಗ್ಯ, ದೈಹಿಕ ಆರೋಗ್ಯ, ಮೂಕಾಭಿನಯ, ಜನಪದ ನೃತ್ಯ, ಆತ್ಮಸ್ಥೈರ್ಯ

ಪೀಠಿಕೆ

ಸುಂದರ ಕೃತಿಯ ಸೃಷ್ಟಿಯೇ ಕಲೆ. ಸೌಂದರ್ಯದ ಸಾಕ್ಷಾತ್ಕಾರದ ಮತ್ತು ಅದರ ಅಭಿವ್ಯಕ್ತಿಯೇ ಕಲೆಯ ಉದ್ದೇಶ. ಅನುಭವಗಳಿಂದ ಪಕ್ವಗೊಂಡಿರುವ ಒಬ್ಬ ವ್ಯಕ್ತಿಯು ಆತ್ಮ ಸಂತ್ಯಾಪ್ತಿಯನ್ನು ಪಡೆಯಲು ತನ್ನ ಭಾವನೆಗಳನ್ನು ಹೊರಗೆ ತರಲು ಮಾಡುವ ಕಾರ್ಯವೇ ಕಲೆ. ಕಲೆ ಎಂಬುದು ನಾನಾರ್ಥವಿರುವ ಶಬ್ದ. ಸಂಗೀತ ನೃತ್ಯ ಚಿತ್ರ ಸಾಹಿತ್ಯ ಇತ್ಯಾದಿಗಳೆಲ್ಲ ಲಲಿತ ಕಲೆಗಳೆಂದು ಕರೆಯಲ್ಪಡುತ್ತವೆ.

ಸಂಗೀತವು ಒಂದು ಲಲಿತ ಕಲೆಯಾಗಿದ್ದು ಅನೇಕ ರೀತಿಯಲ್ಲಿ ವಾಸ್ತು ಶಿಲ್ಪ ಶಿಲ್ಪ ಚಿತ್ರಕಲೆಗಳಿಗಿಂತ ವಿಶಿಷ್ಟವಾಗಿದೆ. ಪ್ರತಿಯೊಂದು ಜೀವಿಯು ಸಂಗೀತವನ್ನು ಅನುಭವಿಸುತ್ತದೆ. ಉದಾಹರಣೆ ಲಂಡನ್ ಪ್ರಾಣಿ ಸಂಗ್ರಹಾಲಯದಲ್ಲಿ ನಡೆಸಿದ ಪ್ರಯೋಗ

ಒಂದರಲ್ಲಿ ಬೇರೆ ಬೇರೆ ಪ್ರಾಣಿಗಳು ಸಂಗೀತ ವಾದ್ಯಗಳ ನಾದಕ್ಕೆ ವಿಶಿಷ್ಟವಾದ ಪ್ರತಿಕ್ರಿಯೆಗಳನ್ನು ಬೇಕು ಬೇಡಗಳನ್ನು ಅಭಿವ್ಯಕ್ತಪಡಿಸಿದವೆಂದು ಕಂಡುಬಂದಿದೆ.

ಅಲ್ಲದೆ ಸಂಗೀತದ ಸ್ವರಗಳಿಂದ ನೋವನ್ನು ನಿವಾರಿಸಬಹುದು ಅಥವಾ ಕಡಿಮೆ ಮಾಡಬಹುದೆಂದು ಸಂಶೋಧನೆಯಿಂದ ತಿಳಿದುಬಂದಿದೆ. ಹೀಗೆ ಮಾನಸಿಕವಾಗಿ ಸಂಗೀತವು ಮನುಷ್ಯನ ಮೇಲೆ ಗಾಢವಾದ ಪ್ರಭಾವವನ್ನು ಬೀರುತ್ತದೆ

ಸಾಹಿತ್ಯ ವಿಮರ್ಶೆ

ಸಂಗೀತವು ಮಾನಸಿಕ ಹಾಗೂ ದೈಹಿಕ ಆರೋಗ್ಯಕ್ಕೆ ಅತ್ಯಂತ ಅವಶ್ಯಕ ಸಂಗೀತ ವಾಹಿನಿ ಎಂಬ ಪುಸ್ತಕದಲ್ಲಿ ಡಾ || ರಾ. ಸತ್ಯನಾರಾಯಣ್ ಅತ್ಯದ್ಭುತವಾಗಿ ಚಿತ್ರಿಸಿದ್ದಾರೆ.

ಸಂಗೀತ ಚಿಕಿತ್ಸೆ ಕೆಲವು ರಾಗಗಳನ್ನು ಕೇಳಿದಾಗ ಅಥವಾ ಹಾಡಿದಾಗ ಮನಸ್ಸು ಶಾಂತ ಗೊಳ್ಳುತ್ತದೆ. ಇದರಿಂದ ಅನೇಕ ಉಪಯೋಗಗಳಿವೆ ಎಂಬುದನ್ನು ಕರ್ನಾಟಕ ಸಂಗೀತ ದೀಪಿಕೆ ಪುಸ್ತಕದಲ್ಲಿ ಸವಿವರವಾಗಿ ವಿವರಿಸಲಾಗಿದೆ. ಪ್ರೊ. ಪಿ ರಾಮರತ್ನಂ ರವರು ಕರ್ನಾಟಕ ಸಂಗೀತ ಡಿಪಿಕೆ ಪುಸ್ತಕದ ಲೇಖಕರಾಗಿದ್ದಾರೆ.

