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ҚАЗАҚ ҰЛТТЫҚ ХОРЕОГРАФИЯ АКАДЕМИЯСЫ  
KAZAKH NATIONAL ACADEMY OF CHOREOGRAPHY  
КАЗАХСКАЯ НАЦИОНАЛЬНАЯ АКАДЕМИЯ ХОРЕОГРАФИИ

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### **Құрметті оқырман!**

Бүгінде мәдениет пен өнер мемлекетаралық қатынастар жүйесінің ең тиімді әрі қажетті құралдарына айналып отыр. Мемлекет пен тиісті ведомстволардың бірлескен жобаларды жүзеге асыруы, өзара тиімді диалогқа, бірқатар ауқымды мәселе бойынша озық тәжірибелермен алмасуы ерекше маңызға ие.

Қазақстан мен Үндістан арасындағы дипломатиялық қатынастардың орнағанына 30 жыл толған уақыт ішінде дамудың жаңа белесі байқалады. Атап айтқанда, мәдениет, өнер, білім беру, бұқаралық ақпарат құралдары және спорт салаларындағы серіктестік туралы бірқатар келісімшарт жасалды. Біз де осы бағытта белсенді жұмыс жүргізіп отырмыз.

Бұл сөзімізге дәлел – Қазақ ұлттық хореография академиясы үнді халқының мәдениетіне арнап шығаруды ұсынған «Arts Academy» журналының осы басылымы. Жаңа жоба Үндістан мен Қазақстанның өзара байланысын одан әрі дамытуға, нығайтуға септігін тигізеді деп сенеміз.

### **Dear reader!**

Today, culture and art are among the most effective and popular tools of the system of interstate relations. Therefore the desire of our countries and their relevant departments to implement joint projects, mutually beneficial dialogue, exchange of best practices on the widest range of issues are even more important and significant.

It is gratifying that in the year of the 30th anniversary of the establishment of diplomatic relations, contacts between Kazakhstan and India are finding new points of growth. In particular, a number of agreements on cooperation in the fields of culture, art, education, mass media and sports were signed. And we are actively working in this direction.

As a confirmation of these words can serve the present issue of the Arts Academy magazine, which the Kazakh National Academy of Choreography proposed to dedicate to the culture of the Indian people. We hope that the proposed project will serve to further develop and strengthen the policy of interaction between India and Kazakhstan.

### **Дорогой читатель !**

Сегодня культура и искусство являются одними из наиболее эффективных и востребованных инструментов системы межгосударственных связей. Тем важнее и значимее стремление наших стран и профильных ведомств к реализации совместных проектов, взаимовыгодному диалогу, обмену передовыми практиками по самому широкому кругу вопросов.

Отрадно, что в год 30-летия установления дипломатических отношений связи между Казахстаном и Индией находят новые точки роста. В частности, подписан ряд соглашений о сотрудничестве в области культуры, искусства, образования, средств массовой информации и спорта. И мы активно работаем в этом направлении.

Подтверждением данных слов является настоящий выпуск журнала «Arts Academy», который Казахская национальная академия хореографии предложила посвятить культуре индийского народа. Надеемся, что предложенный проект послужит дальнейшему развитию и укреплению политики взаимодействия Индии и Казахстана.

**Дәурен Абаев - Қазақстан Республикасының Мәдениет және спорт министрі**  
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भारतीय राजदूत  
ПОСОЛ ИНДИИ  
AMBASSADOR OF INDIA

### **MESSAGE**

My heartiest congratulations to the Kazakh National Academy of Choreography on bringing out this Special Issue of Art Journal dedicated to Indian art and culture under the Chief Editorship of Ms. Zhanna Tolysbayeva and the Guest Editorship of Prof. Ramesh Chand Gaur, Director, Indira Gandhi National Centre of the Arts and National School of Drama and in coordination with the Swami Vivekananda Cultural Centre of the Embassy of India, Nur-Sultan.

2. I also convey my gratitude to Ms. Altynay Asylmuratova, President, Kazakh National Academy of Choreography, Nur-Sultan for supporting this initiative.
3. I congratulate the Editorial Team and the Indian authors, who have contributed articles to this Special Issue.
4. This publication is a step towards strengthening cultural cooperation among our two nations, which is based on people-to-people connect.

Best wishes!

**(Shubhdarshini Tripathi)**

Қазақ ұлттық хореография академиясын Нұр-Сұлтан қаласындағы Үндістан елшілігінің Свами Вивекананда мәдени орталығымен бірлесе отырып үнді өнері мен мәдениетіне арналған «Arts Academy» ғылыми журналдың арнайы шығарылымымен шын жүректен құттықтаймын. Аталған арнайы шығарылым Жанна Толысбаева ханымның және редакция алқасының шақырылған мүшесі, Индира Ганди атындағы Ұлттық Өнер орталығының және Ұлттық драма мектебінің директоры, профессор Рамеш Чанда Гаурдың бас редакциясымен жарық көрді.

Нұр-Сұлтан қаласындағы Қазақ ұлттық хореография академиясының ректоры Алтынай Асылмұратова ханымға осы бастаманы қолдағаны үшін ризашылығымды білдіремін.

Сондай-ақ редакция алқасын және осы арнайы шығарылымға мақала жариялаған үнді авторларын құттықтаймын.

Бұл басылым екі ел арасындағы мәдени ынтымақтастықты және халықаралық қатынасты нығайтуға өз ықпалын тигізеді.

Ізгі ниетпен!

### **Үндістан Елшісі – Шубхдаршини Трипати**

Искренне поздравляю Казахскую национальную академию хореографии со специальным выпуском творческого журнала, посвященного индийскому искусству и культуре под главной редакцией г-жи Жанны Толысбаевой и приглашенного члена редакционной коллегии, профессора Рамеша Чанда Гаура, директора Национального Центра Искусств имени Индиры Ганди и Национальной школы драмы в сотрудничестве с Культурным центром Свами Вивекананды Посольства Индии, Нур-Султан.

Я также выражаю благодарность г-же Алтынай Асылмуратовой, президенту Казахской национальной академии хореографии, г. Нур-Султан, за поддержку этой инициативы.

Я поздравляю редакцию и индийских авторов, написавших статьи для этого специального выпуска.

Это издание является шагом к укреплению культурного сотрудничества между нашими двумя народами, которое основано на общении между людьми.

С наилучшими пожеланиями!

### **Посол Индии – Шубхдаршини Трипати**

मीनाक्षी लेखी  
Meenakashi Lekhi



सत्यमेव जयते



विदेश राज्य मंत्री एवं  
संस्कृति राज्य मंत्री  
भारत सरकार  
Minister of State for External Affairs &  
Minister of State for Culture  
Government of India

### **MESSAGE**

I am happy to know that on the initiative of Swami Vivekananda Cultural Centre, Embassy of India, Nur-Sultan, the Kazakh National Academy of Choreography, Nur-Sultan, headed by its President, Ms. Altnayn Asylmuratova, has brought out the Special Issue of its academic and scientific Art Journal dedicated to Indian art and culture under the Chief Editorship of Ms. Zhanna Tolysbayeva.

During my recent visit to Kazakhstan, I came to know that the Kazakh National Academy of Choreography is an institution of the Government of Kazakhstan established with the mission to impart training in the field of choreographic art and culture for spiritual and aesthetic development of Kazakhstan society. Academy is not only imparting training in the fields of ballet classics, folk traditions and choreography skills but also engaged in preserving and developing these traditions through academic research. Academy also stages its ballet, folk and theatrical productions both at domestic and international platforms. I am pleased to note that Academy is working closely with Swami Vivekananda Cultural Centre, Nur-Sultan with the aim to develop institutional linkages with Indian institutions.

I commend the role of Prof.(Dr.) Ramesh Chandra Gaur, Director, National School of Drama (NSD) as Guest Editor of the Journal. I also thank the Indian authors for contributing their well-researched articles on various aspects of rich Indian art traditions - music, dance, theatre, craft, folklore, paintings, festivals, textiles and so on. I also appreciate the initiative of Mr. Sanjay VEDI, Director, Swami Vivekananda Cultural Centre under the leadership of Ambassador Shubhdarshini Tripathi in establishing cooperation with the Kazakh National Choreography Academy.

This Special Issue on Indian Art and Culture will further strengthen the ongoing cooperation between India and Kazakhstan.

With my heartiest congratulations!

  
(Meenakashi Lekhi)

New Delhi  
25 July, 2022



## **Құрметті оқырман!**

Свами Вивекананды мәдени орталығының бастамасымен, Нұр-сұлтан қаласындағы Үндістан елшілігі, Алтынай Асылмұратова басқаратын Нұр-сұлтан қаласындағы Қазақ ұлттық хореография академиясының бастамасымен Бас редактор Жанна Толысбаеваның жетекшілігімен үнді өнері мен мәдениетіне арналған ғылыми журналдың арнайы шығарылымы жарыққа шыққанына қуаныштымын.

Жақында Қазақстанға жасаған сапарымда Қазақ ұлттық хореография академиясы қазақстандық қоғамның рухани-эстетикалық дамуы үшін хореография өнері мен мәдениет саласында кадрлар даярлап, балет классикасына, халық дәстүрлері мен хореографиялық шеберлікке оқытып қана қоймай, ғылыми зерттеулер арқылы осы дәстүрлерді сақтау және дамыту жөніндегі білім мекемесі ретінде таныстым. Академия сондай-ақ өзінің балет, фольклорлық және театрлық қойылымдарын отандық, сондай-ақ шетелдік алаңдарда жария етуде. Үндістан мекемелерімен институционалдық байланыстарды дамыту мақсатында Академия Нұр-Сұлтандағы Свами Вивекананда мәдени орталығымен тығыз ынтымақтастық орнатқанына ризамын.

Қазақ ұлттық хореография академиясына және журналдың шақырылған редакторы ретінде ұлттық драма мектебінің (NSD) директоры, профессор (доктор) Рамеш Чандра Гаурдың қатысуын жоғары бағалап, үнді авторларының музыка, би, театр, қолөнер, фольклор, картиналар, фестивальдар, тоқыма және т.б. тақырыптар туралы жақсы мақалалары үшін алғыс айтамын.

Үнді өнері мен мәдениеті туралы осы Арнайы шығарылым Үндістан мен Қазақстан арасындағы ынтымақтастықты одан әрі нығайтатынына сенімдімін.

Аса зор құрметпен!

**Үндістан Үкіметінің  
сыртқы істер және мәдениет мемлекеттік министрі  
Минакши Лекхи**

## **Дорогой читатель!**

Я рада, что по инициативе Культурного центра Свами Вивекананды, Посольства Индии в г. Нур-Султан, Казахской национальной академии хореографии в г. Нур-Султан, возглавляемой г-жой Алтынай Асылмуратовой, издан специальный выпуск научного журнала, посвященного индийскому искусству и культуре под руководством главного редактора Жанны Толысбаевой.

Во время моего недавнего визита в Казахстан я узнала, что Казахская национальная академия хореографии является государственным учреждением, миссия которого – подготовка кадров в области хореографического искусства и культуры для духовно-эстетического развития казахстанского общества. Академия не только обучает балетной классике, народным традициям и хореографическому мастерству, но и занимается сохранением и развитием этих традиций посредством научных исследований. Академия также ставит свои балетные, фольклорные и театральные постановки как на отечественных, так и на зарубежных площадках. Мне приятно отметить, что Академия тесно сотрудничает с Культурным центром Свами Вивекананды в Нур-Султане с целью развития институциональных связей с индийскими учреждениями.

Высоко оцениваю участие профессора (доктора) Рамеша Чандра Гаура, директора Национальной школы драмы (NSD) в качестве приглашенного редактора журнала. Я также благодарю индийских авторов за их хорошо проработанные статьи о различных аспектах богатых индийских художественных традиций – музыки, танцев, театра, ремесел, фольклора, картин, фестивалей, текстиля и т.д. Я также высоко оцениваю инициативу г-на Санджай Веди, директора Культурного центра Свами Вивекананды, под руководством посла Шубхдаршини Трипати организовавшего сотрудничество с Казахской национальной академией хореографии.

Уверена, этот специальный выпуск об индийском искусстве и культуре еще больше укрепит сотрудничество между Индией и Казахстаном.

Мои искренние поздравления!

**Государственный министр иностранных дел и культуры правительства Индии Минакаши Лекхи**

## **Құрметті достар!**

«Arts Academy» журналының Үндістан мәдениетіне арналған шығарылымына қош келдіңіздер!

Ұсынылып отырған «Arts Academy» нөмірінің бірегейлігі – бұл Қазақ ұлттық хореография академиясының журналындағы жеке бір елдің мәдениетін таныстыру бойынша алғашқы тәжірибе. Философтар ежелден ең жұмбақ, рухани, «қымбат» жер санаған Үндістан елінің осы қызықты және өте маңызды жобаға бастамашы болғаны тамаша оқиға.

Барлық авторлардың өз шығармашылығын сүйетін, жарқын, әсерлі, шын жүректен жазатын жас зерттеушілер екендігі көңіл қуантарлық жайт. Әрбір жұмыста тарихқа ерекше көзқарас, дәстүрлер мен құндылықтарға құрмет көрінеді, замандастарымыздың дәстүрлі өнер түрлерін сақтап қалу және дамыту мәселелері немесе айқын мысалдары туралы не жазса да, халықтың тағдыры мен тарихына өздерінің қатысын толық түсінетіндігі байқалады.

Егер оқырмандарымыз рухани ағартуға, мейірімділікке және шынайы төзімділікке деген талпынысқа негізделген Үндістанның ежелгі дініне, философиясы мен өнеріне шынайы қызығушылық танытқан болса, онда осы журналдағы жұмыс сәтті өтті деп есептейміз.

Менің нақты білетінім: құндылықтарды жастардың бойына сіңіргенде, өнер мен шығармашылық мәңгі жасайды. Қазіргі замандастарымыз «халық рухы» деп аталатын ұғымды мұра етіп қалдырғанда, прогрестің сөзсіз болатынына сенімдіміз.

**Қазақ ұлттық хореография академиясының ректоры  
А. Асылмуратова**

## **Dear friends!**

Welcome to the scientific journal «Arts Academy» dedicated to the culture of India!

The uniqueness of the proposed issue of «Arts Academy» is that this is the first experience of presenting the culture of one particular country on the site of the scientific journal of the Kazakh national academy of choreography. It is also remarkable that the beginning of this interesting and very important project was laid by India, a country that philosophers have long called the most mysterious and spiritual land, "precious India".

It is especially touching that all authors are young researchers, passionate about their work, writing vividly, emotionally and sincerely. Each work shows a careful attitude to history, respect for traditions and values, an absolute understanding of one's involvement in the fate and history of the people is felt, no matter what our contemporaries write about: problems or positive examples of the preservation and development of traditional arts.

We will consider our efforts on this journal accomplished if a reader develops a sincere interest in India with its ancient religion, philosophy and art, based on striving for spiritual Enlightenment, kindness and true tolerance.

I know when values are passed on to the youth, there will be space for the art and creativity for sure. And we are absolutely convinced that when contemporaries actively inherit what is called the "spirit of the people", progress is inevitable.

**Rector Kazakh national academy of choreography  
A. Assylmuratova**

## **Дорогие друзья!**

Рады приветствовать каждого из вас на страницах журнала «Arts Academy», посвященного культуре Индии!

Уникальность предлагаемого номера «Arts Academy» заключается в том, что это первый опыт презентации культуры одной отдельно взятой страны на площадке журнала Казахской национальной академии хореографии. Замечателен и тот факт, что начало этому интересному и очень важному проекту положила Индия – страна, которую философы издавна нарекли самой загадочной и духовной землей, «драгоценной Индией».

Особенно трогает тот факт, что все авторы – молодые исследователи, увлеченные своим творчеством, пишущие ярко, эмоционально, искренне. В каждой работе сквозит бережное отношение к истории, уважение к традициям и ценностям, чувствуется абсолютное понимание своей причастности к судьбе и истории народа, о чем бы ни писали наши современники: о проблемах или позитивных примерах сохранения и развития традиционных видов искусств.

Мы будем считать работу над этим журналом состоявшейся, если у нашего читателя обозначится искренний интерес к Индии с ее древнейшей религией, философией и искусством, основанных на устремленности к духовному Просветлению, доброте и истинной толерантности.

Точно знаю: когда ценности передаются молодым, искусству и творчеству – быть. И мы абсолютно убеждены в том, что когда современники активно наследуют то, что называют «духом народа», прогресс неизбежен.

**Ректор Казахской национальной академии хореографии  
А. Асылмуратова**

## **Құрметті достар!**

«Arts Academy» журналының осы шығарылымын бүкіл әлем ғалымдарының, зерттеушілерінің назарына ұсыну мен үшін үлкен ғанибет. Шығарылым өнертанудың бай және әр түрлі академиялық саласын қамтиды, ол театр қойылымдарымен қатар өнертану сынының саласын құрайды. Онда классикалық пәндерден тыс эсселер ұсынылған. Онда классикалық пәндерден тыс эсселер ұсынылған. Зерттеу еркін түрде адамдармен, қолөнершілермен, орындаушылармен жүргізіледі. Осы үшеуінің арасындағы қарым-қатынасты зерттеуге деген ұмтылыс өнер тарихын сыни тұрғыдан зерттеуге оптимистік және жанданған қызығушылықты білдіреді. Сіздердің назарларыңызға ұсынылған шығарылымға театрландырылған қойылымдардан бастап қолмен тоқу технологиясына дейін, үнділік құрал өндірушілерден бастап би-драмалық мәдениет арқылы жеке басын іздеуге дейінгі көптеген эсселер кіреді. Эсселер, тұтастай алғанда, өнер тарихының күрделілігін түсінуді көрсетеді және теория мен практиканың өзекті мәселелерін ақпараттандыруға ықпал етеді.

«Театр өнері және оның білім берудегі маңызы» деп аталатын бірінші мақалада театр өнерінің мәселелері баяндалады және оның қазіргі білім беру жүйесінен жоғалуы сипатталады. Мақалада балаларды жан-жақты дамыту үшін мектеп бағдарламасына театр өнері сабақтарын қосу ұсынылады. Автор театр тек ойын-сауық құралы ғана емес, сонымен қатар орман отырғызу, қыздардың білімі, түрлі егулер, СПИД, COVID, суды үнемдеу, балалардың некесін, сиқыр салдарынан болатын өлімнің алдын алу және т. б. сияқты елдің өзекті мәселелері туралы көпшілікті ақпараттандырудың әлеуметтік-коммуникативті құралы екенін айтады.

Ананья Мишра өзінің «Шива Рудра Винаның кеңістігін анықтау: осы ежелгі музыкалық аспаптың дискурсындағы мифтердің, нанымдар мен фактілердің зерттеулерін іздеу» атты мақаласында классикалық музыка үшін кеңінен қолданылатын ежелгі үнді музыкалық аспабы Рудра Вина туралы терең баяндайды. Автор осы экстравагантты аспаптың жасалуының қыр-сырын, онымен байланысты мифтер мен стереотиптерді

зерттеуге тырысады, сонымен қатар Рудра Вина дәстүрін сақтау үшін уақытпен күресіп, заманауи музыкалық талғам саласындағы өзгерістерге қарсы шыққан Рудра Вина аспабының кейбір көрнекті орындаушыларының күш-жігері туралы әңгімелейді. Ұсынылған зерттеу – бұл классикалық музыкалық аспаптың дамуы мен кеңінен қолданылуы туралы мәселені көтеру мәселесі.

«Фулкари, Самми және Саада Пинт – Пенджабиятты түсіну» атты үшінші мақалада Пенджаб аймағындағы бірегейліктің қалыптасуын сыни тұрғыдан зерттейді. Автор Пенджабият не мағынаны білдіретінін және Пенджабта жергілікті фольклор мен музыка мәдениеті негізінде бірегейліктің қалай қалыптасатынын зерттеуге ұмтылады. Пенджабтың мәні мен өмір сүру тәсілі болып табылатын «Пенджабият» белгісі, атап айтқанда, халықтық киім кестелерінде (фулкаари және бааг), халық биі мен музыкалық өнер формаларында (самми және джааго) және қонақжайлылық түрінде (Саад Пинд) көрінеді. Phulkari – бұл он бесінші ғасырдағы Пенджаб ауылында тамыр жайған халықтық өнер кестелері болса, өнер туындысы Dupattas-та кеңінен қолданылады және жарқын тарихи өткеннің көрнекі әсерін суреттейді. Кестеде қызыл, таңқаларлық қызғылт және қою күрең қызыл түсті жарқын геометриялық медальондарынан бастап, матадағы монохроматикалық алтын гобелен өрнектері, Пенджаб ауылының адамдары мен заттары бейнеленген кестелер айшықталады. Самми – бұл жергілікті би стилі, ол Пенджаб тайпаларының әйелдері арасында кеңінен орындалады және олардың шынайы Пенджабия рухын бейнелейтін өзіндік белгісі болып табылады. Саада Пинд сөзбе-сөз «менің ауылым» деп аударылады, бірлік сезімін жеткізеді және ауылға деген эмоция мен сүйіспеншілікті көрсетеді. Зерттеу «Пенджабиятты» осылай негіздейді; демек, «Үнді мәдени өнері» біздің ақылды құрылғыларымыздағы монотонды дыбыстары бар жеке дара және роботтандырылған байланысқа қарағанда, жоғалған достық, жолдастық құндылықтарын, сыртқы шынайы әлеммен қарым-қатынастың артықшылығын қайта түсінуге ықпал етуі мүмкін.

Келесі «Қолөнер, Мәдениет және Кәсіпкерлік: Чандеридегі тоқу дәстүрі» атты мақала өнер тарихының монотонды шекараларын бұзып, өндіріс мәдениетімен

байланысты тоқу өнерінің көп қырлы аспектісін қарастырады. Қолөнер өндіруші мәдениеттердің материалдық және материалдық емес аспектілерін бейнелейді. Дәстүрлі қолөнер – бұл мәдениеттің өзгеруі мен ұтқырлығын зерттеу үшін қолайлы позицияны қамтамасыз ететін модернизация технологиясымен үйлесетін утилитарлық және эстетикалық аспект. Мақала қалалық жағдайда мәдениет пен бизнестің байланысын табуға тырысады, осылайша Үнді контекстіндегі бизнес-антропология саласын зерттейді. Мақалада жаһанданудың тоқу саласына әсері де талқыланады. Қазіргі уақытта технологияларды, қолөнершілер мен кескіндерді жұмылдыру суретшілер мен өткен мәдениеттердің ұқсастығын дамытады, бұл одан әрі импровизацияға, жаңашылдыққа және жаңа көркемдік стильдердің көбеюіне әкеледі.