ಹಿಂದೂಳ ಕಲ್ಯಾಣಿ ಭೈರವಿ ರಾಗಗಳನ್ನು ಕೇಳಿದಾಗ ಅಥವಾ ಹಾಡಿದಾಗ ದೇಹವು ಪ್ರಶಾಂತಗೊಂಡು ಕೆಲವು ರೋಗಗಳಿಂದ ಮುಕ್ತಗೊಳ್ಳುತ್ತದೆ. ಉದಾಹರಣೆಗೆ ರಕ್ತದೊತ್ತಡ ಸಕ್ಕರೆ ಕಾಯಿಲೆ ಮುಂತಾದವು. ಈ ವಿವರಗಳನ್ನು South Indian music ಎಂಬ ಪುಸ್ತಕದಿಂದ ತೆಗೆದುಕೊಳ್ಳಲಾಗಿದೆ. ಈ ಪುಸ್ತಕದ ಲೇಖಕರು ಪ್ರೊ ಪಿ ಸಾಂಬ ಮೂರ್ತಿ.

ಈ ಮೇಲಿನ ಪುಸ್ತಕಗಳಿಂದ "ದೈಹಿಕ ಮತ್ತು ಮಾನಸಿಕ ಆರೋಗ್ಯದಲ್ಲಿ ಸಂಗೀತದ ಪಾತ್ರ" ವಿಷಯಗಳು ಲಭ್ಯವಾದವು

ಲೇಖನದ ಮುಖ್ಯ ವಿವರಣೆ

ವ್ಯಕ್ತಿಯು ವ್ಯವಹಾರಿಕ ಜಗತ್ತಿನ ಸಂಪರ್ಕದಿಂದ ದಿನನಿತ್ಯವೂ ಸ್ವಾಭಾವಿಕವಾಗಿ ಅನುಭವಿಸುವ ರಸ ಮತ್ತು ಸಂವೇದನೆಗಳೇ ಸಂಗೀತಾನುಭವದಲ್ಲಿಯೂ ಪ್ರತಿಬಿಂಬವಾಗಿ ವಾಸ್ತವಪ್ರಾಯವಾಗಿರುವಂತೆ ಆಭಾಸಗೊಳ್ಳುತ್ತದೆ. ಆದರೆ ಲೌಕಿಕ ವ್ಯಾಪಾರಗಳಲ್ಲಿ ವ್ಯಕ್ತಿಯು ಅನುಭವಿಸುವ ಶೋಕ ಶೃಂಗಾರ ಕರುಣಾದಿ ರಸಗಳನ್ನು ಅದೇ ವಸ್ತು ನಿಷ್ಠ ರೀತಿಯಲ್ಲಿ ಅನುಭವಿಸುವುದಿಲ್ಲ.

ಮಾನಸಿಕ ಆರೋಗ್ಯ: ಸಂಗೀತದಿಂದ ಮಾನಸಿಕ ಆರೋಗ್ಯ ಉತ್ತಮಗೊಳಿಸಬೇಕಾದರೆ ರೋಗಿಯಲ್ಲಿ ಸ್ವಲ್ಪ ಪೂರ್ವ ಸಿದ್ಧತೆಯನ್ನು, ಸ್ವಲ್ಪ ಮಟ್ಟಿನ ಸಂಗೀತ ಜ್ಞಾನವನ್ನು, ಬುದ್ಧಿಪೂರ್ವಕ ಮಗ್ನತೆಯನ್ನು ಅಪೇಕ್ಷಿಸುತ್ತದೆ.

ಸಂಗೀತವು ರೋಗಿಗೆ ಚೆನ್ನಾಗಿ ತಿಳಿದಿರುವ ಭಾಷೆಯಲ್ಲಿರಬೇಕು. ಉದಾಹರಣೆಗೆ ಕರ್ನಾಟಕದಲ್ಲಿ ಹರಿದಾಸರ ಅಥವಾ ಶಿವಶರಣರ, ತಮಿಳುನಾಡಿನಲ್ಲಿ ಆಳ್ವಾರರುಗಳ, ಆಂಧ್ರದಲ್ಲಿ ಭದ್ರಾಚಲರಾಮದಾಸರ, ಅಣ್ಣಮ್ಮಾಚಾರ್ಯರ, ತ್ಯಾಗರಾಜರ, ಮಹಾರಾಷ್ಟ್ರದಲ್ಲಿ ನಾಮದೇವರ ಅಭಂಗಗಳು, ಮೀರಾ, ತುಳಸಿದಾಸರ

ಭಜನೆಗಳು ಕೆಲವು ಉದಾಹರಣೆಗಳು. ಈ ರೀತಿಯ ಸಂಗೀತವೂ ಕೇಳುವಂತಹ ಮನಸ್ಸಿಗೆ ರೋಗಿಯು ಕ್ರಿಯಾತ್ಮಕವಾಗಿ ಪಾಲುಗೊಂಡು ಪ್ರಚೋದಿಸುವಂತಿರಬೇಕು.

ಮನಸ್ಸಿಗೆ ಮುದ ನೀಡುವಂತಹ ಸಂಗೀತವನ್ನು ಹೇಳುವುದರಿಂದ ಮನಸ್ಸು ಶಾಂತಗೊಂಡು ದೇಹವು ಹಗುರವಾದಂತೆ ಭಾಸವಾಗುತ್ತದೆ. ಮಾನಸಿಕ ಆಸ್ಪತ್ರೆಗಳಲ್ಲಿ ಮತ್ತೆ ಕೆಲವು ಬೇರೆ ಆಸ್ಪತ್ರೆಗಳಲ್ಲಿಯೂ ಸಹ ರೋಗಿಗಳಿರುವ ಸ್ಥಳದಲ್ಲಿ ನಿಧಾನಗತಿಯ ಸಂಗೀತವನ್ನು ಹಾಕಲಾಗಿರುತ್ತದೆ. ಇದರಿಂದ ವಾತಾವರಣವು ಶಾಂತವಾಗಿರುತ್ತದೆ. ರೋಗಿಯು ತನ್ನ ಮಾನಸಿಕ ಬಿಗುಹುಗಳನ್ನು ಸಟಿಲಗೊಳಿಸಿಕೊಂಡು ಆತ್ಮೀಯ ಭಾವದಲ್ಲಿರಲು ಬೇಕಾಗುವ ವಾತಾವರಣ ಅಥವಾ ಪರಿಸರವನ್ನು ನಿರ್ಮಿಸುವುದು ಇದರ ಗುರಿ.

ಸಂಗೀತವನ್ನು ಕೇಳುವುದರಿಂದ ಅಥವಾ ಅನುಭವಿಸುವುದರಿಂದ ನಮ್ಮ ದೇಹದ ನೋವುಗಳನ್ನು ಸಹ ಮರೆಯಬಹುದು. ಹಲ್ಲು ಕೇಳುವುದು ಮುಂತಾದ ಅಲ್ಪಶಸ್ತ್ರ ಚಿಕಿತ್ಸೆಗಳಲ್ಲಿ ಇಂದ್ರಿಯ ಸುತ್ತಿ ಹಾಗೂ ಮದ್ದುಗಳನ್ನು ಬಳಸುವುದರ ಬದಲು ಸಂಗೀತವನ್ನು ಬಳಸುವುದು ಸಾಮಾನ್ಯವಾಗಿದೆ. ದೃತಗತಿಯ ಉಲ್ಲಾಸಕರ ಸಂಗೀತವು ನಿಧಾನವಾದ ರಕ್ತ ಪರಿಚಲನೆ ಇರುವ ವ್ಯಕ್ತಿಗೂ ಸಂತೈಸಿ ಆ ಪ್ಯಾಯಗೊಳಿಸುವ ಸಂಗೀತವು ನಿದ್ರಾಹೀನತೆ ಮತ್ತು ಭಯಂಕರ ಸ್ವಪ್ನಗಳಿಂದ ಬಳಲುವವರೆಗೂ ಪ್ರಯೋಜನಕರವಾಗಿರುತ್ತದೆ. ಸಂಗೀತದಿಂದ ಮಾನಸಿಕ ಆರೋಗ್ಯ ಮತ್ತು ನೆಮ್ಮದಿ ದೊರೆಯುತ್ತದೆ ಕೆಲವು ವ್ಯಕ್ತಿಗಳ ಮಾನಸಿಕ ರೋಗವು ಸಂಪೂರ್ಣ ಗುಣವಾಗಿರುವುದು ಉಂಟು.

ಸೋವಿಯತ್ ವೈದ್ಯ ಡೋಗಿಯಲ್ ರವರ ಸಂಶೋಧನೆಗಳಿಂದ ಸಂಗೀತವು ಮನುಷ್ಯನ ದೇಹದಲ್ಲಿ ಕೆಳಕಂಡ ಪರಿಣಾಮಗಳನ್ನು ಉಂಟುಮಾಡು ಎಂಬುದು ತಿಳಿದು ಬಂದಿದೆ.

- ರಕ್ತದ ಒತ್ತಡವು ಇಳಿಯುತ್ತದೆ ಅಥವಾ ಇರುತ್ತದೆ
- ಹೃದಯದ ಬಡಿತವು ವೇಗತರವಾಗುತ್ತದೆ ಅಥವಾ ಶಾಂತ ರೀತಿಯಲ್ಲಿ ಇರುತ್ತದೆ
- ಶ್ವಾಸದ ಕ್ರಿಯೆಗಳಲ್ಲಿ ಗಮನಾರ್ಹ ಬದಲಾವಣೆಗಳಾಗುತ್ತವೆ
- ರಕ್ತದ ಒತ್ತಡದಲ್ಲಿನ ವ್ಯತ್ಯಾಸಗಳು ಸ್ವರದ ಉಚ್ಚತೆ ಮತ್ತು ಆವೇಗಗಳಿಗೆ ನೇರ ಅನುಪಾತದಲ್ಲಿರುತ್ತದೆ

ದೆಹಲಿಯಲ್ಲಿರುವ ನರ ರೋಗ ತಜ್ಞರಾದ ಡಾ. ಅಗರ್ವಾಲ್ ರವರು ತಮ್ಮ ಆಸ್ಪತ್ರೆಯಲ್ಲಿ ಭಾರತೀಯ ಸಂಗೀತವನ್ನು ಕೇಳಿಸುವುದರ ಮೂಲಕ ಮಾನಸಿಕ ರೋಗಿಗಳು ಮತ್ತು ಇನ್ನಿತರ ರೋಗಿಗಳಿಗೆ ಚಿಕಿತ್ಸೆಯನ್ನು ನೀಡುತ್ತಿದ್ದಾರೆ.

ದೈಹಿಕ ಆರೋಗ್ಯ : ವ್ಯಾಯಾಮದಲ್ಲಿ ಬರುವ ಅಂಗಾಂಗಗಳ ಚಲನೆಯು ಒಳಗೊಂಡಿರುವ ಸಮ್ಯತೆ ನಿರಂತರತೆ ಮತ್ತು ಸಂಘಟನೆಗಳ ಸಂಗೀತವು ಪ್ರಚೋದಿಸುವ ರಸಾತ್ಮಕ ಸ್ಥಿತಿಗಳಿಗೆ ಸಂಬಂಧಿಸಲಾಗುವುದು. ಎಂದರೆ ದೈಹಿಕ ಚಲನೆಗಳಿಗೆ ಅನುಗುಣವಾದ ಸಂಗೀತವನ್ನು ಏರ್ಪಡಿಸಿ ಅದರಲ್ಲಿ ರೋಗಿಯ ಮಾನಸಿಕ ವಿರೇಚನಕ್ಕೆ ಸಹಾಯಕವಾದ ರಸಭಾವಗಳನ್ನು ಸಂಯೋಜಿಸಲಾಗುವುದು. ಅನುಭವದಲ್ಲಿ ದೈಹಿಕ ವರ್ತನೆಯು ಮಾನಸಿಕ

ವರ್ತನೆಯನ್ನು ಪ್ರಭಾವಗೊಳಿಸುತ್ತದೆ. ಇದರಿಂದಾಗಿ ವ್ಯಕ್ತಿಯು ತನ್ನ ಸಹಜ -ದೈಹಿಕ ಮಾನಸಿಕ ಆರೋಗ್ಯ ಸ್ಥಿತಿಗೆ ಮರಳುತ್ತಾನೆ.