«Үнді миниатюралары» («Пахаридің суреттері: Үнді пейзаждарын, қоғамдық өмірді және Гит Говинданың махаббат әндерін зерттеу») деп аталатын бесінші мақалада Үнді миниатюралары мен Пахаридің суреттері талқыланады, олар көбінесе қоғамдық өмір, мәдениет және табиғат әлемін бейнелейді. Автор Пахари мектебінің қамқорлығымен өркендеген әртүрлі миниатюралық мектептерді сипаттайды. Бұл кескіндеме мектептерінің тақырыбы патшалар мен олардың жұбайларының портреттері, сондай-ақ ұлы ақын Джай Дэва жазған Гит Говиндтің махаббат лирикасына негізделген оқиғалар төңірегіне топтастырылған. Соңында, автор кескіндеме мен миниатюраның осы ерекше стилін сақтауға кеңес береді, өйткені олар адамдық қасиеттер мен бекзаттықтың туа біткен табиғатын көрсетеді.

«Холи кезінде рәсімді орындау» атты келесі мақала Холи фестивалі кезінде өткізілген мәдени көріністерді терең зерттеуге арналған. Холи мерекесіне әрдайым жұртшылық қатысатындықтан, мақалада Карнатака штатының көшпелі мал шаруашылығы қауымдастығы Гор Банджара Ламбанимен байланысты күрделі көрсетілімдер зерттеледі. Автор осы қоғамдастықта Холи мерекесімен байланысты сөйлеу мен шешендік өнердің әртүрлі кезеңдеріне жүйелі түрде сипаттамалық талдау жасайды. Сондай-ақ, ол дхунд рәсімінің күрделілігін мұқият талдайды және қоғамдық өмір процесінде іс-



әрекеттер мен оқиғаларды қалай құру үшін уақыт, кеңістік және адам денелері оның элементтері болып табылатындығын зерттейді.

«Нәсілдің энергетикалық теориясы: тыныс алу, эмпатия және қазіргі актерлік дайындықтағы әл-ауқат» атты жетінші мақалада қазіргі актерлік дайындық, постстаниславалық тәсілдер және дәстүрлі орындаушылық тәжірибені жандандыру мәселелеріне прагматикалық көзқарас ұсынылған. Мақала Үнді эстетикасында ерекше орын алатын Нәсіл тұжырымдамасын қолданудың әдіснамалық негізін ұсыну үшін тыныс алудың жаңа әдістерін көрсетеді. Нейрофизиологиялық процестерді практикалық зерттеу қазіргі актерлік дайындықтағы әл-ауқаттың маңыздылығы мен рөлін түсінуді кеңейтеді. Сонымен, құжатта консерваториялар мен кәсіптік білім беру институттарындағы әл-ауқатқа негізделген тәсілге көшу пандемиядан кейінгі әлемнің мәселелерін шешуге қажетті бейімделу болып табылады.

«Фольклорды қорғау: Үнді өнеріндегі қосу, каталогтау, құжаттау, сақтау және іздеу мәселелерімен өзара іс-қимыл» атты келесі құжат фольклорды және материалдық емес мәдени мұраны (МЕММ) сақтауға және іздеуге, каталогтауға, аудиовизуалдық құжаттауға арналған. Ол Үндістандағы фольклорды құжаттау стратегиясымен әдіснамалық мәселелерді шешуге ниетті. Автор үнсіз құбылыстарды жою үшін артефактілерді жазу кезінде қосымша ақпаратты қосу тәсілдерін жасауды ұсынады.

«Шәлі: Кашмирде жасалған ерекше тоқыма» атты тоғызыншы мақалада Кашмирдегі шәлі өндірісі зерттеледі. Кашмирде пайда болған және сатылатын бұл тоқыма жергілікті бірегейліктің белгісі болып табылады. Тоқу үлгісі мен нәзік шеберлігі матаның бұл түрін барған сайын танымал етті. Мақалада мынадай сұрақтар қарастырылады: Шәлі дегеніміз не? Шәлі түрлері қандай? Оны жасауға не кіреді? Шәлі тоқудың қандай әдістері бар? Ол қандай әртүрлі атрибуттар арқылы танымал?

Осы шығарылымның «Орындаушылық өнердегі үнді аспаптарын өндірушілер» атты соңғы эссесінде өнер индустриясындағы қазіргі өзгерістерді сыни тұрғыдан зерттейді және төрт фактордың өзара байланысын зерттейді, атап айтқанда: ойын техникасындағы

өзгерістер/жетілдірулер, ойын материалдарын таңдаудағы артықшылықтар, орындау стилінің өзгеруі және құрал архитектурасының өзгеруі. Автордың айтуынша, қоғамдағы өзгерістердің әсері адамдардың өнер түріне деген қамқорлық және жалпы қарым-қатынасына тікелей әсер етеді. Музыканы таңдау және бүкіл әлемдегі көпшіліктің назарын аудару музыкалық индустрияға қатты әсер етті. Осылайша, мақалада жаһанданудың музыка индустриясына және аспаптар өндірісіне әсері қарастырылады.

Сөзімді аяқтай отырып, «Arts Academy» журналының осы санын тың мақалалармен байытып, өз үлесін қосқан ғалымдарымыз бен авторларымызға шын жүректен алғыс айтамын.

इति शुश्रुम धीराणां ये नस्तद् विचचक्षिरे ।

**"Art Academy" журналының шақырылған редакторы Проф. Рамеш Чандра Гаур**

## Dear friends!

It gives me immense pleasure to place this issue of the Arts Academy in the hands of scholars, researchers all over the world. The issue illustrates the rich and diverse academic terrain of Arts studies, which alongside constitutes the field of Theatrical performances to art-historical criticism. It features essays that transcend the undefended border of classical disciplinary boundaries. The issue arbitrarily dwells on many crossings with people, artisans, and performers on the move. The quest to explore the relationships between the three represents an optimistic and resurgent interest in the critical enquiry of the art-historical past. This issue deals with a wide range of essays from Theatrical art performances to hand-weaving technologies and from Indian instrument makers to the search for identity through dance-drama culture. The essays overall show an appreciation for complexity in Art history and foster more informed debate on arching issues of theory and practice.

The first paper entitled Theatre Arts and its Importance in Education highlights the problems of Theatre arts and outlines its disappearance from the current education system. The paper advocates for the inclusion of Theatre arts studies in the school curriculum for the overall development of children. The author points out that the theatre is not only a means of entertainment but is also a social-communicative tool to raise awareness among large masses for the burning issues of the country such as afforestation, girl child education, various vaccinations, AIDS, COVID, Save Water, prevention of child marriage, dowry deaths etc.

Ananya Misra in her paper entitled Identifying the Space of Shiva's Rudra Veena: A quest to explore Myths, Beliefs and Facts in the discourse of this Ancient Musical Instrument profoundly talks about Rudra Veena, an ancient Indian musical instrument believed to be most widely used for classical music. The author tries to explore the intricacies involved in the making of this extravagant instrument, the myths and the stereotypes related to it, and the efforts of some prominent *Rudra Veena* players who have fought with time and defied a change that's inclined to modern musical taste in the quest to keep the tradition of *Rudra Veena* alive. The paper tries to raise the silent voices advocating the

promotion and large-scale use of this classic musical instrument.

The third paper Phulkari, Sammi and Saada Pind – Understanding Punjabiyaat critically examines the identity making in the region of Punjab. The author tries to explore what Punjabiyaat means and how the identity is coined in Punjab around the local folklores and music culture. The proposition 'Punjabiyaat' which is the essence and way of being a Punjabi, is reflected specifically through its attire-folk embroidery (Fulkaari and Baag), Folk-Dance and Music Art forms (Sammi and Jaago) and the focal point of hospitality (Saada Pind). While Phulkari is folk-art embroidery with its root in the fifteenth century rural Punjab, the art work is extensively used on Dupattas and illustrates the visual impact of the vibrant historical past. The embroidery work ranges from striking geometric medallions in reds, shocking pinks, and maroons, through almost monochromatic golden tapestry-like, fabric-covering designs, to narrative embroideries depicting people and objects of rural Punjab. Sammi is a local dance style performed widely among the tribal women of Punjab and is an identity marker which reflects their true spirit of Punjabiyaat. Saada Pind literally translated as 'my village' conveys a sense of oneness and reflects the emotions and attachment towards the village. The paper thus establish how 'Punjabiyaat'; and consequentially 'Indian' cultural art forms' can be a possibility of re-looking at the lost values of friendship, camaraderie, connection with the outside real world rather than a disparate and robotic connect with the monotonous clicks on our smart devices.

The next article on Craft, Culture and Entrepreneurship: Waving tradition in Chanderi breaks the monotonous boundaries of art history and looks into the varied aspect of art of weaving, which is associated with the culture of production. The craft embodies both the tangible and intangible dimensions of producing cultures. The traditional craft constitutes both utilitarian and aesthetics aspect interweaved in the modernization technologies providing a vantage point to study the change and portability of culture. The article makes an effort to locate the intersection of culture and business in an urban setting, thus, exploring the ambit of business anthropology in the Indian context. The paper also discusses the impact of globalization in the weaving industry.

The modernity's mobilization of technology, artisans, and images cultivates affinities between artists and cultures of the past leading to further improvisation, innovation and reproduction of new art styles.

The fifth paper entitled Indian miniatures (Pahari paintings: a study of Indian landscapes, social life, and loving songs of Geet Govinda) discusses on Indian miniatures and Pahari paintings which largely depicts the picture of social life, culture and nature. The author describes different schools of miniatures that flourished under the aegis of Pahari School. The theme of these schools of paintings centred around the portraits of Kings and their consorts and the stories based on the love lyrics of Geet Govind composed by the great poet Jaya Deva. The author finally recommends to preserve this unique painting styles and the miniatures as they truly represent the innate nature of human qualities and kingship.

The next paper Performing Rite in the Holi is an in-depth study of the cultural performances played during the festival of Holi. As Holi has always involved community participation, the article studies the complex performances associated with the Gor Banjara Lambani, a nomadic pastoral community of Karnataka. The author systematically makes a descriptive analysis of the various stages of performances and oratory attached to the Holi celebration among this community. He also meticulously analyses the complexity of the rite of *dhund* and investigates how time, space, and human bodies are its elements to create activities and events for the process of community life.

The seventh paper Energizing Rasa Theory: Breath, Empathy, and Well-being in Contemporary Actor training presents a pragmatic approach to questions of contemporary actor training, post-Stanislavskian approaches, and vitalisation of traditional performance practices. The paper elaborates outwards from the rediscovery of breath, to offer a methodological base from which to engage the concept of *Rasa* which occupies a pre-eminent position within Indian aesthetics. Practical engagement with neuro-physiological processes widens understanding of the importance and role of *well-being* in contemporary actor training. The paper finally argues that a shift towards well-being-based approach within conservatories and performance training institutes is a must

needed adaptation to meet the challenges of a post-pandemic world.

The next paper entitled Safeguarding Folklore: Engaging with the Issues of Accessioning, Cataloguing, Documentation, Storage and Retrieval in Indian Arts focuses on the accessioning, cataloguing, audio-visual documentation, storage and retrieval of folklore and Intangible Cultural Heritage (ICH) from the perspective of policy designing. It intends to highlight methodological issues with the documentation strategies of folklores in India. The author proposes to devise ways in which the extra information may be incorporated while recording artefacts to remove a layer of silence from it.

The ninth paper Shawl: The Unique Textile from Kashmir explores the Shawl making of Kashmir. This textile explicitly born and traded in Kashmir is a symbol of local identity. The weaving pattern and the fine craftsmanship has increasingly popularised this textile form. The paper delves on the questions of: What is a shawl? Which are the various types of shawls? What goes into its making? What are the multiple techniques for weaving the shawls? What are the different attributes that make it popular?

The last essay of this issue Indian Instrument Makers in Performing Arts critically examines the ongoing changes in the art industry and explores the inter-relationship between the four factors, namely, the changes/advancement occurred in playing techniques, picking preferences of playable materials, changes in execution styles and the changes of architecture of the instruments. The author says that the effect of changes in the society directly reflects on the patronization and general attitude of the people towards the art form. The choice of music and the urge to appeal the masses of the world has greatly shaped the music industry. The paper thus studies the impact of globalisation on the music industry and the instrument making.

I am closing my words with heartfelt gratitude to our learned scholars, contributors for enriching this issue of Arts Academy.

इति शुश्रुम धीराणां ये नस्तद् विचचक्षिरे ।

**Prof. Ramesh Chandra Gaur**  
**Guest Editor "Arts Academy"**

## **Дорогие друзья!**

Мне доставляет огромное удовольствие передать этот выпуск журнала «Arts Academy» в руки ученых, исследователей всего мира. Выпуск иллюстрирует богатую и разнообразную академическую сферу искусствознания, которая наряду с театральными постановками составляет область искусствоведческой критики. В нем представлены эссе, выходящие за границы классических дисциплин. Исследование произвольно выстраивается на многих пересечениях с людьми, ремесленниками, исполнителями в развитии. Стремление исследовать отношения между этими тремя представляет собой оптимистичный и возрождающийся интерес к критическому исследованию искусствоведческого прошлого. Представляемый Вашему вниманию выпуск включает широкий спектр эссе от театральных постановок до технологий ручного ткачества, от индийских производителей инструментов до поиска идентичности через танцевально-драматическую культуру. Эссе, в целом, показывают понимание сложности истории искусства и способствуют более информированному обсуждению насущных вопросов теории и практики.

В первой статье, озаглавленной «Театральное искусство и его значение в образовании», освещаются проблемы театрального искусства и описывается его исчезновение из существующей системы образования. В статье предлагается включить занятия по театральному искусству в школьную программу для всестороннего развития детей. Автор указывает, что театр является не только средством развлечения, но и социально-коммуникативным средством информирования широких масс о насущных проблемах страны, таких как лесонасаждение, образование девочек, различные прививки, СПИД, COVID, экономия воды, предотвращение детских браков, смертей из-за приданого и т. д.

Ананья Мишра в своей статье, озаглавленной «Определение пространства Шивы Рудра Вины: поиски исследования мифов, верований и фактов в дискурсе этого древнего музыкального инструмента», глубокомысленно рассуждает о Рудра Вине – древнем

индийском музыкальном инструменте, который, как считается, наиболее широко использовался для классической музыки. Автор пытается исследовать тонкости, связанные с созданием этого экстравагантного инструмента, мифы и стереотипы, связанные с ним, а также рассказывает об усилиях некоторых выдающихся исполнителей на Рудра Вине, которые боролись со временем и бросили вызов изменениям в области современных музыкальных вкусов в стремлении сохранить традиции Рудра Вина. Представленное исследование – попытка поднять вопрос о развитии и широкомасштабном использовании этого классического музыкального инструмента.

В третьей статье «Пхулкари, Самми и Саада Пинт – понимание Пенджабията» критически исследуется формирование идентичности в регионе Пенджаб. Автор пытается исследовать, что означает Пенджабият и как идентичность создается в Пенджабе на основе местного фольклора и музыкальной культуры. Заявленное обозначение «пенджабият», которое является сущностью и способом существования пенджабца, отражено, в частности, в народной вышивке одежды (фулкаари и бааг), в формах народного танца и музыкального искусства (самми и джааго) и в фокусе гостеприимства (Саада Пинд). В то время как Phulkari – это вышивка народного искусства, уходящая своими корнями в сельский Пенджаб пятнадцатого века, произведение искусства широко используется на Dupattas и иллюстрирует визуальное влияние яркого исторического прошлого. Вышивка варьируется от ярких геометрических медальонов красного, шокирующего розового и темно-бордового цветов до почти монохроматических золотых гобеленовых рисунков, покрывающих ткань, до повествовательных вышивок, изображающих людей и предметы сельского Пенджаба. Самми – это местный танцевальный стиль, который широко исполняется среди женщин из племен Пенджаба и является маркером идентичности, отражающим их истинный дух Пенджабия. Саада Пинд буквально переводится как «моя деревня», передает ощущение единства и отражает эмоции и привязанность к деревне. Исследование так обосновывает «Пенджабият»; и, следовательно,



«индийские культурные формы искусства» могут послужить для переосмысления утраченных ценностей дружбы, товарищества, преимущества взаимосвязи с внешним реальным миром, чем с разрозненной и роботизированной связью с монотонными кликами на наших умных устройствах.

Следующая статья «Ремесло, Культура и Предпринимательство: Традиция ткачества в Чандери» ломает монотонные границы истории искусства и рассматривает многогранный аспект ткацкого искусства, который связан с культурой производства. Ремесло воплощает в себе как материальные, так и нематериальные аспекты производящих культур. Традиционное ремесло представляет собой как утилитарный, так и эстетический аспект, переплетающийся с технологиями модернизации, обеспечивающий выгодную позицию для изучения изменений и мобильности культуры. В статье делается попытка найти пересечение культуры и бизнеса в городских условиях, таким образом исследуется сфера бизнес-антропологии в индийском контексте. В статье также обсуждается влияние глобализации на ткацкую промышленность. Мобилизация технологий, ремесленников и изображений в современности культивирует сходство между художниками и культурами прошлого, что ведет к дальнейшей импровизации, инновациям и воспроизведению новых художественных стилей.

В пятой статье, озаглавленной «Индийские миниатюры» («Картины Пахари: исследование индийских пейзажей, общественной жизни и любовных песен Гит Говинды»), обсуждаются индийские миниатюры и картины Пахари, которые в значительной степени изображают картину общественной жизни, культуры и природы. Автор описывает разные школы миниатюры, процветавшие под эгидой школы Пахари. Тема этих школ живописи была сосредоточена вокруг портретов королей и их супруг, а также историй, основанных на любовной лирике Гит Говинд, сочиненной великим поэтом Джая Дэвой. Наконец, автор рекомендует сохранить этот уникальный стиль живописи и миниатюры, поскольку они

действительно отражают врожденную природу человеческих качеств и царственности.

Следующая статья «Выполнение обряда во время Холи» представляет собой углубленное исследование культурных представлений, проводимых во время фестиваля Холи. Поскольку в Холи всегда участвовало сообщество, в статье исследуются сложные представления, связанные с Гор Банджара Ламбани, кочевой скотоводческой общиной штата Карнатака. Автор систематически проводит описательный анализ различных этапов выступлений и ораторского искусства, связанных с празднованием Холи в этой общине. Он также тщательно анализирует сложность обряда дхунд и исследует, как время, пространство и человеческие тела являются его элементами для создания действий и событий в процессе общественной жизни.

В седьмой статье «Энергетическая теория расы: дыхание, эмпатия и благополучие в современной актерской подготовке» представлен прагматический подход к вопросам современной актерской подготовки, постстаниславских подходов и оживления традиционных исполнительских практик. Статья выходит за пределы нового открытия дыхания, чтобы предложить методологическую основу для использования концепции Расы, которая занимает выдающееся положение в индийской эстетике. Практическое изучение нейрофизиологических процессов расширяет понимание важности и роли благополучия в современной актерской подготовке. Наконец, в документе утверждается, что переход к подходу, основанному на благополучии, в консерваториях и институтах профессионального обучения является необходимой адаптацией для решения проблем постпандемического мира.

Следующий документ «Охрана фольклора: взаимодействие с вопросами включения, каталогизации, документирования, хранения и поиска в индийском искусстве» посвящен присоединению, каталогизации, аудиовизуальной документации, хранению и поиску фольклора и нематериального культурного наследия (НКН) из перспективы разработки политики. Он намерен осветить методологические проблемы со стратегиями

документирования фольклора в Индии. Автор предлагает разработать способы включения дополнительной информации при записи артефактов, чтобы удалить из нее явления умалчивания.

В девятой статье «Шаль: уникальный текстиль из Кашмира» исследуется изготовление шалей в Кашмире. Этот текстиль, родившийся и продаваемый в Кашмире, является символом местной идентичности. Узор ткачества и тонкое мастерство сделали эту форму ткани все более популярной. В статье рассматриваются вопросы: Что такое шаль? Какие бывают виды шалей? Что входит в его создание? Какие существуют техники плетения шали? Какие различные атрибуты делают его популярным?

В последнем эссе этого выпуска «Индийские производители инструментов в исполнительском искусстве» критически исследуются текущие изменения в индустрии искусства и исследуется взаимосвязь между четырьмя факторами, а именно: изменениями/улучшениями, произошедшими в технике игры, предпочтениями в выборе материалов для игры, изменениями в стилях исполнения и изменениях архитектуры инструментов. Автор говорит, что эффект изменений в обществе напрямую отражается на покровительственном и общем отношении людей к виду искусства. Выбор музыки и стремление привлечь внимание масс во всем мире сильно повлияли на музыкальную индустрию. Таким образом, в статье изучается влияние глобализации на музыкальную индустрию и производство инструментов.

Я заканчиваю свое выступление сердечной благодарностью нашим ученым, авторам за то, что обогатили этот номер журнала «Arts Academy».

इति शुश्रुम धीराणां ये नस्तद् विचचक्षिरे ।

**Проф. Рамеш Чандра Гаур,  
приглашенный редактор журнала "Arts Academy"**

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## **IDENTIFYING THE SPACE OF SHIVA'S RUDRA VEENA: A QUEST TO EXPLORE MYTHS, BELIEFS, AND FACTS IN THE DISCOURSE OF THIS ANCIENT MUSICAL INSTRUMENT**

### **Annotation**

*Rudra Veena, an ancient musical instrument is believed to be most widely used in North Indian Classical Music. Being one of the first musical instruments in Hindustani Classical Music, it has a significantly interesting history of its own, which is intertwined with various captivating facts, myths, and beliefs. My goal in this paper is to explore the intricacies involved in the making of this extravagant instrument, the myths and the stereotypes related to it, and the efforts of some prominent Rudra Veena players who have fought with time and defied a change that's inclined to modern musical taste in the quest to keep the tradition of Rudra Veena alive. In my opinion, it is significant to trace these elements that are now rooted in an unspeakable silence and demand a voice of their own.*

**Key words:** *Hindustani Classical Music, Gharana, Dhrupad, mythology, Vajrasan, Khyal, Sukhasan*

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## **РУДРА ВИНА ШИВА КЕҢІСТІГІН АНЫҚТАУ: ЕЖЕЛГІ МУЗЫКАЛЫҚ АСПАПТЫҢ ДИСКУРСЫНДА МИФТЕРДІ, НАНЫМДАР МЕН ФАКТІЛЕРДІ ТАБУ**

### **Аннотация**

*Ежелгі музыкалық аспап Рудра Вина Солтүстік Үнді классикалық музыкасында кеңінен қолданылады. Хиндустанидің классикалық музыкасындағы алғашқы музыкалық аспаптардың бірі болып танылады және де оның түрлі фактілермен, мифтермен және нанымдармен сипатталатын өзіндік қызықты тарихы бар. Бұл мақалада осы экстравагантты құралдың өзіндік ерекшеліктері және де оған байланысты мифтер мен стереотиптер қарастырылған. Сонымен қатар Рудра Вина музыканттарының кейбір көрнекті өкілдерінің заманауи музыкалық өзгерістерге қарсы болғандығы, олардың Рудра Вейн жайлы дәстүрді сақтап қалғысы келгендігі жайлы да сөз қозғалады. Біздің ойымызша, қазіргі таңда осы мәселелердің басын ашып алу маңызды деп ойлаймыз.*

**Түйінді сөздер:** *Хиндустанидің классикалық музыкасы, Гарана, Дхрупад, мифология, Вайрасан, Хял, Сухасан*

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## ОПРЕДЕЛЕНИЕ ПРОСТРАНСТВА РУДРА ВИНА ШИВЫ: ПОИСК МИФОВ, ВЕРОВАНИЙ И ФАКТОВ В ДИСКУРСЕ ЭТОГО ДРЕВНЕГО МУЗЫКАЛЬНОГО ИНСТРУМЕНТА

### Аннотация

Считается, что *Rudra Veena*, древний музыкальный инструмент, наиболее широко используется в североиндийской классической музыке. Один из первых музыкальных инструментов в классической музыке Хиндустани, *Rudra Veena* имеет свою собственную интересную историю, которая переплетается с различными увлекательными фактами, мифами и верованиями. Моя цель в этой статье – исследовать тонкости, связанные с созданием этого экстравагантного инструмента, связанные с ним мифы и стереотипы, а также усилия некоторых выдающихся музыкантов *Rudra Veena*, которые боролись со временем, бросали вызов изменению, отражавшим влияние современного музыкального вкуса, стремясь сохранить традицию о *Rudra Veena* живой. На наш взгляд, важно проследить эти составляющие истории, которые в настоящее время погружены в невыразимое молчание и требуют проговаривания.

**Ключевые слова:** Классическая музыка Хиндустани, Гарана, Дхрупад, мифология, Ваджрасан, Кхьял, Сукхасан

**Introduction.** Scholars tend to believe that the word *Veena* is derived from its forerunner word *Vana*, a string instrument mentioned in the *Rig Veda*. Katyayana, a *Vedic* priest, further uses *Vana* in *Atharva Veda* to denote an instrument with hundred strings. *Vana*, in its literal sense, means to produce sound (*shabda*) and speed (*gati*). Therefore, *Vana* was considered to be the stringed instrument that gave birth to *Veena*. One of the major types of *Veena*, *Rudra Veena*, is widely known as a traditional instrument in *Hindu* mythology. This ancient instrument is found in various parts of North India and is majorly played in *Hindustani* classical music for its deep bass resonance. It is played in the ancient musical style, *Dhrupad*. Its sound can be either deep and meditative, or fast and ecstatic, according to the player's will and ability.

This large plucked string instrument's deep tonal quality allows austere expansion of the *Raaga* when explored by vocalists who practice *Dhrupad*. The instrument has sociological and cultural connotations and dimensions. Its playing connects with the artist's breathing rhythm and is traditionally played in *Vajrasan*. This instrument is divine in every form which connects a listener to the cosmos. To respect the unique instrument, the Indian post issued a commemorative stamp in the year 1998.

Therefore, in the hierarchy of divinities, the *Rudra Veena* enjoys a special place. It is the instrument that symbolizes the Indian ethos throughout the country. The king of all instruments, it is the role model for all other string

instruments in line after it. Being one of the first musical instruments in *Hindustani* Classical Music, it has a significantly interesting history of its own, which is intertwined with various captivating facts, myths, and beliefs.

**Methods of Research.** In my research paper, I have done a historical reading of Shiva's Rudra Veena to problematize, unwind and fill the gaps in the discourse of this Ancient Musical Instrument. In this study, the research method that I have used is Literary and Interpretive. The interpretive method analyses interpret and evaluate literary texts and writing styles, perception of social reality, and development of thought. Because my paper stands on Identifying the Space of Shiva's Rudra Veena and exploring Myths, Beliefs, and Facts to interpret a conservative social matrix given culture, I have used the Interpretive method and not other literary literature research methods. I have further used Bibliography as a tool for my research paper out of the various tools available for literary research.

*Veena* finds its mention in history in 276 BC for the first time, through a coin that had in it imbibed the visual of Samudragupta Maurya playing the instrument. The Rudra Veena, on the other hand, was initially called *Bin*, which was used by some ascetics during their meditation, and scholars hold the opinion that the Rudra Veena was first seen in the 10th century, through compositions from the same period that talk about *Bin*.

Talking about the advent of string instruments in general, scholars find that the oldest preserved portrayal in temple architecture is from around the 5th century, which shows a simple, one-stringed instrument, consisting of a bamboo cane with a gourd as a resonance body, which, hence, can be understood as a prototype of *Veena* itself.

Later, around the 16th century, Rudra Veena developed its actual shape with frets and two symmetric resonance bodies. At this time, it evolved into one of the most important melody instruments in aristocratic court music and later became the main solo instrument of the primary vocal *Dhrupad* music style.

According to ancient beliefs, Rudra Veena was believed to be played along with the *Veda Mantra Pathan* (Vedic recital) and also during the *Yagna* (Vedic rituals) performed by the *Rishis*. Considered sacred, Rudra Veena was equivalent to a *Shank* as its sound was accompanied by worship rituals. However, historically, Rudra Veena seems to have come into being in the 13th and 14th centuries. The earliest written record that finds mention of the Rudra Veena is from the court records of Zain-ul Abidin (1418-1470), which establishes that Rudra Veena attained significant importance among Mughal court musicians. The Mughal court rendered this instrument a changed lyric, tempo, and style of performing. Previously used to perform the *Varnanas* of deities, Rudra Veena later found its new place in the Mughal court in praise of Emperors.

Other scholars hold the opinion that Rudra Veena evolved in the 11th century from an older string instrument called the *Laghu Kinnari Veena*. Its

grammar and principles are based on the *Dhrupad* style of music, which itself evolved through the *Sama Veda*'s chanting.

Throughout the entire history of Rudra Veena, the 8th to 16th centuries saw its maximum popularity and therefore this period is considered a golden period for Rudra Veena. Its pinnacle also witnesses the contribution of great musicians like Swami Haridas, Miya Tansen, Baiju Bawara, etc. to its great success.

Henceforth, this universally acclaimed musical instrument has quite a few versions of its history which are accepted by various sects of scholars. Now, after having discussed the history of the Rudra Veena, I will explore a handful, but varied scholarly opinions on its creation as well.

According to the interpretation of academicians on the making of Rudra Veena, it is believed to be an invention by Shiva himself. In fact, *Rudra*, in its literal meaning is a synonym of Shiva. Rudra Veena is in a way, a symbol of love, devotion, and dedication of Lord Shiva towards Goddess Parvati. It is also firmly believed by scholars that this instrument was inspired by the form and shape of Goddess Parvati herself. A tribute to her beauty, the instrument is believed to be first played by Shiva himself in praise of the beauty of Parvati, which in turn is believed to impart certain spiritual powers to the instrument. While contemplating the perfect beauty of his wife Parvati, Shiva shaped the *dandi*/bridge of the instrument in resonance to the hand of Parvati, the frets as her bangles, and the strings as her hair. Moreover, the two *Tumba*/gourds represented the two beautiful eyes of Parvati.

Other versions of the tale acclaim that Shiva created Rudra Veena for the entertainment of other gods as he is known to enjoy the art forms of dancing and singing. Thus, as per this version of Rudra Veena's story of creation, the pegs of the instrument symbolize the *Sapta Rishis* and the *dandi*/bridge symbolize Goddess Saraswati. Moreover, the two gourds depict Brahma and Vishnu.

More researches on the formation of the Rudra Veena also state that Shiva held Rudra Veena during the creation of the Earth and thereby, used his intestines to make the strings of the instrument. This is one of the claims as to why the Rudra Veena is said to resonate with the cosmos and thus possess spiritual powers. In this version, the *dandi/merudanda* represent both the human spine and the cosmic axis. To maintain the equilibrium of the instrument, the length of the *dandi* measures as much as our nine fists combined, which also exactly equals the distance from our navel to the top of our skull.

Another legendary myth that registers itself to the creation of this traditional instrument revolves around *Ravana*, the primary antagonist of the epic, Ramayana. *Ravana*, the son of the sage *Vishrava* and grandson of *Pulastya* (one of the *Sapta Rishis*) is believed to be the great-grandson of Lord *Brahma*. It is strongly believed that he was a great scholar who had divine expertise of all the 4 *Vedas*, 6 *shastras*, and 64 ancient *Vedic* arts.

What is noteworthy here in the context of Rudra Veena's creation is that *Ravana* was an ardent devotee of Lord Shiva, and in pursuit to impress him and attaining boons of undisputed power, *Ravana* created Rudra Veena. Mythology has it that *Ravana* used two of his heads to create a new form of *Veena* and used his veins as strings to play devotional music in praise of Shiva, hoping to win the god's favor. *Ravana* then named it Rudra Veena; an instrument created as a tribute to Shiva. This way, Rudra Veena came into existence as an instrument of incomparable power, as per this mythological tale.

According to mythology, the last tale around the making of Rudra Veena also affirms that while *Ravana* was playing Rudra Veena to sing songs of praise for Lord Shiva, one of the strings of the instrument broke. As he did not want Shiva to be disturbed, he continued to play the remaining strings. It was when Lord Shiva was too engrossed while listening to *Ravana's Veena* that *Ravana* replaced the broken string with one of his nerves from his body. By not breaking the melody of the *Veena*, *Ravana* won Shiva's favor as his ardent devotee and this was when Shiva granted a boon of invincibility to *Ravana* against the *Devas*, *Gandharvas*, and wild animals.

Despite various interpretations of Lord Shiva being the creator of Rudra Veena, what is certain is its association with the *Yogis* and Ascetics. For them, playing Rudra Veena was ritualistic and meditative. *Hindu* mythology registers the fact that Shiva himself was the creator of the universe and therefore, the music produced by Rudra Veena possesses the power to purify the mind of the musicians and the listeners alike and uplift their consciousness into a transcendent and spiritual space.

This offers multiple stances to the reader on the creation of the invincible musical instrument, Rudra Veena. One fact which should be religiously accepted from these interpretations is that this instrument has a sacred thread attached to it which makes it worthy of worship.

From the times that the history of musical instruments can be traced, Rudra Veena hence finds acknowledgment with utmost dignity and reverence by numerous classical musicians, whose efforts to fight with time to keep the ancient tradition of Rudra Veena alive should never be forgotten. The history of this instrument records a handful of players who defined the excellence of this instrument, modified it along with the changing times, and tried to popularise it in India and other countries of the world.

Ustad Bande Ali Khan is said to be one of the greatest Rudra Veena exponents of all time. He was a court musician of Indore and played Rudra Veena in both *Dhrupad* and *Khyal* styles. His contribution to Rudra Veena has given this instrument the form that is seen today.

Another prominent name to contribute significantly to the modification of Rudra Veena is Zia Mohiuddin Dagar. It was in the 20th century that he modified and redesigned Rudra Veena by using bigger gourds, thickening tube/*dandi*, and the steel playing strings (0.45-0.47 mm), and closing *Javari*



*That*, a part of the instrument. This resulted in the production of a soft and deep sound when played without a plectrum/*mihrab* (the device used to play the instrument).

Other well-known Rudra Veena players who contributed, and some of who continue to contribute as dedicated and ardent musicians of this instrument are Abid Hussain Khan- Lucknow, Rajab Ali Khan- Seni, Krishna Rao Kollapure- Gwalior, Asad Ali Khan- Gwalior, Wazir Khan- Rampur, and Bahauddin Dagar- Dagar. Additionally, some prominent *gharanas* of Rudra Veena are – Seni, Jaipur, Indore, Kolkata, and Dagar.

There is a reason why we do not have any female players added to the above list. It is because the grandeur of Rudra Veena unfortunately has a gripping stereotype that throws light on the gender variance of the instrument. It establishes that women are not allowed to play the instrument because they would, by doing so, ruin its sacredness. It is also believed that Rudra Veena is too heavy for a woman's frail shoulders and the mere touch of the instrument can impair a woman's reproductive system and render her infertile. Thus, women have been kept away from playing it for centuries.

Mythology has it that the Rudra Veena was crafted by Shiva as a tribute to the beauty of Parvati as she laid in repose, an arm thrown across her breasts. But over time, the icon of female divinity became a tool of exclusion and patriarchy took over everything else. Thus, women were not allowed to play the instrument because and hamper its sacredness.

Despite the rudimentary stereotypes, there are a handful of female Rudra Veena players who didn't comply with what was expected from them and followed their passion blindly. The modern era today witnesses a few female players who have single-handedly fought for their right to play the ancient instrument and proved their mettle as extraordinary artists. The first woman in contemporary times to master this instrument is Jyoti Hedge. Other prominent female Rudra Veena players to emerge in this space are Tejaswini Kolhapure and Madhuvanti Pal.

It has taken these female players a decade of backbreaking work, a lot of heartaches, and small and big battles against superstition, cynicism, patriarchy, and sexism to become the most sought-after Rudra Veena artistes in India, and abroad.

Ironically enough, the first instance of a female playing Rudra Veena dates back to the 17th century. In the Venugopala Shrine in the Ranganathaswamy Temple in Srirangam, an ancient sculpture of a maiden playing Rudra Veena can still be observed. The sculpture is still visible to the general eye today and leaves the visitors in strange awe, as the relatively recent stereotype of women not allowed to play Rudra Veena stands in juxtaposition to the stories depicted by the sculptures in India's ancient temples.

Despite the stereotypes associated with this ancient instrument, what remains as a universally accepted phenomenon is that Rudra Veena is

ultimately a symbol of love and love has no gendered barriers. However, while on one hand, the Modern world has proved to be flourishing for Rudra Veena to witness quite a few powerful female players, on the other hand, the same modern world also witnesses the slow death of this age-old musical instrument.

With passing time, this rare instrument is almost on the verge of extinction and faces an identity crisis. Consequently, we are left with only a handful of Rudra Veena players across the country, who thankfully refuse to give away this talent that's long-drawn for centuries.

For almost 400 years, Rudra Veena dominated Hindustani music as an accompaniment to vocal music, as well as in solo performances. However, it was in the early 19th century that it started losing its position with the introduction of instruments like the *Sitar*, *Surbahar*, and *Sarod*. It also led to the decline of the *Dhrupad* genre and gave rise to *Khyal*, which ultimately replaced Rudra Veena.

It is also noteworthy that the rich tradition of Rudra Veena saw a downfall with the end of the patronage system. Before Independence, Rudra Veena players, as *Dhrupad* practitioners, were supported by the Princely States. Whereas, after Independence and the political integration of India, this traditional patronage system ended. With the end of this traditional support, *Dhrupad's* popularity in India declined, and so did the popularity of Rudra Veena. It is, therefore, quite difficult today to find craftsmen who create this instrument as well as those who have the skill to play it.

This instrument also observed changes in its manufacturing process, its posture, and its pattern of playing along with its social status, all in compliance with the demands of the changing times.

It is noted that traditionally, Rudra Veena was played in the *Vajrasan*, placed diagonally, where the upper gourd rested upon the left shoulder and the lower gourd rested upon the right thigh of the player. The fingerboard was held close to the chest. This posture was considered quite troublesome by the players as it was difficult to play Rudra Veena for long hours in this posture. It was Zia Mohiuddin Dagar who is credited to experiment with a new posture and pattern of playing to ease the recitals of the Rudra Veena. Inventing the posture of *Sukhasan*, he kept the instrument half diagonally. This ultimately relaxed the players as they now did not have to hold the instrument in its entirety, but partially.

While manufacturing, previously the stem or the fingerboard of Rudra Veena was made of bamboo. Because bamboo had a very short span of life, it had to be changed every alternate year. Lately, bamboo was replaced by teak wood, which gave longer life and also a better tone to Rudra Veena. This change in the manufacturing of Rudra Veena is attributed to Sadiq Ali, which is also confirmed by his son Asad Ali Khan.

Rudra Veena has therefore undergone prominent changes in the modern era, many of which add to the longevity of the instrument, but sadly enough, we witness a drastic fall in the players, audiences, and makers.

**Conclusion.** The rich heritage of Rudra Veena has seen a contrast in its condition from a glorifying past that stands in juxtaposition to its bleak present. It is now devoid of the dedicated players with their extreme subtle playing techniques and aesthetics which required a lifetime of devotion and self-discipline for mastering the art to play it. Rudra Veena has now become an ambassador of the past times because one can rarely find it today on musical platforms.

Those who have come across this instrument are truly treasured as they have by now realized that Rudra Veena is not just a musical instrument but instead, represents the philosophy of life. This instrument forms a beautiful part of our classical music which is nothing but *Naad Yog*, a wonderful method of connecting with the within, to reach a goal that is abstract, subtle, inspiring, and mystical.

Moreover, Rudra Veena is like an instrument of measure. A compass, which can be used to study the *Swar Bhed* (minute and microtonal detailing and exploration of individual notes). It gives *pramaan* (validation) to the musical elements. In a way, it is used to study music itself. For musicians, it is a valuable instrument to study the sound and understand how their voice can be enhanced and applied to study the structure of the *Raaga*. Rudra Veena helps one to get into greater depth of sound and understand the smallest nuances.

It has taken a mountain of effort for some prominent Rudra Veena players to fight the battle for Rudra Veena against time, which is now dying a slow death. Their ardent endeavor has defied a change that's inclined to modern musical taste and they are still in the quest to keep the tradition of the now plaguing Rudra Veena alive. Their efforts have made sure that Rudra Veena has to be a thoroughly living art form and not just an antique piece of instrument.

The ancient and rich musical heritage of Rudra Veena is facing an existential crisis, which has a rich past, an endangered present, and possibly, an arbitrary future.

This ancient verse on Rudra Veena sums up its primordial beauty and ultimate power, which also confirms that Lord *Shiva* held Rudra Veena during the creation of this Earth. The verse is a translation by Navamalati Neog Chakraborty-

### *Prelude to Creation*

On the day of that violent upheaval,  
Oh Lord you held in your hand  
Your Rudra Veena.

None seem glad  
For all were quiet, the sun and the moon,  
There burnt over the horizon  
Great excitement  
The day you held in your hand  
Your Rudra Veena.

The moon had left its sphere  
On the bare neck hung the garland of light  
The sky was dark  
The day you held in the hand  
Your Rudra Veena.

The sky was overcast,  
With not a ray of light on the Earth,  
Creation was over-spread  
Over-filled with water,  
And overflow Oh Lord  
Your Rudra Veena!

In the darkness there arose again  
Clusters of stars,  
The destruction had created  
A flower-decked Earth,  
Where creepers grew  
New tones, new words  
And our hearts were filled with  
The germ of creation.  
That day, you laid down  
Your Rudra Veena.

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## ENERGISING RASA THEORY: BREATH, EMPATHY, AND WELL-BEING IN CONTEMPORARY ACTOR TRAINING

### Annotation

*Breath has emerged as the preferred locus of performance energy over the last two decades, presenting a pragmatic approach to questions of contemporary actor training, post-Stanislavskian approaches (such as psychophysical approaches) and vitalisation of traditional performance practices (such as Kutiyattam and Kalaripayattu). In this paper, we elaborate outwards from this "rediscovery" of breath, to offer a methodological base from which to engage the concept of Rasa which occupies a pre-eminent position within Indian aesthetics. We argue that the constellation of bodily practices arising from within this field of knowledge, far from esoteric traditionalisms, inform the neuro-physiological basis for empathy. Practical engagement with these neuro-physiological processes widens understanding of the importance and role of well-being in contemporary actor training. We argue that a shift towards this well-being based approach within conservatories and performance training institutes, is a necessary adaptation to meet the challenges of a post-pandemic world.*

**Key words:** actor training, breath in performance, well-being, Rasa theory, theatre pedagogy, mirror neurons, empathy.

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## ҚУАТТАНДЫРАТЫН НӘСІЛ ТЕОРИЯСЫ: ҚАЗІРГІ АКТЕРЛІК ДАЙЫНДЫҚТАҒЫ ТЫНЫС АЛУ, ЭМПАТИЯ ЖӘНЕ ӘЛ-АУҚАТ

### Аннотация

Соңғы екі онжылдықта тыныс алу қазіргі заманғы актерлерді оқыту мәселелеріне, пост-станиславалық көзқарастарға (психофизикалық тәсілдер сияқты) және дәстүрлі орындаушылық тәжірибені жандандыруға (мысалы, Кутияттам және Каларипаятта) прагматикалық көзқарасты ұсына отырып, орындау энергиясының таңдаулы көзі болды. Бұл мақалада біз үнді эстетикасында ерекше орын алатын нәсіл тұжырымдамасын қолданудың әдіснамалық негізін ұсыну үшін тыныс алудың осы "қайта жаңаруын" дамытамыз. Эзотерикалық дәстүрліліктен алыс білімнің осы саласында пайда болатын дене тәжірибесінің жиынтығы эмпатияның нейрофизиологиялық негізін құрайды. Осы нейрофизиологиялық процестермен практикалық өзара әрекеттесу қазіргі актерлерді оқытуда әлауқаттың маңыздылығы мен рөлін түсінуді кеңейтеді. Консерваториялар мен біліктілікті арттыру институттарындағы әл-ауқатқа негізделген осы тәсілге көшу

пандемиядан кейінгі әлемнің мәселелерін шешуге қажетті бейімделу болып табылады.