ಮೂಕ ಅಭಿನಯದಲ್ಲಿ ವ್ಯಕ್ತಿಯು ತನ್ನ ದೈಹಿಕ ಚಟುವಟಿಕೆಯಿಂದ ಮನಸ್ಸನ್ನು ಉಲ್ಲಾಸಭರಿತವಾಗುವಂತೆ ಮಾಡುತ್ತಾನೆ. ಲಯ ಪ್ರದಾನವಾದ ಸಂಗೀತವನ್ನು ಅನುಸರಿಸಿ ದೈಹಿಕ ಚಲನ ವಲನಗಳನ್ನು ಅದಕ್ಕೆ ತಕ್ಕಂತೆ ರೂಪುಗೊಳಿಸಿದಾಗ ವ್ಯಕ್ತಿತ್ವದಲ್ಲಿನ ಏರುಪೇರುಗಳನ್ನು ಕಳೆದು ಅದು ಸಮತೋಲನಗೊಳ್ಳುವುದು. ದೈಹಿಕ ಆರೋಗ್ಯದಲ್ಲಿ ನಾವು ಯೋಗ ನೃತ್ಯ ಮೊದಲಾದವಗಳನ್ನು ಕಾಣುತ್ತೇವೆ. ಯೋಗದಿಂದ ಮನಸ್ಸು ಹಾಗೂ ಶಾರಿರ ಎರಡು ಶಾಂತಗೊಂಡು ಸಮಸ್ಥಿತಿಯಲ್ಲಿರುತ್ತದೆ. ಶುದ್ಧ ಸಂಗೀತವನ್ನು ಹಾಕಿ ನೃತ್ಯ ಮಾಡುವುದರಿಂದಲೂ ಮನಸ್ಸಿಗೆ ಹಿತವೆನಿಸುತ್ತದೆ. ದೇಹವು ಉತ್ಸಾಹ ಭರಿತವಾಗಿರುತ್ತದೆ.

ಜನಪದ ನೃತ್ಯಗಳು ಇತ್ಯಾದಿಗಳನ್ನು ಲಯಬದ್ಧ ಸಂಗೀತಕ್ಕೆ ಅಳವಡಿಸಿ ನಾಟಕವಾಡಿಸಿ ಉಳಿಸಿ ಇವುಗಳಿಗೆ ಮದ್ದಳೆ ಚಪ್ಪಾಳೆ ಬಡಿತ ಹೆಜ್ಜೆಯ ಕುಣಿತ ಮುಂತಾದ ಪಕ್ಕ ವಾದ್ಯ ಅಥವಾ ಕ್ರಿಯೆಯನಿಟ್ಟು ಮಕ್ಕಳು ಭಾಗವಹಿಸುವಂತೆ ಮಾಡಬಹುದು.

ಮನಸ್ಸಿಗೆ ಹಾಗೂ ಆರೋಗ್ಯಕ್ಕೆ ನೆಮ್ಮದಿಯನ್ನು ಕೊಡುವಂತಹ ಕೆಲವು ರೋಗಗಳನ್ನು ನೋಡಬಹುದು.

ರಾಗ ಮೋಹನ : ಮೋಹನ ರಾಗವನ್ನು ಹಿಂದುಸ್ತಾನಿಯಲ್ಲಿ ಭೂಪಾಲ ಭೂ ಎಂದು ಕರೆಯುತ್ತಾರೆ. ಈ ರಾಗವನ್ನು ಕೇಳುವುದರಿಂದ ಅಥವಾ ಹಾಡುವುದರಿಂದ ಹೆಚ್ಚುತ್ತದೆ. ಖಿನ್ನತೆಯಲ್ಲಿರುವಂಥವರು ಈ ರಾಗವನ್ನು ಕೇಳಿದಾಗ ಸಕಾರಾತ್ಮಕವಾಗಿ ಯೋಚಿಸಲು ಪ್ರಾರಂಭಿಸುತ್ತಾರೆ. ಬೆಳಗಿನ ರಾಗವಾದ ಮೋಹನವು ಮನಸ್ಸಿಗೆ ಸಂತೋಷ ಸಮಾಧಾನ ಹಾಗೂ ಪ್ರೀತಿಯನ್ನು ಉಂಟುಮಾಡುತ್ತದೆ. ದೇವತಾ ಸ್ತುತಿಯು ಹೆಚ್ಚಾಗಿ ಮೋಹನ ರಾಗದಲ್ಲಿರುವುದರಿಂದ ಭಕ್ತಿ ನೆಮ್ಮದಿಯು ಉಂಟಾಗಿ ಮನಸ್ಸು ಹಾಗೂ ದೇಹ ಹಗುರವಾಗಿ ಸಂತೃಪ್ತಿ ಇಂದಿರುತ್ತದೆ.