**Түйінді сөздер:** актерді оқыту, спектакльдегі тыныс алу, әл-ауқат, нәсіл теориясы, театр педагогикасы, айна нейрондары, эмпатия.

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## ЗАРЯЖАЮЩАЯ ЭНЕРГИЕЙ ТЕОРИЯ РАСЫ: ДЫХАНИЕ, СОПЕРЕЖИВАНИЕ И БЛАГОПОЛУЧИЕ В СОВРЕМЕННОЙ АКТЕРСКОЙ ПОДГОТОВКЕ

### Аннотация

За последние два десятилетия дыхание стало предпочтительным источником энергии исполнения, представляя прагматичный подход к вопросам современной подготовки актеров, пост-осмыслению подходов Станиславского (как, например, психофизические подходы) и оживления традиционных исполнительских практик (таких как Кутияттам и Каларипаятту). В этой статье мы развиваем это “повторное открытие” дыхания, чтобы предложить методологическую основу для использования концепции Расы, которая занимает выдающееся положение в индийской эстетике. Мы утверждаем, что совокупность телесных практик, возникающих в этой области знаний, далеких от эзотерического традиционализма, формирует нейрофизиологическую основу эмпатии. Практическое взаимодействие с этими нейрофизиологическими процессами расширяет понимание важности и роли благополучия в современном обучении актеров. Мы утверждаем, что переход к этому основанному на благополучии подходу в консерваториях и институтах повышения квалификации является необходимой адаптацией для решения проблем постпандемического мира.

**Ключевые слова:** обучение актера, дыхание в спектакле, благополучие, теория Расы, театральная педагогика, зеркальные нейроны, эмпатия.

**Introduction.** Contemporary actor training stands to benefit from recent advances in behavioural sciences and increasing global cross-disciplinarity of performance practices. This article is an invitation to think about actor training in a new way, aspiring towards an integrative and holistic learning experience with the actor’s well-being central to the project. It builds on the increasing popularity of integrating physical practices (for example yoga and tai chi) into actor training in the service of specific pedagogical aims.

The inclusion of these practices is necessarily reductive, since the practice is dislocated from its context and philosophy to serve some other instrumental aim – to increase physical flexibility or cultivate concentration for example. It then becomes a subset or functional aspect of a larger pedagogical structure, since it is invariably coupled with other practices or forms and decoupled from its epistemological roots. This predatory and extractive strategy invites critiques of cultural appropriation and the need to

address inequities of representation when it comes to Eastern and Western contributions to the field [1].

This article seeks to offer an alternative way of thinking about actor training by locating within the convergence of contemporary behavioural science and classical approaches – rooting both endeavours in the immersive and ongoing study of the human condition. This is neither an ahistorical strategy nor a return to an essentialised conception of human nature as unchanging. The invitation is to consider the experimental impulses embedded within various practices as potentially transformational, value-based and guided by the human capacity to imagine.

**Methodology.** These reflections arise out of a practice-led research process initiated in 2011 that began with the creative impulse to explore voice as a dramaturgical tool to generate material for performance. Voice is often considered a delivery system for the words to be spoken, or as a part of building character - so it is either instrumentalised for clear communication or arrives *post-facto* as an acting choice on how the character should speak.

In this creative process the “sound of the words” as uttered by the actor was foregrounded - the turn of phrase, proper nouns, and the mantra-like potential nascent in the utterance of a syllable released moment to moment through breath, was explored. The stage performance that emerged titled *Hidden in Plain Sight* first premiered in London in 2012, with public and festival stagings in India in 2013. Elaboration of the post-humanist themes of the performance in a case study, is the subject of a forthcoming publication.

An aspect of this exploration emerged from a profound dissatisfaction with the discursive construction of the body as *materiality* in the field of performance making. The counter-proposition was to explore the bodily potential for *musicality*, as experienced through utterance of sound, resonance and work with heightened physicality and the sonic properties of text. This led away from the blank *tabula rasa* of physical matter and space, towards *Rasa theory* and the exploration of performance energy!

During the Covid-19 pandemic, the theatrical performance was reimagined as a digital theatre hybrid and streamed as part of the Edinburgh Fringe Festival where it won an Infallibles Award for the Best Show in 2021. The universal crisis of global health caused by the pandemic prompted a renewed search for meaning making in a digital format, and a new performative aesthetic emerged from an exploration of being isolated, with mental health, voyeurism and the feeling of claustrophobia, as subject material. A by-product of this creative process has also been a sustained engagement with actor training pedagogy. The insights gleaned on well-being in actor training, its wider implications for global health in a post-pandemic educational ecosystem, and social resilience are therefore immediately relevant.

**From the memory of emotion to the “rediscovery” of breath.** Imaginative capacity in modern actor training is linked to “memory-based”



approaches. These approaches were influenced by scientific movements in psychology that took shape with the work of Pavlov, Watson and Skinner among others. Their emphasis on forms of conditioning and the nature of the stimulus-response loops, revealed powerful insights into mammalian behaviour, for the time. It is no surprise then that Strasberg couches his definition of acting in fairly explicit “behaviourist” terms - “Acting is responding to imaginary stimuli”. Broadly, performance energy is to be invoked through some form of emotional recall, a “memory of emotion” based on past experience [2, p.152].

However, breath has emerged as the preferred locus of performance energy over the last two decades, presenting a pragmatic approach to philosophical and practical questions that have long dogged the field. These post-Stanislvskian approaches or *psychophysical* approaches root performance energy in the integration of breath and body, recognising that emotional states can arise independent of mining the subconscious mind [3; 4; 5]. The vitalisation of traditional performance practices such as *Kutiyattam* and *Kalaripayattu*, has also been informed by development of the patterns of breath associated with various emotional states or dynamic movements [5; 6; 7]. Post-Stanislvskian here also implies pre-Strasberg, that is, a hermeneutic approach to Stanislavsky’s work before the Anglo-American turn (and fetishism!) associated with *method acting*. This close reading of Stanislavsky might return the practitioner to focus on his engagement with yoga, breath and the flow of energy, release of unnecessary muscular tension in the service of expressivity, and connection to imaginative potential [11, p.64].

Contemporary actor training in some sense has returned to the sustainable vitality of performance practices, reorienting towards embodied perspectives. This trend, at least to some extent, took shape through the 1970s New Age movements that cross-pollinated Jungian psychology with spiritual practices linked to the vital energy potential implicit in the body. In some instances this involves grafting an emancipatory project onto a popular understanding of the *chakra system* to enable an increase in the actor’s emotional and physical range [8]. In other instances an eclectic assemblage of Reichian bioenergetics, yoga and shiatsu underpins the practice of voicework for performance and increased well-being [4]. These “intersections” West and East are charting new pathways into regulating the nervous system, incorporating elements of therapy and insights about stress resilience, for a holistic pedagogical framework for actors.

In the Western consciousness, the continental philosophical tradition and the field of phenomenology is often the point of entry into the study of affective response to an aesthetic experience, most notably in the work of Maurice Merleau-Ponty and his particular conception of embodied experience [3, pp.44-46]. However, there are alternative ingresses into the terrain of embodied consciousness and *Rasa theory* is one of them.

**Rasa theory: from pedagogy to practice.** Rasa occupies a pre-eminent position within Indian aesthetics, finding primary elaboration in the *Natya Shastra* of Bharata Muni, and further development and elaboration in the works of Anandavardhana and Abhinavagupta among others [9]. Rasa theory has been applied to a variety of artistic fields, widening its application to the evaluation of poetry, literature and aesthetics in general, from its origins within the field of dramaturgy. Rasa theory's basic elaboration – a definition of *rasa* – in the sixth chapter of the *Natya Shastra* presents the actor-in-training with a robust proposition. “Rasa is the cumulative result of *vibhava* (stimulus), *anubhava* (involuntary reaction) and *vyabhicari bhava* (voluntary reaction)” according to the Rangacharya translation [10, p.55]. An alternative translation to these terms is: *vibhava* (determinants), *anubhava* (consequents) and *vyabhichari bhavas* (transitory states) [7].

The philosophical implications of this aphorism lead to the heart of the *rasa* theory and the resultant debates inflect the locus of *rasa* from actor to character to audience, from dramaturgy to literary criticism and to a rich historical tradition where Indian philosophical schools exerted their influence through infusion of their particular ideas – for example the Samkhya school's *guna* theory or the *samyoga* of the Mimamsa school. The density of this discourse meant that “explaining this compact statement remained for a full millennium and a half what it meant to explain aesthetic experience” [9, p.7].

However, the *explanation* of the aesthetic experience of *rasa* is of somewhat less significance to the contemporary performer than pragmatic application in the field of performance. A productive point of entry for actor training is therefore a curiosity towards the *performative* elements discernable in this material on *Rasa*, and a *dialogic relationship* to the underlying philosophical systems. One such source of performative elements is the Kutiyattam tradition which formalised between the 11<sup>th</sup> or 12<sup>th</sup> century, with a variety of actor training manuals available for scholarly analysis, as well as contemporary performers developing the practice [6, p.30]. In many ways the training manual as a textual source is richer in its insights on the “how to” of performance than an elaborate intellectual history of *Rasa*!

At the level of practice, *Rasa* theory finds harmony and resonance with contemporary psychophysical systems that work with the actor's body and breath to create affective states. It is noteworthy that *Natya Shastra* begins its taxonomy with a caveat. This caveat is nested within a narrative frame, a conversation between the author of *Natya Shastra* - Bharata and a group of sages – who are cautioned when they seek a list of five foundational definitions. Bhartha concedes that “it is impossible... to know all about *natya* since there is no limit to *bhavas* and no end to the arts involved” [10, p.53]. While this can be dismissed as a form of rhetorical strategy to mark off the unknowable realm of possibility from the knowable subject matter that is about to be enumerated, this cautionary note is worth remembering when the affective domain is constrained for pedagogical ends – be it in the form of

five universal emotions, eight or nine *bhavas* or any mediating metaphor such as a wheel, spectrum or gradient. The energy generating “building blocks” of Rasa theory serve performance when they are observable and playable. Even the notorious *shanta rasa* – the ninth “inert” state of peace or serenity arising from equanimity and transcendence – has a dynamic and playable form.

In Rasa practise a series of breathing sequences are taught to actors in training. These are typically very young learners who are still learning muscle movement and control. For the purpose of training young actors, this selection of 8 or 9 states of being are the basic building blocks for study and mastery. However, it is really a practice of *open and voluntary* exploration of a sequence of breathing patterns. This sequence mimics a set of 8 or 9 universal human conditions – each a breath response to a physical or imaginary impulse that leads the practitioner to unfolding subtler aspects of being. This is a voluntary exploration, so *pleasure* is embedded in the practice of the sequence and the practice enables the actor to experience the vast landscape of consciousness and existence. This pleasure of the aesthetic experience has very little to do with the sensation of taste (gustation) which in some literal interpretations is derived from the act of savouring a work of art. In live performance, breath becomes an outward expression of the internal reality of the performer as it integrates with body, voice, language and human connection. This manifests as heightened presence. Pleasure, linked with expression of the heightened consciousness cultivated by the performer through physical action [11], is also where healing and well-being reside.

**Rasa, embodied simulation and empathy.** Theorists have tried to characterise the relationship between an aesthetic experience, and its effect on social behaviour [12,13]. In 1873 Robert Vischer characterised empathy arising from aesthetics through the German term *Einfühlung*, literally “feeling-in” [12, p.141, 13, p.198]. In the *Ten Dramatic Forms of Dhananjaya* written in the 10<sup>th</sup> century, the consciousness arising from an aesthetic experience was linked with *bliss*, so much so that the self-other distinction vanished [9, p.24].

The formulation of Rasa from within the aesthetic experience shares significant resonance with advances in the behavioural sciences linked to the discovery of somatic mirroring mechanisms, resulting from a specialised class of neurons: mirror neurons and canonical neurons. [13, p.199] These neurons, from their discovery in macaques, have been linked to a variety of phenomena in the field of human social cognition.

Their role in “embodied simulation” has been described as “a functional mechanism through which the actions, emotions or sensations we see, activate our own internal representations of the body states that are associated with these social stimuli, as if we were engaged in a similar action or experiencing a similar emotion or sensation” [13, p.198].

While this particular conception of embodied simulation has been elaborated in the context of viewing visual art, it is not hard to see how a

performer's breath is also mirrored by the audience observing the performer. Rasa, in its performative form as codification of breath and associated states of being, elaborates the neuro-physiological basis for empathy. In practice, Rasa is empathy.

**Conclusion.** The *trauma inherent in training* has a deep and lasting impact on the actor, her autonomy, and self-image of body and voice [14]. When actor training becomes about “fixing” the problems in an actor - her embodied experience is deprioritised. Bringing the focus back to a *felt experience* of the actor will help orient the training towards well-being.

This deserves greater importance in actor training pedagogy. The experience of an overwhelmed nervous system was felt across the world during the global pandemic. One of the strategies to regulate the nervous system was to bring the focus back to breathing. The practice of Rasa involves a process of voluntary entry into simulated states and a safe way of exiting them via breath. This becomes a means to initiate a charged state with a heightened sensory awareness for performance, while also having the tools to regulate the nervous system back to a place of ease. This is empowering and healing for the actor, and the larger educational ecosystem.

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## SHAWL – THE UNIQUE TEXTILE FROM KASHMIR

### Annotation

*Among various arts and crafts of Kashmir, shawls remain the most well-known all over the world. What is a shawl? Which are the various types of shawls? What goes into its making? What are the multiple techniques for weaving the shawls? What are the different attributes that make it popular? Despite several challenges, the craftsmanship of Kashmir Shawl remained known throughout the world. The article will explore the art of the Kashmir shawl.*

**Key words:** *Shawl, techniques, weaving, wool, patterns, design, artisan.*

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## ШӘЛІ – КАШМИРДЕН ЖАСАЛҒАН ЕРЕКШЕ ТОҚЫМА

### Аннотация

*Каширдің түрлі сәндік-қолданбалы өнерінің ішінде шәлі бүкіл әлемде ең танымал болып қала береді. Шәлі дегеніміз не? Шәлінің қандай түрлері бар? Оны қалай тоқиды? Шәлі тоқудың қандай әдістері бар? Қандай әртүрлі атрибуттар оны танымал етеді? Бірнеше қиындықтарға қарамастан, Кашир шәлісінің шеберлігі бүкіл әлемге танымал болды. Мақалада Кашир шәлісінің өнері қарастырылды.*

**Түйінді сөздер:** *шәлі, техника, тоқу, жүн, өрнектер, дизайн, қолөнерші.*

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## ШАЛЬ – УНИКАЛЬНЫЙ ТЕКСТИЛЬ ИЗ КАШМИРА

### Аннотация

*Среди различного декоративно-прикладного искусства Кашира шали остаются самыми известными во всем мире. Что такое шаль? Какие бывают виды шали? Что входит в ее создание? Какие существуют техники плетения шалей? Какие различные атрибуты делают ее популярной? Несмотря на несколько проблем, мастерство кашмирской шали оставалось известным во всем мире. В статье будет рассмотрено искусство кашмирской шали.*

**Ключевые слова:** *шаль, техника, ткачество, шерсть, узоры, дизайн, ремесленник.*

**Introduction.** Conflicts, wars, famines, Kashmir region survived all and its arts sustained despite facing significant setbacks. Artisans here always displayed the remarkable quality of sustenance even in the face of odds; it seems arts aided them to remain in sync with their inner selves. The most wellknown craft from Kashmir to date is the art of shawl making. During the mediaeval period of India, Sufi saints from Iran arrived in Kashmir to restore a disturbed and conflicting society. Several natives adopted the new religion or ideology to find solace in the existing chaos. Most of them were diverted into learning new skills such as calligraphy, bookbinding, woodwork, weaving etc., by the Sufi saints. They had established several learning institutes like *madrasas* and *khanegahs* (hospices).<sup>1</sup> In the words of Riazuddin Akhtar, “in the Islamic world, there was a tradition among craftsmen of volunteering to build mosques or shrines free of any charge, to earn merit in the next world; hence these institutions became focal centres of several hand skills.”<sup>2</sup> [1, pg.323]. Several craft centres were opened within the shrine itself.<sup>3</sup> This led to the emergence of new artisans who engaged themselves in skilled craftsmanship not only for personal sustenance but also for spiritual pursuit.

The art of Kashmir shawl is one among the many crafts which artisans mastered and is still well-known across the world. The study explores what makes the Kashmir shawl one of the unique textiles from India.

It has been said that the word ‘shawl’ was derived from ‘*shal*’, a word in Persian that denotes a class of woven fabric rather than a particular article of dress.<sup>4</sup> “Traditionally, Indo-Persian usage of ‘*shal*’ could equally well apply to a scarf, a turban mantle, or even a coverlet. The distinguishing feature is that the material is fine wool or some other kind of animal fleece.<sup>5</sup> Though Persians wore it as a girdle and Indians across the shoulders, it is the latter’s manner which became fashionable throughout the world”<sup>6</sup> [2, pg.1].

Shawls are either purely woven or ornamented with embroidery (needlework) in Kashmir. Therefore, the region has two most significant types of shawls, i.e. *kanikar* and *amlikar*. In the first category, the patterns are formed within the weaving process, whereas in the latter, the artisan creates the designs on the plain-woven shawl. ‘*kanikar*’ has been the traditional method of weaving shawls, either woven in one piece or in small pieces sewn

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<sup>1</sup>.Riazuddin Akhtar, *History of Handicrafts: Pakistan-India*, (Islamabad: National Hijra Council, 1988), 323

<sup>2</sup>.Ibid.

<sup>3</sup>.Ibid.

<sup>4</sup>.John Irwin, *The Kashmir Shawl*, (London: Her Majesty’s Stationary Office - Victoria and Albert Museum, 1973), 1

<sup>5</sup>.Ibid.

<sup>6</sup>.Ibid.

together by *rafugar* / *rafooguru* or *darners*<sup>7</sup> which makes it one of the unique methods of constructing a textile. Apart from the weaver, there are other specialists like *naqqash* (designer), *tarah-guru* (colour caller), and *taleem guru* (*Talim* writer) involved in the manufacture of *Kani* shawls.<sup>8</sup> In *taleem*, the design is transcribed into codes or symbols to help the weaver understand the proper placements of motifs and colours. It requires remarkable skills to translate the script into reality.<sup>9</sup> In the present times, *kani* shawls are woven in one piece.

'*Amlikar*' shawls have plain-woven backgrounds with embroidered patterns. Perhaps with the increasing demands for shawls from Kashmir, an alternative for faster production was discovered by artisans here. Though making *amli* shawls is also time-consuming, the process is quicker than *kanikar*. Also, it is tedious to correct inaccuracies in *kanikar*, whereas, in *amlikar*, it is easier to correct mistakes. Indeed a substitute was necessary, and it was also not as expensive as *kanikar* shawls. In the words of D N. Dhar, "Ali Baba was the man who produced this type of shawl at one-third cost of the *Kani* shawls."<sup>10</sup> [3, pg. 72]

The woven/embroidered shawls are categorised into *jamawar*, *durukha* and *dushalas*. A *jamawar* shawl has all over designs made so intricate that the base colour is hardly visible. Patterns and colours are interlaced, so tracing the beginning and end is difficult. D.N. Saraf states, "incidentally, *kani* shawls have also been known as *jamawars*, for they were used as wraps around the body."<sup>11</sup> [4, pg. 62] Earlier, the royals would buy them in yards and prepare gowns or *jama* from them, as seen in miniature paintings during Akbar's era.<sup>12</sup> A *durukha* is a method of making a bifacial shawl with two sides contrasting or the same colours. Figure 1 and 2 depict both the sides of the *durukha* shawl in *kani* embroidery from Mr Bharany's collection. It has not only the same patterns but also the same colours. According to artisans, when the permutation of colours on the front and back sides are different, the shawl is known as *aksi* (it implies the reflection in the mirror)<sup>13</sup>. In a woven *durukha*, the front and rear sides are woven alternatively. In contrast, in an embroidered variety, the underlying weft thread is split, and each then is used separately to form patterns on both sides.<sup>14</sup> *Dushalas*, also called *dushu*, refer to shawls made in pairs; these are branded under different names based on colour,

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<sup>7</sup> .D. N. Dhar, *Artisan of the Paradise, Art & Artisans of Kashmir-From Ancient to Modern Times*, (New Delhi: Himalayan Research & Cultural Foundation & Bhavana Books and Prints, 1999), 72

<sup>8</sup> .Ibid.

<sup>9</sup> .Ibid.

<sup>10</sup> Ibid.

<sup>11</sup> .D.N. Saraf, *Arts & Crafts-Jammu & Kashmir*, (New Delhi: Abhinav Publications, 1987), 62

<sup>12</sup> .Ibid.

<sup>13</sup> .Ibid., 64

<sup>14</sup> .Ibid.



design, and quality.<sup>15</sup> Pairs of exactly matching shawls are joined together in the middle. These kinds of shawls were generally made for males.

The designs on the shawls are distributed at various positions, which have been termed as *pala* (head of the shawl), *hashia* (border on its length), *zanjir* (chain stitch that runs above and below the *pala*), *dhour* (border between the central field and the *pala*), etc<sup>16</sup>. Several other classifications can be found based on patterns such as *pandar* or those which have betel leaf motifs, etc.

The textile is prepared from three kinds of natural wool, i.e. *pashmina*, *shah tus*, and *raffle*.<sup>17</sup> Several shawls have been produced from the combinations of *shah tus*, *pashmina* and *ordinary wool (raffle)*, having either plain backgrounds or decorated with embroidery or woven patterns. Presently, several types are being formed by mixing woollen threads with either cotton, silk, nylon or acrylic. Indeed the fragments collected from old & deteriorated antique shawls are stitched and re-used as *palas* or otherwise on new fabrics. Figure 3 depicts antique *Pallas* attached with *matan (field)* prepared from *pashmina* and ornamented with *amli* technique. These are called restoration shawls constructed and joined entirely with needles.<sup>18</sup>

Shawl, a woollen garment, undoubtedly necessitated fleece from mountain goats and sheep to produce its fibres. Kashmir has had a long history of using natural materials for making shawls. Due to the geographical locations and political conditions, the wool came to Kashmir from elsewhere. Some of these regions were in Central Asia and China, such as Yarkand, Khotan, Sianking, Lhasa, and Kirgiz steppe-land.<sup>19</sup>

Earlier, the wool for shawls was popularly derived from the mountain goat *Capra Hircus* which resided in Central Asia. It was tiny with straight horns and delivered glossy and short hair to be used as wool, also known as *keli-phumb*<sup>20</sup>. The finest layer was obtained from the innermost layers of hair strands around its physique, i.e. from the underbelly. The fleece protected the animal from winter, and it was found to shed the same during the summer months. This natural product was called the most superior of all wool-producing goats by S. Turner, an English ambassador to Tibet, in 1783.<sup>21</sup> The goat delivering this kind of wool was considered similar to the Angora, and

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<sup>15</sup> .D.N. Dhar, *Artisan of the Paradise, Art & Artisans of Kashmir-From Ancient to Modern Times*, 72

<sup>16</sup> .Ibid.

<sup>17</sup> . Frank Ames, *The Kashmir Shawl and its Indo-French Influence*, (New York: Antique Collector's Club, 1988), 61

<sup>18</sup> .Sushil Wakhlu, in the *Living Traditions of India-Crafts of Jammu, Kashmir and Ladakh*, ed by Jaya Jaitley, (Ahmedabad: Mapin Publishing Pvt. Ltd., 1990), 65

<sup>19</sup> . Frank Ames, *The Kashmir Shawl and its Indo-French Influence*, 59

<sup>20</sup> . D.N. Dhar, *Artisan of the Paradise, Art & Artisans of Kashmir-From Ancient to Modern Times*, 68

<sup>21</sup> . Frank Ames, *The Kashmir Shawl and its Indo-French Influence*, 59

its various species were found at Erzurum, Eastern Turkey, and Northern Persia.<sup>22</sup> Kirman was also known for producing goat's wool and thus shawls.<sup>23</sup> Indeed, wool has been the oldest fibre utilised by Persians to craft textiles, which goes back to the neolithic period.<sup>24</sup> Even in Persia, there has been the tradition of drawing out the hair of the goat for weaving fine and warm shawls.<sup>25</sup> The influx of Persians in Kashmir led to the transfer of traditions, art, and culture. Today we can find several similarities between the two regions, and the craft of shawl making is one of these.

The most popular wool in Kashmir is universally known as *pashmina*, as the name evolved from the Persian word *pashm*<sup>26</sup>. Also named *cashmere* in the West, The similar fleece began to be obtained from other animals such as wild Himalayan mountain sheep like the Shapo (*Ovis Orientalis vignei*), the Argali (*Ovis ammon*), the Bharal (*Pseudois nayaur*), and the Himalayan Ibex (*Capra Ibex*).<sup>27</sup> It has been claimed that Tibetan shepherd dogs could also produce the same fleece at times.<sup>28</sup> Studies reveal that extreme weather conditions make the finest qualities of thread on the animal's body. Today *Capra Hircus*'s wool comes from the eastern regions of Ladakh at 4,500 meters (14,750 ft.) above sea level.<sup>29</sup> The area is known as Chang-Thang, and half of it falls under the part of Chinese Tibet.<sup>30</sup> Many artisans have labelled the goat *Ladhki khat* or *pashmina* goat. Also known as *Changra*, they are domesticated by the shepherds of this region.

Frank Ames has mentioned in his book that the people supplying goat fleece are called *Changpas*, the nomads whose occupation is to herd yak, sheep, horses and goats.<sup>31</sup> They deliver the central segment of the *pashm* from Chang-Thang to the Kashmir region. The best wool arrives from those goats that grazed the greenest meadows.<sup>32</sup> The *Changpa* collects the fleece from various areas and vends it in mass quantity; the buyers connected with the shawl trade thoroughly examine colour gradations of the wool and accordingly determine the final price. The whiter the colour of the fleece, the more acceptable the quality.<sup>33</sup>

The most expensive, most delicate, and rarest wool in the world comes from Ibex (*Capra Ibex Siberica*) or Chiru, a wild Tibetan Antelope

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<sup>22</sup> .Ibid.

<sup>23</sup> .Ibid.

<sup>24</sup> . Hans E. Wulff, *The Traditional Crafts of Persia – Their Development, Technology, and Influence on Eastern and Western Civilizations*, 177

<sup>25</sup> .Ibid.

<sup>26</sup> .Pashm according to the Persian language implied any kind of wool.

<sup>27</sup> .John Irwin, *The Kashmir Shawl*, (London: Her Majesty's Stationary Office-Victoria and Albert Museum Monograph No. 29, 1973) , 4-5

<sup>28</sup> .Ibid. , 5

<sup>29</sup> .Frank Ames, *The Kashmir Shawl and its Indo-French Influence*, 59

<sup>30</sup> .Ibid.

<sup>31</sup> .Ibid.

<sup>32</sup> .Ibid. , 60

<sup>33</sup> .Ibid.

(*Pantholope hodgsoni*) now one of the protected species. They graze at high altitudes, i.e. almost glacial temperatures. The fleece they deliver is *shah pashm* or *king's wool*, *asli tus* or *shah toosh / tus*. The animal rubs itself against the rocks during warm months and sheds the hair which grows close to its skin.<sup>34</sup> Monique Levi Strauss observes stated, “some travellers who witness this fleece assumed that shawl's raw material came from a plant which grew like cotton”.<sup>35</sup> [7, pg. 15]

According to some artisans, the hair around the neck and the belly of the animal is of the finest quality. With ageing, the mammal's fur develops a shiny texture. If the species is a few centuries old, it could grow golden layers on its exterior.<sup>36</sup> The goat is available at approximately 18,000 feet above sea level, where the temperature falls to minus forty degrees centigrade. The area descends into the Himalayan ranges of Indo-Tibet.

Conventionally the fallen fleece was collected and supplied to the weaving centres by Nepalese merchants, who received it from Tibet.<sup>37</sup> It was one of the tedious processes of collecting raw material, and therefore the prices were high.<sup>38</sup> Gradually the business began to take the form of the black market.<sup>39</sup> This led to the slaughtering of these goats to accomplish the growing and pressing demands of the buyers. Therefore the government of Kashmir imposed a ban on the use of *asli tus* (king's wool) for making shawls. However, these kinds of shawls could never be produced in large quantities due to scarcity of raw material, imposition of heavy duties and highly time-consuming collecting, cleaning, spinning and especially weaving.<sup>40</sup> In 1821, the entire region of Kashmir had only two looms that specialised in the weaving of the king's wool.<sup>41</sup>

According to Frank Ames, the dealers of these shawls never allowed the finished product to be 100% clean so that the leftover hairs could prove the genuineness of the *asli tus*.<sup>42</sup>

Shawl dealers referred to the *shah tus* as the ring shawl, implying that the entire fabric could be passed through the ring.<sup>43</sup> However, in the present times, some artisans/dealers have developed the knack of slithering other shawls through finger rings.

*Raffle* is another kind of wool commonly utilised in the production of shawls in Kashmir. The raw material initially was perhaps obtained from the

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<sup>34</sup> Frank Ames, *The Kashmir Shawl and its Indo-French Influence*, 61

<sup>35</sup> Monique Levi Strauss, *Romance of the Kashmir Shawl*, (Ahmedabad: Mapin Publishers, 2002), 15

<sup>36</sup> Frank Ames, *The Kashmir Shawl and its Indo-French Influence*, 62

<sup>37</sup> Ibid., 61

<sup>38</sup> Ibid.

<sup>39</sup> Ibid.

<sup>40</sup> John Irwin, *The Kashmir Shawl*, 5

<sup>41</sup> Ibid.

<sup>42</sup> Frank Ames, *The Kashmir Shawl and its Indo-French Influence*, 62

<sup>43</sup> Ibid.

outer layers of domestic goats like *Changra*. As of today, *raffle* shawls are produced mainly out of lamb's or sheep's wool from Kashmir. The shawls, thus made, have an inferior texture and are far more economical in comparison to the previously mentioned types. Earlier, i.e. before 1800, the raw material came from Ladakh and Tibet.<sup>44</sup> With the spell of the epidemic in these areas, the supply came from nomadic tribes of Kirghiz, who imported it to Yarkand and Khotan.<sup>45</sup> Later the chief source of second grade wool in Kashmir came from Siankiang, especially Turfan.<sup>46</sup> With increasing demands and inadequate supplies, the goat fleece became extremely expensive, leading to the impurity of thread and diminishing standards.<sup>47</sup> This led to the usage of the fleece available from local animals of Kashmir. The wool also comes from the Merino sheep, known mainly in Australia.

### Process of manufacturing

#### a.) Yarn

As buyers, when we perceive a variety of handicrafts around us, we often fail to realise the artisans' highly elaborate and dreary hard work behind its making. There are several processes which a shawl goes through before appearing in its complete form. The first process involves deriving the wool from the mammal's body. The method of removing hairs is different in all three types of animals. Combs are used for plucking the deepest and the softest layers of the *pashmina goat*. The finest wool, i.e. *shah tus*, can be obtained from the hairs that the wild antelope shed. Herders or shepherds shear sheep to make shawls out of *raffle* wool.

The raw wool is sold to the retailers, further selling these to spinners.<sup>48</sup> At this stage, the thread is unclean; therefore, the following shawl production process requires cleaning and wool. The women in Kashmir have traditionally handled the activity since the ancient period. They separate the soft and coarse hairs of the raw material while dividing superior and inferior variety through combs.<sup>49</sup> The former is generally reserved for the warp threads on the looms or making the most delicate shawls. These have either pure white colour or dyed with light hues. On the other hand, the somewhat courser or greyish fleece is dyed and used as weft on looms.<sup>50</sup> The wool is generally cleaned at four levels, i.e. Coarse hair, Phiri or Seconds, Dust/Foreign substances, and Fine wool.<sup>51</sup> Separating thread from the hair itself has been tiresome and

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<sup>44</sup> . John Irwin, The Kashmir Shawl, 5

<sup>45</sup> .Ibid.

<sup>46</sup> .Ibid.

<sup>47</sup> .Ibid.

<sup>48</sup> .William Moorcroft de la, George Treback, *Travels in the Himalayan Province of Hindustan & the Punjab from 1819 to 1825*, (Oxford: Oxford University Press, 1979) , 168

<sup>49</sup> .Ibid

<sup>50</sup> .Ibid.

<sup>51</sup> .William Moorcroft de la, George Treback, *Travels in the Himalayan Province of Hindustan & the Punjab from 1819 to 1825*, 168

lengthy. As accounted by William Moorcroft, “to acquire the second level, a quantity of husked rice is steeped in clean cold water, for a day and a night, or longer, until it becomes soft, when it is ground or bruised upon a stone slab to fine flour.”<sup>52</sup> [8, pg. 168]. The layer is then applied to the wool to harden its texture. After an hour, the flour is shaken and removed to free the wool, usually torn to pieces through nails to form a square, elastic pad called *tumbu* that helps extract the second level or *Phiri*.<sup>53</sup> It is most often developed into second-grade shawls. Moorcroft further says, “the next step requires extending *tumbu* into a *mala* which is then folded up to the size of the *tumbu*, and deposited in a deep pot of red earthenware, called a *taksas*, to be out of the way of dust or accident, till required for the spinning wheel.”<sup>54</sup> [8, pg. 169-170]. The last layer thus achieved is the finest. Such an elaborate procedure may or may not be followed today, but women separate the different layers through combs, and the yarns are hardened by applying layers of starch to them.

#### b.) Spinning

The process then progresses to the hand-spinning of the yarns by women on the wheel. The spinning wheel (*yender*) is made of wood with an iron spindle attached for rolling the wool’s drawn-out threads.<sup>55</sup> It could require eight days to spin a considerable quantity of yarn; hundreds to thousands can be taken out even from a small bunch of shawl wool.<sup>56</sup> These yarns can be about 2,500 yards in length, generating warp threads for the loom. According to Monique Levi Strauss, “the women prepare the warp by doubling the threads, drawing it out while twisting it slightly.”<sup>57</sup> [7, pg. 15] Two thousand to three thousand warp are fixed for a wide shawl on the loom. The more delicate threads are frequently used for warp, while the slightly coarser ones are for the weft. Thousands of women spinners, both Hindu and Muslim, have tremendously contributed to the shawl industry. As stated by D.N. Dhar, “they sat and sang songs with the buzzing of the wheel, sometimes, till late in the moonlit night.”<sup>58</sup> [3, pg. 69]. Women have even worked under oil lamps.<sup>59</sup> Indeed young girls of ten years of age have also been involved in spinning yarns.<sup>60</sup>

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<sup>52</sup>. Ibid., 169

<sup>53</sup>. Ibid.

<sup>54</sup>. Ibid., 169-170

<sup>55</sup>. Ibid., 170

<sup>56</sup>. D.N. Dhar, *Artisan of the Paradise, Art & Artisans of Kashmir-From Ancient to Modern Times*, 70

<sup>57</sup>. Monique Levi Strauss, *The Romance of the Kashmir Shawl*, (Ahmedabad: Mapin Publishers, 2002), 15

<sup>58</sup>. D. N. Dhar, *Artisan of the Paradise, Art & Artisans of Kashmir-From Ancient to Modern Times*, 69

<sup>59</sup>. Ibid.

<sup>60</sup>. Ibid.

According to some artisans, the hand-spun yarns are more delicate than the machines' poorer and thicker strings. While the finer qualities are still hand-cleaned and hand-spun, the yarns (*raffle*) are also prepared through machines and softened through chemicals, and artisans buy these from the shops.

### c.)Dyeing

These yarns are utilised or dyed with natural colours before setting up on the looms for weaving. Keeping in mind the colours and patterns of the shawl, the weaver gives it to an expert whose task is to divide these yarns into skeins. These are further provided to dyers or *rung-rez* for applying various tints. (Figure 4 and 5). There has been a tradition of using natural dyes in the shawls from Kashmir. In the words of John Irwin, “the process required the extraction of colourants from several sources in nature such as blues and purples from *indigo*; orange and yellow from *carthamus* and *saffron*; reds mainly from *logwood*.<sup>61</sup> [2, pg.6]. The yellow pigment could be prepared from a grass named *woftangil* in Kashmir.<sup>62</sup> Iron filings and wild pomegranate skins could help produce black and sometimes light brown; reds were even obtained from wood called *line* or a drab from *walnut* skins.; English green baize made available the most delicate greens and light blue.<sup>63</sup> Earlier, some dyers claimed to generate sixty-four different shades from the same dyeing process by estimating the time to keep the yarn under a particular dye. The artisans of the Mughal era made diverse shades amounting to three hundred, which were reduced to seventy-four during the Sikh period (Diwan Chand Sharma, *Kashmir under Sikhs*, 1983, p. 171).<sup>64</sup>

In modern times where textile mills are increasingly using synthetic dyes, the art of preparing dyes through animal excreta and vegetables still exists in Kashmir but only for finer shawls. Yarns of *pashmina* and *shah tus* are dyed by *Kashmiri rung-rez* but not a *raffle*. The shades are now often imported to Kashmir from outside, primarily Switzerland, because of their supreme quality. According to some artisans, the natural dyes retain the original attractiveness of the shawl, and therefore these are still in use. Such pigments act as a shield for microbes and preserve the light fastening of the textile. The presence of tannin (tannic acid) in most raw materials, such as pomegranate, etc., is responsible for maintaining the life of the shawl. Water in Kashmir also is an excellent source for producing fine colourants because it contains salts (i.e. negative ions) that add to their freshness. Even for the preparation of the natural pigments, the chemical is used, but the latter is extracted from biological environs. Therefore these natural dyes are preferred by artisans. Most of the raw materials for making dyes are widely available

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<sup>61</sup> .John Irwin, *The Kashmir Shawl*, 6

<sup>62</sup> . D.N. Dhar, *Artisan of the Paradise, Art & Artisans of Kashmir-From Ancient to Modern Times*, 70

<sup>63</sup> .Ibid.

<sup>64</sup> .Ibid.

in Kashmir, making them cost-effective. Also, these are produced in huge quantities.

Natural colourants are prepared from vegetables like capsicums, turmeric, etc.; flowers like saffron, etc., waste like used tea leaves, pomegranate rinds, insect excreta, etc. Regarding the dyes, Moorcroft has stated,

“Each has a separate denomination; for instance, the crimson is termed *gulanar* (pomegranate flower); the best kind is derived from cochineal, inferior tints are from Lacand Kirmis (*chermes*), distinguished as *Kirmisi*, *Kirmadana*, and *Kirmisi lac*, or cochineal and *lac chermes*; or colouring matter extracted by boiling from European broad-cloth.<sup>65</sup> [8, pg. 175]

The most significant of all is the red dye which is cochineal in nature, i.e. it is produced from the female bodies of the insect *Coccus Cati*.<sup>66</sup> Northern Persia and Armenia have been famous for breeding these insects; their bodies are crushed and mixed with mordents to produce red dyes.<sup>67</sup> Kermis, another dyestuff, is obtained from a female insect named *Kermococcus vermilion* also makes hues of red such as crimson and carmine.<sup>68</sup> The pigment is better known as scarlet in English and is deemed to be pleasant and colour-fast.<sup>69</sup> It is commonly known as *lac* in India. Vegetables like red capsicum or *paprika* also deliver red tints.

Besides red, yellow dyes are popularly used in the manufacture of shawls from Kashmir. The most crucial paint comes from safflower (*gol-e-rang*).<sup>70</sup> The colour is taken out from the petals and florets of the plant labelled as *Carthamus tinctorious*. It is grown as a field crop in Persia, where its leaves are collected, dried and pounded.<sup>71</sup> The finest yellow is acquired from saffron's stigmas, widely available in Kashmir state. Biologically it is known as *Crocus sativus* and has been famous in the Middle East, Egypt, Crete, and Phoenicia since the ancient period.<sup>72</sup> Iran has widely cultivated the floral plant since the Islamic reign, and now it is commonly grown in Kashmir. The dye thus produced is remarked as the world's most expensive.<sup>73</sup>

A widely used yellow dye is turmeric (*karkum, and-cubeh*); it is extracted from roots and shoots of *curcuma Domestica* and *curcuma longa* and has been one of the significant agricultural produces of India, Persia and

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<sup>65</sup>. William Moorcroft de la, George Treback, *Travels in the Himalayan Province of Hindustan & the Punjab from 1819 to 1825*, 175

<sup>66</sup> . Hans E. Wulff, *The Traditional Crafts of Persia – Their Development, Technology, and Influence on Eastern and Western Civilizations*, 189

<sup>67</sup> .Ibid.

<sup>68</sup> .Ibid. , 190

<sup>69</sup> .Ibid.

<sup>70</sup> .Ibid. , 191

<sup>71</sup> Ibid.

<sup>72</sup> Ibid.

<sup>73</sup> Ibid.

Mesopotamia right from the classical era.<sup>74</sup> Fenugreek seeds (*methi*) and a grass named *woftangil* also help obtain yellow pigment. Besides, pomegranate rinds also deliver mild hues of yellows.

Blues are exclusively obtained from indigo (*nil, rang-e kermani, rang-e vasmeh*) drawn from the leaves of *Indigofera tinctoria*, one of the first dyes prepared in the powdered form.<sup>75</sup> The leaves are grounded and kept inside water for twelve hours of the fermentation process, which helps produce a colourless liquid called glucisid indoxyl, drained out later.<sup>76</sup> The yarns are then immersed in the solution and exposed to air so that gradual oxidisation results in the formation of a blue tint.<sup>77</sup> Though India has been synonymous with indigo, it is believed that the dye existed in the Pre-historic periods of Egypt, Mesopotamia, and Palestine.<sup>78</sup>

Greens could be achieved through English green baize. Hues of Browns could be derived from walnut and pomegranate peels. Threads dyed in dark blue indigo help to produce rich black colours.<sup>79</sup> It does not require to be made in huge quantities as many of the wool delivering animals are black.

Colours extorted from natural substances tend to deliver different shades in the same formation. Specific techniques are adopted to achieve standardisation in dyes to overcome such difficulties. A mordant is added to the tints to prepare and fix dyes to the fabric. It is mainly alum (*zaj*), principally in the form of ammonium alum, aluminium sulphate (*zaj-e safid*), potassium alum (*zaj-e qalieh*), and sometimes chromium alum.<sup>80</sup> Iron and copper salts are used, sometimes by the dyers combined with astringents (containing high quantities of tannic acid). The dual task of fixers and darker tones are accomplished simultaneously. The astringents are also acquired from various sources of nature.

Traditionally dyers located their workshops near the water resources. The dyeing process was long drawn as they dealt with extraction, preparation & dyeing. Nowadays, various industries produce natural dyes, so the job of the dyer has been restricted to merely dyeing the skeins. In contemporary times, chemical dyes are utilised much more in Kashmir as these can create a wide variety of shades compared to natural dyes. The initial difficulty of understanding artificial dyes' complex techniques has now been overcome.

#### d.)Warp and Weft Making

Once the yarns are ready to use, seven specialists engage themselves before the beginning of the weaving process, and they are warp-maker, warp-

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<sup>74</sup> Ibid.

<sup>75</sup> Ibid., 192

<sup>76</sup> Ibid.

<sup>77</sup> Ibid.

<sup>78</sup> Ibid.

<sup>79</sup> Ibid.