ರಾಗ ಹಿಂದೋಳ ಅಥವಾ ಮಾಲ್ಹೊನ್ಸ್ : ಈ ರಾಗವು ಸಾಮಾನ್ಯವಾಗಿ ರಾತ್ರಿಯ ವೇಳೆ ಹಾಡುವಂತಹ ರಾಗ. ರಾಗವನ್ನು ಕೇಳಿದಾಗ ಅಥವಾ ಹಾಡಿದಾಗ ಈ ರಾಗವು ಮನಸ್ಸು ಹಾಗೂ ದೇಹವನ್ನು ಮುದಗೊಳಿಸುತ್ತದೆ. ಈ ರಾಗವು ಮನುಷ್ಯನು ವಿನಮ್ರವಾಗಿರುವಂತೆ ಮಾಡುತ್ತದೆ. ಹಾಗೂ ಹೃದಯ ಯಾವಾಗಲೂ ನೆಮ್ಮದಿ ಆತ್ಮಸ್ಥೈರ್ಯ ಹಾಗೂ ಧನ್ಯತಾ ಮನೋಭಾವನೆಗಳಿಂದ ಕೂಡಿರುವಂತೆ ಮಾಡುತ್ತದೆ.

ರಾಗ ಕಲ್ಯಾಣಿ : ಕಲ್ಯಾಣಿ ರಾಗವು ಸಾಯಂಕಾಲದ ವೇಳೆಯಲ್ಲಿ ಹಾಡಲು ಬಹು ಪ್ರಶಸ್ತವಾದಂತಹುದು. ದೇವತಾ ಸ್ತುತಿಗಳು ಹೆಚ್ಚಾಗಿ ಕಂಡು ಬರುತ್ತದೆ. ಈ ರಾಘವನ್ನು ಕೇಳಿದಾಗ ಮನಸ್ಸಿಗೆ ನೆಮ್ಮದಿ ಉಂಟಾಗಿ ಯಾವುದೇ ನಕಾರಾತ್ಮಕ ಚಿಂತನೆಗಳು ಉಂಟಾಗುವಂತೆ ಆಗುವುದಿಲ್ಲ. ಮನಸ್ಸಿಗೆ ನೆಮ್ಮದಿ ಉಂಟಾದಾಗ ದೇಹದಲ್ಲಿನ ರಕ್ತದೊತ್ತಡ ಶ್ವಾಸಕೋಶದ ಕ್ರಿಯೆಯಲ್ಲಿ ಗಮನಾರ್ಹ ಬದಲಾವಣೆ ಉಂಟಾಗುತ್ತದೆ. ಸಂಗೀತವು ಮನುಷ್ಯನ ಮಾನಸಿಕ ಆರೋಗ್ಯದಲ್ಲಿ ಬಹಳ ಮುಖ್ಯ ಪಾತ್ರವನ್ನು ವಹಿಸುತ್ತದೆ.

ರಾಗ ಭೈರವಿ : ಭೈರವಿ ರಾಗವನ್ನು ಹಾಡಿದರೆ ಅಥವಾ ಕೇಳಿದರೆ ದೇಹದ ಭಾಗದಲ್ಲಿನ ನೋವು ನಿವಾರಣೆ ಯಾಗುತ್ತದೆ.

ಸಾಮರಾಗ ಹಾಡಿದಾಗ ಮನಸ್ಸು ಶಾಂತ ಗೊಳ್ಳುತ್ತದೆ. ಅರಣ ಶಂಕರಭರಣ ರಾಗಗಳು ರೌದ್ರ ಕ್ರೋಧ ಮೊದಲಾದವುಗಳನ್ನು ಬಿಂಬಿಸುತ್ತದೆ. ಭೈರವಿ ಕನ್ನಡ ಶುಭಪಂతుವರಾಲಿ ಮೊದಲಾದ ರಾಗಗಳು ಭಕ್ತಿ ಕರುಣೆ ಶೋಕ ಮೊದಲಾದ ರಸಗಳನ್ನು ಬಿಂಬಿಸುತ್ತದೆ. ಈ ರಸಗಳು ಸಹ ಮನುಷ್ಯನ ಮನಸ್ಸು ಹಾಗೂ ದೇಹದ ಮೇಲೆ ಅಗಾಧವಾದ ಪರಿಣಾಮವನ್ನು ಬೀರುತ್ತದೆ.

ಮುತ್ತುಸ್ವಾಮಿ ದೀಕ್ಷಿತರು ಅವರ ಶಿಷ್ಯ ವಿದ್ವಾಂಸ ತಂಬಿಯಪ್ಪನ್ ರವರಿಗೆ ಹಠಾತ್ತನೆ ಬಂದ ಉದರ ಶೂಲೆಯ ನಿವಾರಣೆಗಾಗಿ ಮೊದಲು ಗುರು ಗ್ರಹವನ್ನು ಕುರಿತು ಕೃತಿ ರಚಿಸಿದರು. ಅದನ್ನು ಭಕ್ತಿಯಿಂದ ಆ ಶಿಷ್ಯನು ಕೆಲವು ಕಾಲ ಹಾಡಿ ರೋಗದಿಂದ ವಿಮುಕ್ತನಾದನು. ಲೋಕ ಕಲ್ಯಾಣಕ್ಕಾಗಿ ಇತರ ಗ್ರಹಗಳನ್ನು ಕುರಿತು ದೀಕ್ಷಿತರು ಕೃತಿಗಳನ್ನು ರಚಿಸಿದರು.