<sup>80</sup> Ibid., 189



dresser, warp-threader, pattern drawer, colour-caller, *taleem* writer and pattern master<sup>81</sup>. As stated by John Irwin, “it is the warp-maker’s job to wind the length of warp to the correct numb of threads (usually 2,000 to 3,000 double-threaded warps being required for a shawl); the warp-dresser is to size the warp with starch, and the warp-threader to pass the yarns through the heddles and reed.”<sup>82</sup> [2, pg.7]. The first step involves the warp-makers (*nakatoo*) adjusting yarns for warp and weft, i.e. he divides the skeins into warp and weft.<sup>83</sup> The warp is always cut longer than the weft, almost double the size, but the latter has more weight and thickness.<sup>84</sup> The former act as a base for textiles, whereas the latter are meant for creating designs and patterns. Usually, for a shawl loom, a warp-maker organises 2000-3000 yarns on the warp depending on the coarseness and the gaps between the threads. Sometimes a single *nakatoo* is capable of setting two shawl looms in a single day (William Moorcroft, Journey to Kashmir, Vol II, 1970, pg. 176)<sup>85</sup>

The yarns are then passed on to warp-dressers whose task is to apply starch to the warps to produce stiffness. In the words of D.N. Dhar, “He stretched the warp using sticks due to which threads could slightly get separated and then dipped in thick boiled rice.”<sup>86</sup> [3, pg. 70]. Once dried, the layers of starch are brushed off; the rigidness helps the warp-dresser separate the warp threads.<sup>87</sup>

The function of the warp-threaders (*beere gooroo or burn-gur*) entails setting the yarns on the looms, i.e. passing the threads through the needles.<sup>88</sup> In a loom, the warp is usually arranged vertically and weft horizontally. In *kani*, looms warp are organised horizontally. Some artisans use silk warp to prepare the shawls’ *hashias* (borders). In the words of Moorcroft, “the operation of drawing, or of passing the yarns of the warp through the heddles, is performed precisely in the same way as in Europe, and the warp is then taken by the *shal-baf*, or weaver, to the loom.”<sup>89</sup> [8, pg. 178]. Depending on the shawl length, the warps range from twenty-five hundred to three thousand.

#### e.)Design and pattern making

Even when the actual process of weaving begins, the weaver is not the only one engaged in the manufacture of shawls. The warp-threader arranges the loom according to the shawl’s type, design, and pattern in consultation with the weaver. Many times, the latter himself sets the yarns on the loom.

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<sup>81</sup> John Irwin, *The Kashmir Shawl*, 7

<sup>82</sup> .Ibid.

<sup>83</sup> .D.N. Dhar, *Artisan of the Paradise, Art & Artisans of Kashmir-From Ancient to Modern Times*, 70

<sup>84</sup> .Ibid.

<sup>85</sup> .Ibid

<sup>86</sup> .Ibid.

<sup>87</sup> .Ibid.

<sup>88</sup> .Ibid., 71

<sup>89</sup> .William Moorcroft de la George Treback, *Travels in the Himalayan Province of Hindustan & the Punjab from 1819 to 1825*, 178

But the weaver implements the designer's creative ideas known as *naqqash* or pattern drawer. It is the designer's mind that decides the patterns for the shawl. He is paid the highest salary, even more than the weaver.<sup>90</sup>

The design's colour plan is handed over to the *tarah-guru*. In the words of John Irwin, "with a black-and-white drawing before him, the colour-caller beginning at the bottom and working upwards, called out each colour, the number of warps along which it was required to extend, and so on, until the whole pattern or section of the pattern had been covered."<sup>91</sup> [2, pg. 7]. A graph man transfers the designs and colours to the graph paper. Based on the units in graphs, the plan is transcribed into a shorthand code by an expert known as *taleem guru*. The peculiar symbolic language is called *taleem*, understandable only to the weavers & implies the colour of the weft thread and the number of the warp through which it will be passed. It takes around a few months to a year for a *kani* weaver to comprehend the particular language.

#### f.) Looms and weaving

Before mentioning weaving techniques, I would like to provide brief information on looms. The section will explore the various components of the looms and their types. In the age of mechanical production, it is unlikely to have no machine looms in Kashmir. Indeed *raffle* shawls are today made on power looms. Yet the larger community of weavers is still weaving shawls on handlooms. These looms are made from wood which is available in the region. Their main component consists of heddles, reed, comb, shuttles, needles, peddles, warp, and weft.

The heddles (also called *saaz* in Kashmir) carry the warp, and their number varies in different looms. In Kashmir, a *kani* shawl loom in Kashmir has four alternately moved up and down by the weavers through peddles; the heddles are positioned behind the reed. By pulling alternate heddles, i.e. first and third or second and fourth, half of the threads are lifted, leaving the other half straight, thus forming a space or a shed from which a weft thread is passed. Heddle maker himself constructs this part of the loom.<sup>92</sup> According to the instructions received by the weavers, the heddle maker arranges the number of heddles and the sequence of entering warp for a required pattern.<sup>93</sup> The set-up leads to entering warp threads through the reed (also known as *oat* in Kashmir), usually prepared by the reed maker. He, too, is a specialised craftsman who constructs it from wood.<sup>94</sup> As stated by Hans E. Wulf, "the reed maker carries properly shaped end battens (*qolfak*, *badumak*) and large quantities of split bamboo to form the reed blades (*alat*, *dandaneh*, *sim*, *nai*)

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<sup>90</sup> . John Irwin, *The Kashmir Shawl*, 7

<sup>91</sup> .Ibid.

<sup>92</sup> .Hans E. Wulff, *The Traditional Crafts of Persia – Their Development, Technology, and Influence on Eastern and Western Civilizations*,198

<sup>93</sup> .Ibid.

<sup>94</sup> .Ibid.,195

and several grades of cotton thread (*nah*) for winding around the rod halves, thus keeping them together and the reed blades in between, the distance determined by a thread.”<sup>95</sup> [6, 195]. Its different parts are then fixed together with an adhesive. Cloth strips are glued on top of the end battens.

As already mentioned, the designs and patterns are created through weft threads on shawls. At the same time, the process of weaving weft on warp is on the weaver and, from time to time, compacts the weft threads on a loom with a beater comb (also known as *kangin* in Kashmir). In the present times, reeds are used for the same. The purpose is to keep the designs in straight rows; the warp threads separate and tightens the fabric’s strength by reducing gaps between warp and weft.

Shuttles (*mukh*) and *kani* needles (*tujlis*) are meant to penetrate weft through several warp rows. A shuttle has a single-coloured yarn which is either thrown from left to right or right to left from the sheds, which are formed due to the up and down movement of the heddles. *Kani* needles are seen only on looms constructed for *kani* shawls. These are made out of wood acquired from willow trees in Kashmir because of their smooth surfaces and long lives. Weft yarns of several colours<sup>96</sup> are winded on these needles without eyes and placed together in front of the weaver so that he can use them for forming patterns as described in *taleem* sheets. (Figure 6).

The other loom parts include peddle (*khraw*) situated at its bottom and attached to the heddles. These act as a control device of the loom as it helps the weaver shift heddles to alternate positions, thus supporting the construction of the textile.

Jack or *taaruch* acts as a support for holding different components such as heddles with the outer frame of the loom.

Beams (*nawared*) are attached to the side of the working weaver to wind up the knitted fragment of the textile. As stated by Hans E. Wulf, “when the weaver has woven several wefts, and the shed gradually moves too far away from the breast beam, the warp is loosened by being slipped off the ground pegs and moved towards the weaver, so that the material already woven disappears under the beam.”<sup>97</sup> [6, pg. 200]

*Kani* shawl weaving is one of the oldest handicrafts of Kashmir since the time of the Mughals. The shawls are woven from *pashmina* yarn. The government of Jammu and Kashmir has granted a geographical indication to

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<sup>95</sup>. Ibid.

<sup>96</sup>. Around hundreds of *kani* needles are generally placed before the weaver on the loom. These are of several colours which are repeated at different positions to help the weaver coordinate designs within the same row.

<sup>97</sup>. Hans E. Wulff, *The Traditional Crafts of Persia – Their Development, Technology, and Influence on Eastern and Western Civilizations*, 200

the *kani* shawl, making it illegal to sell shawls made outside of the *Kanihama* area as *kani* shawls.<sup>98</sup> (Figure 7).

### **Different Kinds of Looms**

There are several types of looms in Kashmir that aid in producing different kinds of shawls, but these may not be unique from each other. Generally, the looms for shawls are made of wood.

Pashmina loom or sandal want is a loom used to make plain pashmina shawls woven through shuttles. The loom can also be used for making *Kani* shawls.

Pit loom – One of the oldest looms has four-foot operating heddles hanging inside the pit that helped in twill weaving.<sup>99</sup> The shuttle is in the shape of the hollow cylinder around which weft yarn is wound, and it works on the ‘throw and catches’ principle.<sup>100</sup>

Frame loom – Almost like a pit loom, but its frame is set up at the floor level with a bench for the weaver. Comparatively, its structure is fixed and rigid.

Pedal loom -It is quite like a power loom and is operated with legs. Ordinary wool can be woven on the same as it has good synchronisation.

Tara loom- is a semi-automatic form of frame loom, but the frame is made of iron. Apart from making bed sheets, tweeds, etc., it is also used for making shawls.

Power loom – *Raffle* shawls are woven on power loom

### **Weaving Techniques**

Kani or twill weave – Kashmir is most popularly known for its weaving in the *kani* technique, also known as twill weaving. When the weft is passed over one warp and under two warp, the fabric forms a diagonal or parallel ridge over its surface. The structure moves diagonally in regular succession. It is similar to the tabby weave except for the interlacing of two down and two up warp threads. The method is also used for weaving carpets in Kashmir. Apart from *kani*, there are a few other kinds of weaving techniques utilised by artisans for making shawls. These are:

Pashmina Saada – It is the simplest method of weaving pashmina shawls where warp and weft are usually of the same colours. The cloth is woven on *sandal waan*, as already mentioned.

Chase Bulbul – It is another technique of weaving shawls. The name implies a nightingale’s eye as the pattern has a dot enclosed within a small diamond shape. The design is repeated all over the fabric, visible only when seen with a keen eye. In this weaving method, warp and weft are of the same

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<sup>98</sup> . “Kani Shawl”, the Wikipedia-the free encyclopaedia last modified April 20, 2022, [https://en.wikipedia.org/wiki/Kani\\_Shawl](https://en.wikipedia.org/wiki/Kani_Shawl)

<sup>99</sup> .Janet Rizvi, *Living Traditions of India-Crafts of Jammu, Kashmir and Ladakh*, ed. Jaya Jaitley, 38

<sup>100</sup> .Ibid.

colour. Four peddles were utilised for this kind of weaving on the loom, depicting the *chasme bulbul* pattern on a *raffle* shawl.

Towel Weave – This technique makes the fabric appear like a towel, i.e. coarse from one side and smooth from another.

The warp threads tend to break on, remaining stretched for too long on looms while the process of weaving is on. Weavers painstakingly repair this through ‘lost mending’ because it remains indiscernible from the right side.<sup>101</sup> To reduce the splits, the yarns are moistened with rice flour paste.

Either the shawls are simply woven, or these are further embroidered with patterns. In present times, *amlikers* are the most prevalent. The designs are stitched on the surface of the woven shawl with needles having eyes. The threads drawn through the eyes are either made from cotton or silk.

### **g.)Embroidery**

Romans have described the craft as ‘painting by needle’.<sup>102</sup> *Kashida* is one of the well-known embroideries of India.<sup>103</sup> Unlike other parts of India, the men from the region are considered specialists in the art of needlework.<sup>104</sup> The art is age-old as bronze needles have been excavated from the sites of Mohenjodaro. Several figurines from Indus valley sites have depicted embroidered draperies.<sup>105</sup> Perhaps the craft was well known at the time of the Mughals, but the concept was popularised in Kashmir due to a *rafugar* named Ali Baba. Also, by the end of the eighteenth century, the shawl industry faced adversities due to heavy taxation. Khwaja Yusuf, an Armenian agent, played an instrumental role in producing the shawl with a hand needle to bring down the prices and save the levy imposed.<sup>106</sup> Gradually the craft became more famous than *kani* weaving. Unlike weaving, the craft began in small manufacturing units under master artisans; it is now done from home.<sup>107</sup> Men and women from villages do embroidery work in Kashmir region.

Embroidery techniques begin with the design plan and tracing the same over the textile by professional experts like *naqqashband* (*naqshaband*) or, in other words, tracers.<sup>108</sup> The fabric is placed on a flat surface with the perforated design sheet above.<sup>109</sup> The charcoal or chalk powder is rubbed on

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<sup>101</sup> .Monique Levi Strauss, *Romance of the Kashmir Shawl*, 15

<sup>102</sup> . D.N. Saraf, *Arts & Crafts-Jammu & Kashmir*, (New Delhi: Abhinav Publications, 1987), 64

<sup>103</sup> .Dr. Shailaja D. Naik, *Traditional Embroideries of India*, (New Delhi: APH Publishing Corporation, 1996) , 75

<sup>104</sup> .Embroidery in Zari is certainly an exception where women out-number men

<sup>105</sup> .Ibid.

<sup>106</sup> . Dr. Shailaja D. Naik, *Traditional Embroideries of India*, 75

<sup>107</sup> . Sushil Wakhlu, *Living Traditions of India-Crafts of Jammu, Kashmir and Ladakh*, ed. Jaya Jaitley, 63

<sup>108</sup> . Dr. Shailaja D. Naik, *Traditional Embroideries of India*, 76

<sup>109</sup> .Ibid.

the sheet to leave an impression on the shawl below.<sup>110</sup> Many artisans add gum arabic to make outlines more apparent; the lines are further darkened with a pen or '*kalam*'.<sup>111</sup> In present times, the impressions of designs are also created on fabrics through wooden blocks, which are later stitched with threads.

Earlier, the threads utilised for embroidery on shawls were made from wool. Nowadays, cotton, silk or synthetic fibres are used often, differing based on embroidery, e.g. for *ari* or hook work, threads of yarn, staple or silk are used on shawls. In contrast, silk floss is made the most for *sozni* embroidery. Previously these threads were dyed locally with natural colours; with the evolution of industries and fast production, these began to be chemically tinted in mills.

Originally *kashida* was merely a darn stitch used by *refugees* to add finishing to the shawl.<sup>112</sup> The styles of stitching gradually progressed to stem, chain (most common), buttonhole (*vatachikan*), herringbone, *Doria* (openwork), *talaibar* (goldwork), satin (meant to cover large areas), etc.<sup>113</sup>

The embroidery on the shawl is done at different parts such as the border, corner, centre or all over.<sup>114</sup> There are certain types of embroidery techniques which artisans in Kashmir use:

*Sozni or Sozankar* – One of the most commonly employed embroidery in shawls, especially *pashmina* and *raffle*, also known as raised needlework.<sup>115</sup> The stitches are thin, refined, and delicate and look uniform from both sides. Image 8 is a depiction of *sozni* embroidery on a *pashmina* shawl.

*Kani* – It is a replica of *kani* weaving seen on the shawls from the region. The stitches are intricately detailed and spread all over the fabric. The coloured patterns follow a rhythm giving a striking glow to the base colour. (Refer to Figure 1 and 2)

*Papier Mache* – a type of thick embroidery in raised form. It resembles prominent motifs from *papier mache* products. (Figure 9)

*Vatachikan* – It is a kind of button-hole stitch that gives the appearance of thick fillings on shawls, i.e. raised floral designs made from golden threads—commonly used on *raffle* shawls.<sup>116</sup> Perhaps the needles for the embroidery are pretty long.

*Zalakdozi* – In this embroidery technique, threads are chain stitched using a hook resembling crochet using staple yarn. According to John Irwin,

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<sup>110</sup> .Ibid.

<sup>111</sup> .Ibid.

<sup>112</sup> . Dr. Shailaja D. Naik, *Traditional Embroideries of India*, 77

<sup>113</sup> .Ibid.

<sup>114</sup> .Ibid.

<sup>115</sup> .D.N. Saraf, *Arts & Crafts-Jammu & Kashmir*, 64

<sup>116</sup> .Ibid.

the method was brought to Kashmir by Damascus's artisans under Sultan Zian-ul-Abidin.<sup>117</sup>

Chikandozi – It is medium-fine needlework.<sup>118</sup>

Rezkar – This technique involves multi-coloured threads and broad stitches.<sup>119</sup>

Ari or Hook-work – It is a chain stitch technique that uses the hooked awl. In the words of Sushil Wakhlu, “the *ari* is inserted through the cloth in the form of a loop and is finally pulled up through the surface of the cloth to form a stitch.”<sup>120</sup> [5, pg.69]. It is similar to *zalakdozi*, but it is done at home by women in Kashmir.

#### h.)Finishing

The last stages of shawl production include finishing, trimming, quality checking, washing, calendaring, and packaging. As stated by Moorcroft, “once completed, the shawls are submitted to the *purusgar*, or cleaner, whose business it is to free the shawl from discoloured hairs or yarn, and from ends or knots: he either pulls them out severally with a pair of tweezers or shaves the reverse face of the cloth with a sharp knife: any defects arising from either operation are immediately repaired by the *rafugar*”<sup>121</sup>. [8, pg.184]. The shawls are quality-checked, stamped and registered with specific duties imposed on them from this stage.

The shawl then purchased is given for washing which is done with immense care due to the delicacy and expensiveness of the material. The washer-man conducts thorough examinations of holes and imperfections, which, if found, are repaired by darners at the expense of the sellers.<sup>122</sup> This then leads to the process of washing by *dhobhi*, who uses soap sparingly, only in the plain white areas avoiding the embroidery and the coloured parts. The wool softener is also applied to retain the suppleness of the textile. In the words of G.T. Vigne, “the shawl is placed on the bottom, and while water is poured on to it from above, it is trampled with bare feet for he stands in the water & pulls it to and fro, he then slaps it hard against a flat stone. This last operation is repeated three or four times before the shawl is plunged into the flowing water of river Jhelum or its canal water. Finally, the shawl is set to dry in the shade.” Doing so helps to remove excess colours from the shawls, thus making them colour-fast. It has been claimed that the water from the canal gives the textile its exquisite softness. White shawls are bleached in the

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<sup>117</sup> . Dr. Shailaja D. Naik, *Traditional Embroideries of India*, 78

<sup>118</sup> .D.N. Saraf, *Arts & Crafts-Jammu & Kashmir*, 64

<sup>119</sup> .Ibid.

<sup>120</sup> .Sushil Wakhlu, in the *Living Traditions of India-Crafts of Jammu, Kashmir and Ladakh*, edited by Jaya Jaitley, 69. Ahmedabad: Mapin Publishing Pvt. Ltd., 1990

<sup>121</sup> . William Moorcroft de la, George Treback, *Travels in the Himalayan Province of Hindustan & the Punjab from 1819 to 1825*, 184

<sup>122</sup> .Ibid.

open air and exposed to sulphur fumes to improve whiteness.<sup>123</sup> In the words of William Moorcroft, “on drying the shawls set off for the procedure of calendaring: a wooden cylinder in two parts is employed for this purpose, around which the shawl, folded so as not to be quite as broad as the cylinder is long, is carefully wrapped, being occasionally damped to make it fold tighter; the end is sewn down: two wedges are then gradually driven between the two parts of the cylinder at the open extremities, to force them asunder, and the surrounding folds of the shawl are thus stretched to as great an extent as is consistent with its texture.”<sup>124</sup> [8, pg. 185]. They are kept in this arrangement for two days. Steam ironing is also one of the frequently used stretching shawls after washing. Finally, these are packed to give them protection and compactness. After passing through the long manufacturing tunnel, the finished shawl passes through the hands of a few brokers before finally reaching the shawl traders, who then make it available for sale at markets and shops.

#### **Note on Weavers/Embroiderers**

While discussing the process of shawl making, it is hard to ignore the artisans’ labour which flowers into one of the most delicate objects of art. They are presumed to have come from Iran and categorise themselves as *Shias*. With the heavy influx of art and artisans from Persia during the medieval period, the art of shawl making could undoubtedly have been a reflection of the same region. Gradually, artisans twisted these to their flavour and style, giving it a Kashmiri identity.

**Research Methods.** The research was based on the historiography of handicrafts, textiles, and Kashmir culture. My focus was on shawls from Kashmir, especially the woven and embroidered shawls from the region. The art of shawl making was examined based on the influences from Iran, Central Asia and neighbourhoods around Kashmir. The research included understanding the materials for making shawls and their biological sources, particularly *pashmina*.

The literary sources included John Irwin, Monique Livi-Straus, Frank Ames, William Moorcroft, D.N. Saraf and many others. To understand folk art practices in the contemporary period, the writings of Jyotindra Jain were also studied.

The subject required observing numerous ‘visual materials’, which included keeping the antique textile present in different collections and crafts objects from the Kashmir region.

The research combined historiography with anthropological methods. And for this, Raymond Scupin/ Christopher Decourse’s literature on Anthropology: A Global perspective; Clifford Geertz’s essay on ‘Art as a

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<sup>123</sup> . D.N. Dhar, *Artisan of the Paradise, Art & Artisans of Kashmir-From Ancient to Modern Times*, 71

<sup>124</sup>. William Moorcroft de la, George Treback, *Travels in the Himalayan Province of Hindustan & the Punjab from 1819 to 1825*, 185



Cultural System' in Local Knowledge: Further Essays in Interpretive Anthropology, etc. were consulted. The methodology also included doing fieldwork in Delhi and contacting artisans residing in the Srinagar region through emails. Direct field interviews (the author herself formulated questionnaires) with artisans such as weavers & businesspeople working in shawl making were carried out within Delhi, especially at Dilli Haat, Kashmir Emporium Janpath and National Crafts Museum and Hastkala Academy. Some scholars like Frank Ames were also personally met and consulted to enrich the study.

The article has been derived from the M.Phil dissertation, which I wrote on the Kashmir Shawl at Jawaharlal Nehru University, New Delhi. It presents an overview of my observations during fieldwork and an analysis of the historical study of textual & visual sources.