ದೇಹಕ್ಕೂ ಮನಸಿಗೂ ಅವಿನತ ಸಂಬಂಧವಿದೆ. ಮನಸ್ಸು ಆರೋಗ್ಯದಿಂದಿದ್ದರೆ ದೇಹವು ಆರೋಗ್ಯವಾಗಿರುತ್ತದೆ. ಇತ್ತೀಚಿನ ದಿನಗಳಲ್ಲಿ ಮಕ್ಕಳಿಗೆ ದೇಹದ ವ್ಯಾಯಾಮವೇ ಇಲ್ಲದಂತಾಗಿರುವುದರಿಂದ ಏಕಾಗ್ರತೆ ನೆಮ್ಮದಿ ಸಂತೋಷವಿಲ್ಲದಂತಾಗಿದೆ. ಸಂಗೀತ ಕಚೇರಿಗಳಿಗೂ ಹೋಗದೆ ಮನೆಯಲ್ಲಿಯೇ ಕೂತು ಇಂಟರ್ನೆಟ್ ಮೊಬೈಲ್ ಫೋನ್‌ಗಳಲ್ಲಿ ಸಂಗೀತವನ್ನು ಆಲಿಸಿ ಸಂತೋಷದಿಂದ ಇರಬಹುದು. ಆದರೂ ಪ್ರತ್ಯಕ್ಷ ಕಚೇರಿಗಳನ್ನು ನೋಡಿದಾಗ ಸಿಗುವ ಆನಂದವು ಅಪರಿಮಿತವಾದದ್ದು. ವಾದ್ಯ ಸಂಗೀತ ಗಾಯನ ನಾಟಕ ನೃತ್ಯ ಯಾವುದರಲ್ಲಾದರೂ ಆಸಕ್ತಿಯಿಂದ ಭಾಗವಹಿಸಿ ದೈಹಿಕ ಹಾಗೂ ಮಾನಸಿಕವಾಗಿ ನೆಮ್ಮದಿಯಾಗಿರುವುದು ಮುಖ್ಯ. ಆದ್ದರಿಂದ ಕಲೆಯು ಮನುಷ್ಯನ ಅವಿಭಾಜ್ಯ ಅಂಗವಾಗಿದೆ.

ಸಮಾರೋಪ

ಚಿತ್ರ ರಚನಾ ವಿಧಾನದಲ್ಲಿ ಕಲ್ಪನಾತ್ಮಕತೆ ಪ್ರತಿಮಾ ನಿರ್ಮಾಣ ಮತ್ತು ಪ್ರಸಗಳ ಪ್ರಚೋದನೆಯನ್ನು ಸಂಗೀತದೊಡನೆ ಸಂಯೋಜಿಸಿ ಇದರಿಂದ ವ್ಯಕ್ತಿಯ ಸೃಜನಾತ್ಮಕ ಚಟುವಟಿಕೆಯನ್ನು ಬಲಪಡಿಸಲಾಗುವುದು.

ಒಬ್ಬ ವ್ಯಕ್ತಿಯು ಮಾನಸಿಕವಾಗಿ ಹಾಗೂ ದೈಹಿಕವಾಗಿ ದೃಢವಾಗಿ ಇರಬೇಕೆಂದರೆ ಯಾವುದಾದರೂ ಒಂದು ಕಲೆಯನ್ನು ತಿಳಿದಿರುವುದು ಅವಶ್ಯಕ. ಸಂಗೀತ ನೃತ್ಯ ಚಿತ್ರ ಸಾಹಿತ್ಯ ಯೋಗ ಮೊದಲಾದಂತಹ ಕಲೆಗಳು ಮನುಷ್ಯನ ಜೀವನದಲ್ಲಿ ನೆಮ್ಮದಿ ಶಾಂತಿ ದೊರಕಿಸಿ ಕೊಡುವುದರಲ್ಲಿ ಎರಡು ಮಾತಿಲ್ಲ. ಆದ್ದರಿಂದ ಕಲೆ (ಸಂಗೀತ) ದೈಹಿಕ ಮತ್ತು ಮಾನಸಿಕ ಆರೋಗ್ಯದಲ್ಲಿ ಬಹಳ ಮುಖ್ಯ ಪಾತ್ರವನ್ನೇ ವಹಿಸುತ್ತದೆ.

ಉಲ್ಲೇಖಗಳು

1. Sathyanarayana, R. (2001). *Karnataka Sangeetha Vahini* (2nd ed.). Kannada Pustaka Pradhikara.
2. Ramarathnam, V. (2015). *Karnataka Sangeetha Deepike*. D.V.K. Murthy Publications.
3. Sambamoorthy, P. (1951). *South Indian music: Book V*. Indian Music Publishing House.

INDIAN CLASSICAL DANCE AND PRESENT-DAY CHALLENGES IN PRESERVING ITS ORIGINALITY

An analysis from the Perspective of Repertoire and Academics

Nayana Shivaram

Assistant Professor

Department of Performing Arts

Sri Satya Sai University for Human Excellence

Muddenahalli, Chikkaballapur District, Karnataka, India

Abstract

Art being an integral part of evolution of mankind, has occupied an important role in the life and culture of the modern human being and his society. Dance, which is considered an important part of performing arts genre, is classified into two categories viz., Classical and Folk forms. The classical dance form as its name suggests, has a particular system of learning, presentation and its own theory and practice. Classical dance must have certain aspects to it in terms of learning, tradition and presentation in order for it to be called classical. It is quite evident that it got influenced by the culture, society and tradition of the communities as well as geography where it evolved. Thus, classical dance forms got classified into 8 types majorly. As we go through the scriptures, Vatsayana in his scripture mentioned about 64 art forms or the skill activities. Among them classical dance is the one which fits in the category of Performing Arts. As the name suggests it is a presentation in the form of a repertoire. This involves the main artiste, supporting artistes and the audience along with the various settings required to become a repertoire. Once we look into the structure of repertoire we need to understand the various aspects of it. In this, repertoire maybe of traditional type or a contemporary one. Being an art form of Guruparampara tradition, classical dance has its essence based on the Rasa concept mentioned in the ancient scriptures, its Do's and Don'ts as per the tradition and so on. But as the time changes and marches on, everything in nature and the world changes, and it is not an exception in the field of art too. In this regard, we being the artiste fraternity of our country have a great responsibility to preserve and propagate it without altering the originality of the same. Ancient scriptures are an important source to understand the traditions of our culture as well as art forms. Over a period of time, we Indians got influenced by western culture, especially the present younger generation, and it has had a lot of influence in the field of classical dance as well. It is the responsibility of each one of us to educate younger generation to understand the depth of our culture and tradition through our Art forms. Among the five senses a human being is endowed with, the eyes are the most sensible and have a better effect on the brain than other senses. Audio-Visual effects have more influence in learning than just listening or reading. Thus, being an audio-visual art form, classical dance has more potential to attract, influence, refine and elevate a human being.