**Literature review.** Few of the comparative views of authors are cited here to understand the craftsmanship of the Kashmir shawl.

a) The fine quality of woollen fibres of the Kashmir shawl is received from animal fleece residing at high altitudes of Himalayan ranges. In her article in *Living Traditions of India-Crafts of Jammu, Kashmir and Ladakh*, Janet Rizvi stated that the most expensive, finest and rarest wool in the world comes from Ibex (*Capra Ibex Siberica*) or *Chiru*, a wild Tibetan Antelope (*Pantholope hodgsoni*). The animal rubs itself against the rocks during warm months and sheds the hair that grows close to its skin, as Frank Ames in his book, *The Kashmir Shawl and its Indo-French Influence*. Monique Levi Strauss has pointed out the exclusive softness of the yarn in his literary source, *Romance of the Kashmir Shawl*, "some travellers who witness this fleece assumed that shawl's raw material came from a plant which grew like cotton".

b) One of the uniqueness of the Kashmir shawl has been the mixing and joining of different types of yarns/fabrics for producing a single textile. In *The Kashmir Shawl and its Indo-French Influence*, Frank Ames mentioned that many of the shawls had been prepared from three kinds of natural wool, i.e. *pashmina*, *shah tus*, and *raffle*. Nowadays, several varieties are being formed by mixing woollen threads with either cotton, silk, nylon or acrylic. These days fragments collected from old & deteriorated antique shawls are stitched and re-used as *palas* or otherwise on new fabrics. As per the write-up by Sushil Wakhlu in *Living Traditions of India-Crafts of Jammu, Kashmir and Ladakh*, there are kinds of restoration shawls constructed and joined entirely with needles.

c) Women in Kashmir carried out the craft of shawl weaving to a large extent, which scholars mentioned in their literary works. In the words of Monique Levi Strauss in *Romance of the Kashmir Shawl*, "the women prepare the warp by doubling the threads, drawing it out while twisting it slightly." Another writer, D.N. Dhar, stated his book on *Artisan of the Paradise, Art & Artisans of Kashmir-From Ancient to Modern Times*, "they sat and sang songs

with the buzzing of the wheel, sometimes, till late in the moonlit night” while spinning and readying the fibres.

**Results of the study.** Today, the whole world cherishes the shawl from Kashmir. Known for their meticulous skills worldwide, inspiration comes easily to the artisans, where nature is bountiful, and enough flowers blossom throughout the year. In the words of Brigid Keenan, “first come the fragile blooms of spring: iris, narcissus, tulip, bluebell, almond blossom, crown imperial, lilac; summer brings the more flamboyant, worldly flowers: peonies, carnations and roses of every colour and size.”<sup>125</sup> [9, pg. 182]. He further states, “with the onset of Autumn, the leaves of *Chinar* trees turn into red, gold and copper, filling the craftsmen with awe. Then there are water lilies from pale pink to maroon and full bloom lotuses on delicate and thin stems. And nature has inspired geometric designs, too: tendrils and vines have been looped and curled and twisted into a myriad of graceful arabesques; flowers and leaves have been regimented into rows, roses have been massed together to make abstract, spotty backgrounds and even water ripples have been tamed into regularity.”<sup>126</sup> [9, pg. 182].

On the other hand, rarely can one find shawls with examples of fauna or human figurines from the Kashmir region.

The artisans have been following traditional patterns and designs flowing down from generation to generation with slight alterations in a few places. Weavers and their families never disclosed their methods to retain their specialities, such as *gul hazara*, implying a thousand flowers; *gul andar gul* meaning flower upon the flower; *gul velayet* or foreign flowers, etc.<sup>127</sup> Undoubtedly, Kashmir became famous for its craftsmanship in shawls, and it was in demand both nationally and internationally.

But life has not been a bed of roses for the shawl weavers as they overcame crises several times. Many weavers and their families perished due to the devastating famine of 1877, and with them could have been vanished the original art of shawls.<sup>128</sup> The craft almost went into the face of extinction, but artisans’ ability to survive in the worst conditions brought back shawl making in Kashmir.

There was never any shortage of customers for shawls. With time, the lowering of standards was consequential. Francois Bernier once stated in 1663 that Indian customers constantly showed more concern for the cost rather than the craftsmanship of the weaver or artisan. If it were not for the patronage of the Mughals, the art would have been lost a long time back.<sup>129</sup> This holds even today as buyers still have preferences for cheaper materials.

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<sup>125</sup>. Brigid Keenan, *Travels in Kashmir: A Popular History of its People, Places & Crafts* (Delhi: Oxford University Press, 1989),182

<sup>126</sup>. Ibid.

<sup>127</sup>. Ibid.,183

<sup>128</sup>. Ibid.,201

<sup>129</sup>.Ibid.,183

<sup>130</sup> The apathy does not end here. The weavers were never given due respect or justice by their higher authorities. Most of them slog day and night, living in dilapidated conditions to provide us with beautiful works of art. They have to face acute poverty, i.e. low wages, housing problems, poor health, nutritional deficiencies, mental/physical exertions, eye strains, etc. Sadly, we fail to understand the pathetic state of the artisans hidden behind the gorgeous designs and brilliant colours of the shawls. The whole process of marketing the goods through brokers and agents is also responsible for the poor profits artisans earn from their craft.

**Conclusion.** The uniqueness of the textile from Kashmir is that it is prepared from the finest raw materials from nature and is intricately ornamented with the patient skills of the artisans who have been carrying forward these legacies for generations. The shawl industry from the region came under threat several times, yet it is remarkable to find traditional art alive even today.

So famous are these that they are imitated in several places, especially *pashmina* varieties. Nowadays, numerous shopkeepers, including non-Kashmiris, claim to have ‘pure *pashmina*’ in their incredibly soft and delicate stock. In the mushrooming web of bogus products, it is not easy for a buyer to find genuine varieties. As told by an artisan, “One needs an experienced eye to identify the pure *pashmina* shawl. According to them, the yarn’s softness, colour, and lustre help determine the original variety. Some even said that the purest *pashmina* might not be so supple. In other cases, the shawl piece can either be tested in the laboratory, where the result should show the presence of 11 to 14 microns within the textile or the yarn drawn out from the shawl can be burnt and tasted, which can establish its identity.

It is significant to mention that Kashmir has been manufacturing shawls for a long and its art has now reached its zenith. Today it has formed a special place for itself in the world of textiles.

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<sup>130</sup>. Shawls from Kashmir have been imitated time and again at various places. Amritsar is one such city that manufactures low quality as well as inexpensive stuffs and attracts a huge clientele for its products, perhaps even more than the actual shawl from Kashmir.

## List of Figures

**Figure 1.** Figure title- *Durukha* shawl showcasing *kani* embroidery, front side. Figure source- Mr C. Bharany's collection, field photo by author.

**Figure 2.** Figure title- *Durukha* shawl showcasing *kani* embroidery, backside. Figure source- Mr C. Bharany's collection, field photo by author.

**Figure 3.** Figure title- Antique *palla* attached with *pashmina* and ornamented with embroidery, contemporary. Figure source- shop at Connaught Place, New Delhi, field photo by author.

**Figure 4.** Figure tile- Woollen skeins (*pashmina*). Figure source- workshop at India International Centre, New Delhi in 2008, field photo by author.

**Figure 5.** Figure title- Dyed fibres of *kani* shawl. Figure source: India International Trade Fair, New Delhi in 2007, field photo by author.

**Figure 6.** Figure title- *Kani* loom with wooden needles, heddles and *taleem* sheet. Figure source: India International Trade Fair, New Delhi in 2007, field photo by author.

**Figure 7.** Figure title- Woven shawl using *kani* technique from Kashmir. Figure source- Mr C. Bharany's collection, field photo by author.

**Figure 8.** Figure title- Embroidered shawl using *sozni* technique. Figure source- Farooq John (artisan), field photo by author.

**Figure 9.** Figure title- Embroidered shawl using *papier-mache* technique. Figure source- Farooq John (artisan), field photo by author.

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**List of used sources for figures**

1. Mr C. Bharany's collection
2. Collection of Farooq John (artisan)

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## Illustrations



Figure 1. Figure title- *Durukha* shawl showcasing *kani* embroidery, front side. Figure source- Mr C. Bharany's collection, field photo by author

*Sinsht.*



Figure 2. Figure title- *Durukha* shawl showcasing *kani* embroidery, backside. Figure source- Mr C. Bharany's collection, field photo by author

*Sinsht.*



**Figure 3. Figure title- Antique *palla* attached with *pashmina* and ornamented with embroidery, contemporary. Figure source– shop at Connaught Place, New Delhi, field photo by author**

*Sinsht.*



**Figure 4. Figure tile- Woollen skeins (*pashmina*). Figure source- workshop at India International Centre, New Delhi in 2008, field photo by author**



**Figure 5. Figure title- Dyed fibres of *kani* shawl. Figure source: India International Trade Fair, New Delhi in 2007, field photo by author**

*Susht.*





**Figure 6. Figure title- *Kani* loom with wooden needles, heddles and *taleem* sheet. Figure source: India International Trade Fair, New Delhi in 2007, field photo by author**



**Figure 7. Figure title- Woven shawl using *kani* technique from Kashmir. Figure source- Mr C. Bharany's collection, field photo by author**

*Susht:*



**Figure 8. Figure title- Embroidered shawl using *sozni* technique. Figure source- Farooq John (artisan), field photo by author**



**Figure 9. Figure title- Embroidered shawl using *papier-mache* technique. Figure source- Farooq John (artisan), field photo by author**

*Susht.*

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PHULKARI<sup>131</sup>, SAMMI<sup>132</sup> AND SAADA PIND<sup>133</sup> –  
UNDERSTANDING PUNJABIYAT<sup>134</sup>

**Annotation**

*Punjab, one of the diverse states of India, is known for its composite culture, impeccable hospitality, delish food and incredible history; having been the site of great partition, it is also replete with the stories of loss, suffering and resilience. While Punjab can be seen and comprehended through various vantage points, the current paper proposes and focuses on the proposition that ‘Punjabiyaat’- the essence and way of being a Punjabi, is reflected specifically through its attire-folk embroidery (Fulkaari and Baag), Folk-Dance and Music Art forms (Sammi and Jaago) and the focal point of hospitality (Saada Pind).*

*Phulkari, literally translated as flower shape, is a folk-art embroidery that originated in 15<sup>th</sup> c by rural women in Punjab, and is popularly arranged on Dupattas<sup>135</sup>. “Many Punjabi women used phulkari (literally, “flower-work”) embroidery to decorate their daily garments and handmade gifts in the nineteenth century. Illustrations only partially convey the vibrant visual impact of phulkaris, and even color photographs fail to capture fully the sheen of the silk thread. The embroidery ranges from striking geometric medallions in reds, shocking pinks, and maroons, through almost monochromatic golden tapestry-like, fabric-covering designs, to narrative embroideries depicting people and objects of rural Punjab”.*<sup>136</sup>

*Initially intended to be given away to daughters in marriage and holding a strong emotional value, the use of Fulkaari has widened and transitioned in the recent past. This study asserts that it can now also be seen as a cultural symbol and an artefact, to convey the bright and cheerful attitude of Punjabis and their general happy disposition towards life-Carpe Diem. Similarly, the folk-dance art form of Sammi- a dance performed originally by tribal women of Punjab, represents the true culture and spirit of Punjabiyaat- the friendship, longing, celebration of love and a sense of optimism for life. While Bhangra and Giddha folk dance art forms have gained wide popularity; folk dance art forms like Sammi and Jaago too need representation and space in academic and historical discourse. This paper also intends to trace these two relatively lost dance art forms as signifying essentiality of ‘Punjabiyaat’. Further ‘Saada Pind’- roughly translated as ‘my village’; conveys a sense of oneness, camaraderie, raw emotion and a place in time-space continuum where each stranger is*

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<sup>131</sup> Phulkari- Shape of flower; traditionally a dress embroidered with flowers

<sup>132</sup> Sammi- A Punjabi folk dance art form where women come together in circle, sing and dance; for love

<sup>133</sup> Saada Pind- My Village; synonymous with a sense of belongingness

<sup>134</sup> Punabiyaat- The essence and spirit of being a Punjabi (coming from state of Punjab, India)

<sup>135</sup> Dupattas- A long stole

<sup>136</sup> Maskiell, Michelle Embroidering the Past: *Phulkari* Textiles and Gendered Work as “Tradition” and “Heritage” in Colonial and Contemporary Punjab. Cambridge Online, 26 March 2010

welcomed with 'Ji Aayaan Nu'<sup>137</sup>. This study would establish how 'Punjabiyaat'; and consequentially 'Indian' cultural art forms can be a possibility of re-looking at the lost values of friendship, camaraderie, connection with the outside real world rather than a disparate and robotic connect with the monotonous clicks on our smart devices.

**Key Words:** Punjabiyaat, Phulkari, Indian Culture, Revivalist art forms, Dance and Music.

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## ПХУЛКАРИ, САММИ ЖӘНЕ СААДА ПИНД – ПЕНДЖАБИДЫ ТҮСІНУ

### Аннотация

Үндістанның алуан түрлі штаттарының бірі Пенджаб өзінің түрлі мәдениетімен, мінсіз қонақжайлылығымен, дәмді тағамымен және керемет тарихымен танымал. Жалпы Пенджаб туралы түрлі көзқарастар бары бәрімізге мәлім, бұл мақалада "Пенджаби" – бұл әрбір Пенджабтылықтың - өмір сүру салты, тұрмыс-тіршілігі оның киім үлгісінде (Пхулкари мен Бааг халықтық кестеде), сондай-ақ, музыкалық өнері мен халық биінің түрлерінде (Самми мен Jaago) жән де қонақжайлылықты үйлестіру орталығында (Saada Pind) байқалатыны туралы сөз болады

Пхулкари, сөзбе-сөз аударғанда гүл пішіні дегенді білдіреді, ол- халықтық көркем кесте, оны алғаш рет 15 ғасырда Пенджабтағы ауыл әйелдері кестелеген. Сондай-ақ Дупатта да кеңінен пайдаланылады. XIX ғасырда Пенджабтың көптеген әйелдері күнделікті киетін киімдері мен қолдан жасалған сыйлықтарын безендіру үшін пхулкари кестелерін (сөзбе-сөз "гүл жұмыстары") қолданды. Иллюстрациялар пхулкаридің тек сыртқы пішінін ғана көрсете алады, тіпті түрлі-түсті фотосуреттер де жібек жіптің жылтырлығын толық жеткізе алмайды. Кестеде қызыл, қызғылт және күрең қызыл ашық геометриялық медальондар, монохромды алтын гобелен өрнектері бейнеленген. Сондай-ақ Пенджабтың адамдары мен тұрмыстық заттары бейнеленген мазмұнды кестелер де жиі кездеседі.

Бастапқыда пхулкари қыздарды тұрмысқа беруге арналған болатын, кейін келе оның қолдану аясы кеңейіп, өзгерді. Бұл зерттеуде пхулкариді пенджабтардың өмірге деген жарқын, бақытты көзқарасын – *Carpe Diem*-ді жеткізетін мәдени нышан мен артефакт ретінде қарастыруға болатындығы айтылады. Сол сияқты, бастапқыда Пенджаб тайпасының әйелдері орындаған би, Самми халықтық биінің түрі, - Пенджабидың шынайы мәдениеті мен рухын, яғни достығын, махаббатын және өмірге деген ұмтылысын, құштарлығын білдіреді. Бхангра мен Гиддха халықтық би өнерінің түрлері кеңінен танымал болғанымен, Самми мен Гаго сияқты халықтық би өнерінің түрлері академиялық және тарихи дискурста талдауды қажет етеді. Сонымен қатар, бұл мақалада би өнерінің салыстырмалы түрде жоғалған екі түрі "Пенджаби" мағынасын білдіретіндігін аңғарамыз. "Саада Пинд" – шамамен "менің ауылым" деп аударылады. Ол уақытша-кеңістік континуумында бірлік, серіктестік сезімін, шынайы эмоцияны көрсетеді, онда әр бейтаныс адам "Джи Ааян Ну" деп сәлемдеседі. Бұл зерттеу "пенджаби", демек, "үнді" мәдени өнер формалары достықтың, серіктестіктің, сыртқы шынайы әлеммен қарым-қатынастың жоғалған құндылықтарын қайта қарастыруға мүмкіндік береді.

**Түйінді сөздер:** Пенджабият, Фулкари, Үнді мәдениеті, жанданған өнер түрлері, би және музыка.

<sup>137</sup> Ji Aaya Nu- I welcome you with my heart and soul

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## ПХУЛКАРИ, САММИ И СААДА ПИНД – ПОНИМАНИЕ ПЕНДЖАБИЯТА

### Аннотация

Пенджаб, один из самых разнообразных штатов Индии, известен своей сложной культурой, безупречным гостеприимством, вкусной едой и невероятной историей; являясь местом великого разделения, он также изобилует историями потерь, страданий и стойкости. В то время как Пенджаб можно увидеть и понять с разных точек зрения, в настоящей статье предлагается и фокусируется на утверждении, что "Пенджабията" – сущность и образ жизни пенджабца – отражается именно в его одежде (народной вышивке (Пхулкари и Бааг), формах народного танца и музыкального искусства (Самми и Jaago)) и координационном центре гостеприимства (Saada Pind).

Пхулкари, буквально переводимое как форма цветка, представляет собой народную художественную вышивку, которая была заявлена в 15 веке сельскими женщинами в Пенджабе и широко используется на Дупаттах. В девятнадцатом веке многие пенджабские женщины использовали вышивку пхулкари (буквально "цветочная работа") для украшения своей повседневной одежды и подарков ручной работы. Иллюстрации лишь частично передают яркое визуальное воздействие *phulkaris*, и даже цветные фотографии не могут полностью передать блеск шелковой нити. Вышивка варьируется от ярких геометрических медальонов в красных, шокирующих розовых и бордовых тонах, до почти монохромных золотых гобеленовых узоров, покрывающих ткань, до повествовательных вышивок, изображающих людей и предметы сельского Пенджаба.

Первоначально пхулкари имел особенную эмоциональную ценность и был предназначен для передачи дочерям в замужество, использование его расширилось и изменилось в недавнем прошлом. В настоящем исследовании утверждается, что теперь пхулкари можно также рассматривать как культурный символ и артефакт, передающий яркое и жизнерадостное отношение пенджабцев и их общее счастливое отношение к жизни – *Carpe Diem*. Аналогичным образом форма народного танцевального искусства Самми, танец, первоначально исполняемый женщинами племени Пенджаб, представляет истинную культуру и дух Пенджабията – дружбу, стремление, празднование любви и чувство оптимизма по отношению к жизни. В то время как формы народного танцевального искусства Бхангра и Гиддха приобрели широкую популярность, такие формы народного танцевального искусства, как Самми и Яаго, тоже нуждаются в представлении в академическом и историческом дискурсе. В этой статье также предполагается проследить эти две относительно утраченные формы танцевального искусства как означающие сущность "Пенджабията". Далее "Саада Пинд" примерно переводится как "моя деревня"; передает чувство единства, товарищества, искренних эмоций и места в пространственно-временном континууме, где каждого незнакомца приветствуют 'Джи Ааян Ну'. Это исследование устанавливает, как "пенджабията" и, следовательно, "индийские" культурные формы искусства могут стать возможностью переосмысления утраченных ценностей дружбы, товарищества,

*взаимоотношений с внешним реальным миром, а не разрозненными и роботизированными “коннектами” на наших интеллектуальных устройствах.*

**Ключевые слова:** Пенджабият, Пхулкари, Индийская культура, Возрожденческие формы искусства, Танец и музыка.

**Introduction.** “The moment we use the word Punjabiyaat, it suggests a reference simultaneously to something that is very tangible while still elusive. This dual character opens the term to many imaginations and possibilities. Is Punjabiyaat a concrete socio-political reality, a project, a movement in process, something in the making, a mere idea floated by some ivory-tower intellectuals and literary figures...”<sup>138</sup>

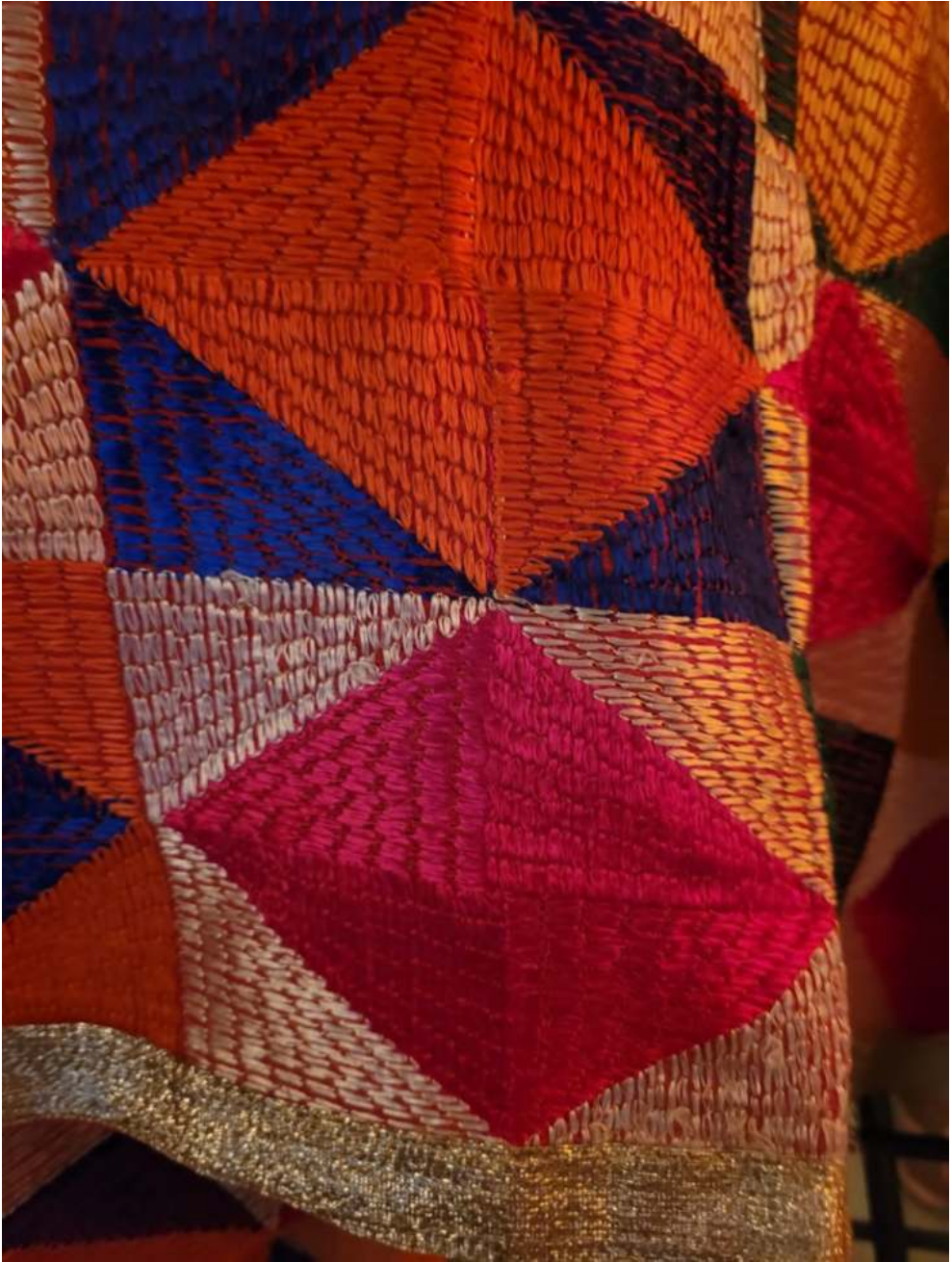
‘Punjabiyaat’ – the term essentially replete with pluralistic meanings, connotes different realities in different contexts. Being a site of contested histories, shared culture, a deep-rooted sense of hospitality and warmth as well as socio-political conflicts and changes; Punjab and its culture has garnered attention from academicians, historians and cultural theorists alike. It has come to be associated with the movement of reviving Punjabi language, as a statement of rising from the political strife during partition and also as the essence of being a Punjabi. It is the last context that this paper is mainly concerned with. What does it mean to be a Punjabi? How do we define the tenets of Punjabiyaat, if any? Is Punjabiyaat an elusive concept or entrenched in the very fabric of Punjabi culture? Can we envisage a recreation of a new model of living and being, that takes us back to good old times where celebration, joy, warmth, and community were a normal way of living? The current research looks at Punjab from the novel lens of ‘Punjabiyaat’ – beyond the earlier discourses on Punjab mainly focused on partition, or political significance and role in freedom struggle.