The problem occurs when a Guruparampara based art, that is classical dance, comes under the academic ambit such as a university where it would be a subject in the curriculum. The entire system of academics in the university is completely different compared to the system of Guruparampara. Here one can find it difficult to cope up with the system and it is true especially for the performing artists. We can mention here that many have become artists by imbibing the art through Guruparampara system only. So, till about the 20th century the classical dance had the strong foundation of learning and practice in Guruparampara system only. As it demands many hours and days of practice or 'Abhyas', it won't fit into an academic system like in a university or a college. In the academic system time will be limited for practice or 'Abhyas' as there will be pressure both on the faculty and students on covering other common subjects also. Practically it doesn't meet an artist's need to be an expert on the subject with deep practice and contemplation. This aspect will be of high priority to look into, when one considers how to create a really good professional in the field through academic education. In this process there will be a danger of either losing originality or altering the tradition by the practitioners, as well as the younger generation. In this system one can become either a performer or an academician only and combining both will be a real challenge for the artists. In this regard this paper tries to offer an analysis to finding solutions to this problem.

Key words: Abhyas, tradition, originality, Guruparampara, academics, repertoire.

Introduction :

Classical dance in India as mentioned above is categorised into 8 types as per their geographical, cultural and historical background. These are mainly focused on the presentation in the form of a repertoire. As Bharata mentioned in Natyashastra text, classical dance has various aspects in terms of Nritta or the foot movement, the four types of Abhinaya called Angika, Vachika, Aharya and Satvika and some other aspects like Tala, Vadya and Music. All these aspects together make it a classical dance performance. As stated, it is a visual art form which leads to entertainment of the viewers as enunciated by Bharatamuni. When we go through the history, we can observe the ups and downs in the field of this art form clearly. Thus, after the revolution, scholars succeeded in preserving the classical dance form with its tradition. After this the Dasi Attam dance got the name of Bharatanatyam. Based mainly on practical aspects this dance form became popular in the states of Tamil Nadu and Karnataka. Dance that originated as an offering in the temples underwent changes after the anti-nautch bill and became a court tradition, then to be available for the public. The structure of Bharatanatyam in theory and practice was created by Tanjavur Brothers who are also called Tanjore Quartet and a revolutionary lady Dr. Rukmini Devi Arundale. They structured this dance with some basic steps called 'Adavus' followed by the items called Nritya bandhas namely Alaripu, Jathiswaram, Shabdham, Varnam, Padam, Slokam and Tillana. This was the order of learning. The learning and practice of the Adavus itself takes almost two years for the perfection and internalization. The basic learning will be hard for the beginners. Only a determined student can attain perfection in this. Thus learning of a complete 'Margam' (all the above said dance items) will take more than 10 years in the system of Guru Parampara. In this system Guru is the ultimate master who decides the level of a disciple, whether he or she is capable of performing, teaching and so on. Even the decision of teaching any dance items is of Guru's choice only and not that of the disciple.

Guru Parampara :

Our country is fortunate to have the system of Guru Parampara, a unique system of teaching and learning involving the teacher and the disciple who are bound by a unique bond transcending just that of a mundane relation between a teacher and the taught. Bharath or India is a country which is rich in culture, tradition and spirituality. The Guru Parampara system comes under the category of education of spirituality along with other 'Vidya's of the world. In ancient days Gurus were none other than Sages or Rishis. They are the ones who detached themselves completely from the outside world and did 'Sadhana' or the study of scriptures and moreover the ultimate education called 'Atmavidya' or knowledge of self or the ultimate Truth. When their consciousness merged with God they realized several 'Vidya's altogether. So, much of their knowledge they acquired was from the cosmic energy which we call God. In our ancient scriptures sages taught this knowledge in three ways called Shruti, Smriti and Puranas. This means that by listening from the cosmos or God, they contemplated and orated the knowledge to their 'Shishya Vrinda' or the group of disciples. In this manner the classical dance in the form of 'Natya' was originated. The first text regarding dance is Natyashastra which was written in 2nd to 5th century BC. In this text the sage Bharata unveiled the various aspects of the art forms such as music, drama, dance, instrumental music along with the literature, architecture, rituals, tradition, types of people and their behaviour,

Do's and Don'ts, etc., thus it being akin to an encyclopaedia. He tells that Natya is nothing but 'Anukarana' or the imitation of the world activities. In this text the pattern of narration of the concept is through the conversations between Guru and Shishya, latter being a good disciple by asking frequent questions to get the doubts cleared. Not only the Natyashastra but also several other scriptures like Upanishads also follow the tradition and culture of Guru Parampara. In fact, the word Upanishad (upa-ni-shad) means that the disciple moves closer to the Guru and readies himself to receive knowledge. So, one can see how deep our scriptures and the sources of our tradition, Guru Parampara is.

Academics :

In India, classical dance has a rich history and has been an integral part of the country's cultural heritage for centuries. However, its recognition as an academic discipline has evolved over time. Classical dance began to gain recognition as a performing art form, after the revolutionary development post anti-naught bill. The whole art form was restructured and systemized with some changes from its previous version thus being recognised by the elite community in the society. Before, it was under valued by the society, making it a taboo for the higher community people. After the revolution the classical dances are called by their regional names or by the names related to the culture of the communities of those particular regions. In this process of revolution, the first and foremost name that the art fraternity must remember is that of Rukmini Devi Arundale. She was a very courageous lady and given to very modern thinking too, so she could make changes. In those years she caused flutter and a kind of revolution by getting married to a person of different religion and nationality and learned western Ballet first, before learning classical dance of India. Maybe because of the exposure she got from her parents and her husband, she could become the person of revolution in classical dance landscape. The first institution dedicated to the classical dances and music was established by her in the name of 'Kalakshetra'. This is how

the dance got the academic value in our country. Later it got introduced in the universities as a subject of higher learning like all other allied subjects. The first university founded after the revolution was Banaras Hindu University and it introduced the Performing Arts Department in the year 1950. Then in the year 1956, the Government of Madhya Pradesh established a university in Khairagarh dedicated only for Performing arts like music and dance. Thus the music and classical dance got a recognition in the academics.

Challenges in the preservation of originality :

As said earlier, being a visual art form, the classical dance has an important role in the repertoire. This refers to the presentation by learning with ritualistic tradition and technicalities. In this regard the present generations need to understand our strong tradition and culture. Because of the influence of media and globalization thought, younger generation doesn't accept our tradition in toto and they question every aspect and rituals regarding the same. The reason for this may be that we and our ancestors blindly followed our tradition without knowing or questioning it properly and are trying to impart it to them in a similar manner. If only we are able to understand the reason behind the idea of following the rituals and tradition, only then can we make the younger generation to follow the same. For this, one has to study the scriptures thoroughly to follow or practice any idea of the ritualistic traditions. In this regard we have an abundant source of knowledge in the form of scriptures and Guru Parampara practices. Classical dance is also from the same tradition and practices. As our country is developing fast in various fields, and embracing the global trend of digitalization and economic and social integration, some of the transitional changes may occur in the process. So in this process the classical dance is not an exception as well. But there is a danger that these far-reaching changes may affect the originality in adverse ways.

Some of the reasons for this threat to originality may be pointed out as follows.

- Lack of deep knowledge in the subject
- Rebellious attitude towards the traditional rituals
- Lack of knowledge of the scriptures
- Being in a hurry to make money by performing and teaching
- Shortcut methods to get the fame and name and so on.....

As our ancient wisdom goes, there will be no short cuts for success; the statement holds equally true for the study of our ancient knowledge systems, like the classical dance too. One has to spend several years to get the mastery of the subject concerned in this regard. Because classical dance has got the recognition in the academics, it has to necessarily fit into the system. So many challenges are encountered in the process. The time limitations of covering and studying of the subject is a main concern. In Guru Parampara system there is no time limitation and only if the disciple is thorough in one subject, can he/she move on to the next one only to the discretion of the Guru or the teacher. But in academics getting thorough with the particular subject on hand is

not the criteria for moving on to the study of the next subject, with the curriculum moving as per the time table anyway. It will be like any other subjects and falls into the trap of 'finish the syllabus' kind of pressures. The conditions like the whole year's academic teaching should be finished within 3 months of commencement of the course puts a dampener to prolonged, deliberate and involved teaching as in Guruparampara system and, as such scuttles the prospect for the student to really master the subject before moving on to the next one.

The new set of education system criteria finds that curriculum of semesters doesn't compare with the rigours of the Gurukula system of teaching. This is one of the major hurdles of the new academic system. This leads to the dilution of the teaching as well as learning. The disciple and the teacher both will be under pressure and may have to compromise with the core learning. Thus, there may be a threat of losing the originality by shortening of teaching and shallowing of the subject which will pass on to the next generation. Moreover influences like media and social media have an inescapable imprint on how the art form is perceived. As the artistes are exposed to the social media, they will get defocused. In the urge of getting name and fame early, they may jump into 'go with the flow' kind of mentality thus neglecting the tradition or the Parampara. With the social media influences, they may also try to dilute or spoil the originality of dance by 'fusioning' of the dances, music or by adopting acrobatics within the dance items. This is the culmination of demeaning the originality of the art form and tradition. In the field of classical dance one can either be an academician or be a performer. It is very challenging being both simultaneously. This is because of the schedule and the system itself. For being an academician, one should go with theoretical aspects but if one has to be a performer only, one needs to concentrate on the practical aspects and practice for several hours a day. This is the main challenge for the artist who wants to pursue both academics and performance. Overall, all round development of an artiste is a big challenge in this case with time constraints playing a major dampening role.

Conclusion :

With all these challenges analysed, only solution for the conflict of academics and Gurukula type of education in classical dance seems that one has to choose only one way of learning to get the mastery of the subject. And of course, as the whole life is a learning process, one has to focus only on one of the aspects and put continuous efforts to perfect it. In the holy text Bhagavadgeeta, Shree Krishna says 'Yogah karmasu koushalam' which means perfection in action is 'Yoga'. In this fraction of verse one can understand that any form of the knowledge is so deep that one life is not enough to acquire it. So, whatever is possible we the artistes must have content and fulfilment and should work towards it's perfection. Then only can we be happy within by not thinking of success, or achievement or economic benefits etc. So ultimate success for an artiste lies in the happiness within and being contented in whichever form of education one pursues- Academics or Guruparampara system.

References :

1. Ghosh, M. (1961). *Natyasastra, Ascribed to Bharat-Muni: A Treatise on Ancient Indian Dramaturgy and Histrionics*. Choekhamba Sanskrit Series Office.
2. Vatsyayan, K. (1992). *Traditions of Indian folk dance* (2nd ed., reprint). Publications Division, Ministry of Information and Broadcasting, Government of India.
3. Sadguru Sri Madhusudan Sai. (2023, July). *Geeta Sarasaritha*. Sri Sathya Sai Premamrutha Prakashana.
4. Rao, K. M. (1994). *Nrityaloka*. Athri Book Centre.