**Research Methods.** This paper proposes that Punjabiyaat can be well comprehended through the cultural lens of its attire (represented by Phulkari), a dance form (Sammi) and quintessential village space (Saada Pind). Applying the theoretical functionalist perspective to the current study, one can assert that these varied forms of culture not only work together as a system to fulfil society’s needs of representation, a sense of belonging and order and structure; but in this case also refer to a point, which can be a locus of revival of certain lost values in the social structure. This paper utilizes primary methods of data collection, using interviews, and observations; along with the secondary data collected from the existing literature review. The main proponents of Phulkari revivalist movement were interviewed, along with the Phulkari makers, Sammi and Jaago dance performers and people from the village.

**Context and Observation.**

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<sup>138</sup> Singh, Pritam. The Idea of Punjabiyaat. 3 June 2010



**Figure 1. Geometric Patterns in Phulkari; From Personal collection of Sakshi Chanana**

Phulkari, an ancient embroidery art form of Punjab, creates floral patterns on the wrong side of Khaddar fabric, utilizing Phat ka Dhaga<sup>139</sup>. Some theories trace the origin of Phulkari in emotional tones of it being an art form that was handed over from mothers to their daughters on their

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<sup>139</sup> Phat ka Dhaga- Silken Thread

wedding, and some other point out that it originated out of the domestic necessities. However, it is fairly clear that the commercialization of Phulkari is relatively recent phenomenon, not yet devoid of emotional undertones. This age-old Punjabi linear stitch is used as Odhni<sup>140</sup>, dīcor items like cushion covers, saree works, blouses, head-scarves and shawls.

Traditionally limited only to the floral patterns, over the time it started capturing the different day to day experiences and lives of Punjabi people, including figurines of animals, birds and geometric patterns too. “Phulkaris and baghs had innumerable designs displaying imagination, originality and an excellent knowledge of colour blending. In a narrative from the field, one of the shopkeepers of a handloom house who used to sell the old phulkaris and baghs mentioned that local women were very innovative and would often assign names to the motifs that they designed. Some of these were defined as dabba bagh (quadrilateral) and jajahajan wala bagh (aeroplane). It was not necessary that all Baghs designed with quadrilateral designs would look similar. In view of the fact that these women designed without any drawings, the actual design following a similar design shape may look very different”.<sup>141</sup>

The different forms of Phulkari’s finished products include Bagh<sup>142</sup>, Darshan Dwar<sup>143</sup>, Sainchis<sup>144</sup> and Chopes<sup>145</sup>. These varied forms connect the art form with storytelling in intricate ways. It shows how a Bagh Phulkari could signify prosperity and abundance, or Darshan Dwar a reflection of the architecture of the given times or how Chopes could be an expression of unbridled love. These stories weave together a time of nostalgia, love, community and womanhood. Phulkari in Punjab is also associated deeply with the idea of being a woman, and I assert that it is popular even today not only because of its bright colors and intricate art, but also as being representative of woman’s life colored with various hues, each experience adding to its sheen, and a sense of pride in wearing womanhood with pride, joy and love.

The fact that Phulkari has been showcased in Philadelphia Museum of Art, USA as well as Partition Museum in Amritsar, India goes on to further reiterate its significance as a cultural artefact and its return to roots. One of the items- Sainchi Phulkari, 20<sup>th</sup> c made by an unknown Punjabi, is an image of trains described thus, “The large trains embroidered on both sides of this Sainchi Phulkari have engines puffing thick black smoke and cars filled with passengers. The center square may be a train station or a board for playing Chaupar – a popular Indian game or perhaps both. Does the scene reflect the

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<sup>140</sup> Odhni- traditional heavy dupattas

<sup>141</sup> Anu H Gupta and Shalina Mehta. Bonfring International Journal of Industrial Engineering and Management Science, Vol. 4, No. 4, November 2014

<sup>142</sup> Bagh- Overall embroidered Phulkari

<sup>143</sup> ,Darshan Dwar- Phulkari with architectural motifs

<sup>144</sup> Sainchis- Narrative embroidery

<sup>145</sup> Chopes- wedding gift given by maternal grandmother



embroider's everyday world or her dreams and imaginings?"<sup>146</sup> The embroidered past and slow fashion come together in contemporary times, as Phulkari reaches beyond the sub-continent.

These built-in narratives of Phulkari, also speak of its historic past, the strife caused by political turmoil, the impassioned lives of Punjabi women, their inimitable strength and an ingrained desire to live life to the fullest, in spite of all the odds.

Kirandeep Kaur, one of the eminent names in the revivalist movement of Phulkari in Punjab came up with the concept of Mela Phulkari<sup>147</sup> along with Dr Alka Pande<sup>148</sup>. It is held annually and aimed at reviving, conserving and sustaining this art form and keeping the essence of Punjabi culture intact. She asserts, "Phulkari was always an intricate part of Punjabi culture. Traditionally, it was something made only for one's close people and as a representative of love and blessings. However, in the aftermath of partition, when everything changed overnight, Phulkari became a secondary activity amidst the dislocated lives of people".<sup>149</sup>

In a candid conversation and interview, she also shared how it was time to educate many rural folks about the value and legacy of Phulkari as many of them had an unaware attitude and needed to be educated. Statements like "ਬਾਗ ਮੁਕ ਗਏ, ਮੇਜ਼ ਕਪੜਾ ਬਣਾ ਤਾ<sup>150</sup> or some villager showing up to restyle it

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<sup>146</sup> Sainchi Phulkari. Philadelphia Museum of Art.



**Figure 2. Sainchi (Philadelphia Museum of Art- Picture Credit)**

<sup>147</sup> Phulkari Fair (held annually in Punjab)

<sup>148</sup> Dr Alka Pande-Art Historian and Punjabi Art Revivalist

<sup>149</sup> Kirandeep Kaur, Founder Mela Phulkari and Revivalist

<sup>150</sup> 'Baagh' – Phulkari Form, have disappeared, we made it Table-Cloth (Interview with rural women)

saying, “ਇਹ ਮੇਰਾ ਬਾਗ ਹੈ, ਏਹਦੀ ਜੈਕਟ ਬਨਾ ਦੇ”<sup>151</sup> point out to a legacy that needs to be preserved, as essence of Punjabiya. Phulkari is all about celebration of life, and it has transformed over the years. From a leisurely activity replete with love and emotion, it gradually became a commercialised art form, owing to many reasons, the major being shift in the way of living and fragmented lives post-partition and further, in post-independent era, the Green revolution also contributed to people opting for having enough economic resources to buy it, rather than spend 2-3 months in getting one Phulkari wear-ready. Over the last two decades, there have been rigorous attempts to recreate the magic of those older times, with Phulkari becoming a favourite not only of people, but also big designer names, who utilise it to sustain the art form. It is especially popular with Punjabi Indian Diaspora, who want to be rooted to their land, inspite of living in a foreign country.



**Figure 3. Original Vaari Da Baagh – From Personal collection of Harjinder Singh and Kirandeep Kaur**

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<sup>151</sup> This is my Baagh, Please restyle it into Jacket (Conversation with rural women)



**Figure 4. Original Ikka Baagh – From personal collection of Harjinder Singh and Kirandeep Kaur**

While Phulkari represents the cultural spirit of Punjabiyaat by continuing to be of deep interest to the people, art-historians and academics alike; the folk-dance art forms like Bhangra, Giddha, Jaago and Sammi are also intricately tied to the spirit of Punjabi culture. The Dance art forms like Bhangra and Giddha already have world presence, but not much academic/art discourse has been weaved around dance forms like Sammi and Jaago<sup>152</sup>. “Bhangra participates in the construction of global punjabiyaat through the activation of cultural resources to which ‘primordial sentiments’ are attached. Whether the primordial return is possible or not, Bhangra texts celebrate an apriori Punjabi ethnicity in romanticized narratives of the Punjabi homeland”<sup>153</sup>.

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<sup>152</sup> Jaago- Punjabi dance form to ensure conjugal bliss

<sup>153</sup> Roy, Anjali Gera.

[https://punjab.global.ucsb.edu/sites/secure.lsit.ucsb.edu.gisp.d7\\_sp/files/sitefiles/journals/volume19/no1/CompleteFileJPS\\_19\\_no\\_1\\_2012.pdf#page=114](https://punjab.global.ucsb.edu/sites/secure.lsit.ucsb.edu.gisp.d7_sp/files/sitefiles/journals/volume19/no1/CompleteFileJPS_19_no_1_2012.pdf#page=114)



**Figure 5. Sammi Dance (Image- World Wide Web)**

Sammi, as pointed earlier, is a Punjabi folk dance art form where women come together in a circle and dance. The oral folklore is that Sammi Dance is an ode to love, it is a dance form in which women wear bright colored Kurtas<sup>154</sup> and flowing skirts called Lehngas<sup>155</sup>, Dupattas, coupled with a silver ornament in hair and sing and dance to the rhythm of claps in circular motion. This Sammi Dance is representative of yearning and pining for love, and is believed to be associated with folk-lore of Prince Dhola and Princess Sammi. Like Phulkari, the bright resplendent colors of Sammi women dancers and their make-up, is also representative of Punjabi culture. There is also great delicacy and tenderness in Sammi. Its backdrop and setting are generally a village scene/ every day rural setting like a well or a village chowk.

Earlier, it was only performed by women without aid of any music, but over last 3 decades or so, it is being performed with ‘Dhol’<sup>156</sup>, especially during university festivals and competitions as well as stage performances across the globe. One of the popular refrains in Sammi Dance is –

“ਕੇਠੇ ਉੱਤੇ ਕੇਠੜਾ ਨੀ ਸਮੀਏ,

<sup>154</sup> Kurtas – Upper Wear long shirt for women

<sup>155</sup> Lehngas – Long flowing skirts

<sup>156</sup> Dhol – Musical Drum, played by two sticks

ਕੇਠੇ ਪਕੇ ਤੰਦੂਰ ਮੇਰੀ ਸਮੀਏ,  
 ਗਿਨ ਗਿਨ  
 ਲਾਵਾਂ ਤੰਦੂਰ ਨੀ ਸਮੀਏ,  
 ਖਾਵਨ ਵਾਲਾ ਦੂਰ ਨੀ ਸਮੀਏ,  
 ਸਮੀ ਮੇਰੀ ਵਾਰ,  
 ਮੈਂ ਵਾਰੀ ਮੈਂ ਵਾਰੀ ਮੇਰੀ ਸਮੀਏ”<sup>157</sup>

This folk-song generally accompanied by Sammi dances, delineates the story of a woman who is expressing her sense of longing and wait for her lover to come and eat food that’s being cooked by her. She creates a scene describing an attic over the attic, where Tandoor <sup>158</sup> is being heated and she laments the fact that her lover is far away and can’t eat the food that she makes so lovingly. This simple story weaved in a song, expresses not only her love and longing for her lover, but also the emotional connect that is associated with food. Food/Cuisine therefore, also becomes a binding agent of love and connection in Punjabi culture- or the essence of Punjabiyyat. The Sammi dance form then, along with other famous folk dances of India, is an epitome of rich Punjabi culture and heritage.



**Figure 6. Saada Pind Heritage Project, Amritsar (Web)**

<sup>157</sup> A Punjabi folk-song generally accompanied by Sammi dance, describing a woman’s eternal wait for her lover.

<sup>158</sup> Tandoor – Clay oven used to make bread.

‘Saada Pind’ roughly translated as ‘My Village’ stands for the village- a geographical settlement where most of inhabitants rely on agriculture for their sustenance. However, this paper asserts that a Punjabi village, fondly called- ‘Saada Pind’- is also a site of warmth, hospitality, kindness and a deep love and affection, even for the outsiders. Since the times immemorial, Punjabis and their culture has been steeped in the philosophy of ‘Atithi Dev Bhav’– a space where guests are considered no less than God and are welcome with all respect, unconditional love and care. The idea of Punjabiyaat also entails that culturally it is our duty to honor anyone who visits our home and our land. Growing up in a Punjabi family, I have had many experiences which instilled the values of kindness, remarkable hospitality and unswerving devotion.



**Figure 7. Saada Pind Project site (Web)**

‘Saada Pind’ then, is an idea, a notion, a place in time-space continuum which contains lush-green fields, tall Peepal and Banyan Trees, village heads and men sitting around in ‘Chaupal’<sup>159</sup> in the evenings and having conversations about life and business; women cooking delish meals, smiling and happily going about their day’s work- at home or outside, wearing traditional Kurta and Salwar<sup>160</sup>, adorned with colorful bangles on wrist, and

<sup>159</sup> Chaupal – a shared community space, generally under the trees in villages

<sup>160</sup> Salwar – a kind of pants/ lower worn by women with Kurtas

often anklets in feet. The scenes of guests and family people sitting together, and sharing a good laugh over special meal of Makki ki Roti and Sarso Ka Saag<sup>161</sup> with home-made butter and Lassi or Chole Bhature<sup>162</sup> is not a usual sight in Punjab. Infact, ‘Saada Pind’ is also a heritage project located in Amritsar city, and houses different facets of Punjab in its entirety.

These little cultural norms make Punjab different from many states around the world; and hence the philosophy of Punjabiyaat. It is still one of those places in the world where people take out time for each other in their joys and sorrows’, share a good meal and laugh and bond over their shared history of pride, trauma and grief. What emerges then, is an indomitable spirit of way and being that does not give up and sustains itself. This indomitable spirit and courage, a combination of strength and warmth, hard-work and leisure, is what defines Punjabiyaat in the true sense.

**Conclusion.** In understanding Punjabiyaat, we also comprehend the nuances of Punjabi language, its speakers, their way of living and responding to the world outside. One common thread among all the three cultural art forms considered for this paper- Handicraft (Phulkari), Folk-Dance and Music (Sammi) and settlement (Village) is a sense of patience, love, celebration and a positive and bright approach towards the vagaries of life.

It is exactly this kind of outlook and approach that we need today as the global citizens. When our homes are filled more with the chatter of clicks on our devices, and there is an eerie silence on the dinner table, interspersed with ‘like’, ‘love’ and ‘heart’ reactions on the social media handles, may be it is time to pause and look at ourselves and ask if there could be a better way of doing things- maybe we could all pick up a thing or two and return to our lost values of camaraderie, community love, friendship, celebration of everyday life and living; all the values enshrined in Punjabiyaat.

### **List of Figures**

**Figure 1.** Phulkari Dupatta- Source-Personal Collection; Sakshi Chanana

**Figure 2.** Sainchi Phulkari – Philadelphia Museum of Art, Source- Web

**Figure 3.** Vaari Da Baagh Phulkari-Source- Personal collection; Harjinder Singh and Kirandeep Kaur

**Figure 4.** Ikka Baagh Phulkari- Source-Personal Collection; Harjinder Singh and Kirandeep Kaur

**Figure 5.** Sammi Folk Dance- Punjabi University Patiala, Source- Web

**Figure 6.** Saada Pind Heritage Project, Amritsar, Source- Web

**Figure 7.** Saada Pind Heritage Project, Amritsar, source- Web

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<sup>161</sup> Makki di Roti and Sarso Ka Saag – Maize bread and Mustard greens curry

<sup>162</sup> Chole Bhature – Chickpea curry with Fried flatbreads

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## PERFORMING RITE IN THE HOLI

### Annotation

*The article is an in-depth study of the performing rite in the major festival of Holi celebration in marking communities with complex performances. This article deals with the complex performances of Holi among the Gor Banjara Lambani, a nomadic, pastoral community of Karnataka. It is a systematic descriptive analysis of the different stages of celebration as well as production of orature in the performance. It extensively deals with the Holi spring festival and analyzes the complexity of the rite of dhund as the celebration as a part of Holi. It investigates how time, space, and human bodies are its elements to create activities and events for the process of community life. The mythical significance of Holi in the performance and gender role in the Dhund rite are analyzed.*

**Key words:** Holi, rite, orature, dhund, performance, complexity, etc.

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## HOLI МЕРЕКЕСІНДЕ РӘСІМ ЖАСАУ

### Аннотация

Мақала күрделі қойылымдарды атап өтетін қауымдастықтардағы Холи мейрамының басты мерекесінде орындалатын рәсімді зерттеуге арналады. Бұл мақалада Банджар Ламбани тауларындағы Карнатканың көшпелі мал шаруашылығы қауымдастығындағы Холидің күрделі қойылымдары қарастырылады. Мұнда мерекенің әртүрлі кезеңдеріне жүйелі сипаттамалық талдау жасалынады, сондай-ақ спектакльдегі шешендік өнер қойылымының сипаттамасы беріледі. Сонымен қатар, мақалада Холи көктем мерекесі егжей-тегжейлі қарастырылады және де Холи мерекесінің бір бөлімі ретінде дхунд рәсімінің күрделілігі талданады. Қоғамдық өмір процесінде іс-әрекеттер мен оқиғаларды құру элементтері ретінде уақыт, кеңістік және адам денелері зерттеледі. Жұмыста Холидің орындаудағы мифтік мағынасы және Дхунд рәсіміндегі гендерлік рөл талданады.

**Түйінді сөздер:** Қасиетті, салт, оракул, дхунд, өнімділік, күрделілік және т. б.

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## СОВЕРШЕНИЕ ОБРЯДА В ПРАЗДНИК HOLI

## Аннотация

*Статья представляет собой углубленное исследование исполнительского обряда на главном празднике празднования Холи в сообществах, отмечающих сложные представления. В этой статье рассматриваются сложные представления Холи среди Гор Банджара Ламбани, кочевой скотоводческой общины Карнатаки. Это систематический описательный анализ различных этапов празднования, а также описание постановки ораторского искусства в спектакле. В статье подробно рассматривается весенний праздник Холи и анализируется сложность обряда дхунда как части празднования Холи. Исследуется время, пространство и человеческие тела как элементы создания действий и событий в процессе общественной жизни. Анализируется мифическое значение Холи в исполнении и гендерная роль в обряде Дхунд.*

**Ключевые слова:** Святое, обряд, оракул, дхунд, производительность, сложность и т.д.

**Introduction.** The Holi spring festival is best known as an ancient and contemporary ritual practice in the large Indian subcontinent. It is the survival of a primitive fertility ritual, combining erotic games, comic operas, folk dancing etc. provides the rhythm of collective life. The people celebrates with great enthusiasm. The celebration of it varies region to region and community to community. The name of the Holi spring festival is also various like Holi, Holika, Holika Dhahan, Kama Dhahan and so on. The origin of the Holi spring festival is also different from community to community and region to region.

The Gor Banjara Lambani, a nomadic, pastoral community of Karnataka has a wide variety of oral songs during the performance of Holi. Time, space, and human bodies are its elements to create activities and events for the process of community life. The participants and spectators are members of the community. The time and place provides the space for the performance. The performance place is a forest settlement called Tandas. In the month of Phalguna purnima night has the special preference and an opportunity given to its members to make fun and forget enmity towards each other and live life as peacefully.

There is no definite historical origin of the Holi in the community although it performs its traditional ways in their settlements (Tandas) every year. Usually, it begins in the month of Phalgun and ends at the end of month. The community believes Phalgun is the last month of the year, after Holi, the new year begins. According to community member 'we are following the path of our forefathers to celebrate the festival'<sup>163</sup>. The close observation of Holi performance lyrics indicates the Holi ritual is based on seasonal change. The farewell of the old season and welcome of the new season is a key feature in the performance. The people want to burn all difficulties in order to welcome new life. Thus, celebration of Holi festival performance for nearly fifteen days is based on the notion of welcoming new seasonal change with vasanthostva (happiness). The Gor Banjara Lambani pastoral community has

<sup>163</sup>Bharat Naik, date 13.03.2014 Kunikeri tanda Koppal district.

created their own culture according to Laxman D Satya “Banjara society has generated tremendous diversity within in terms of language, customs, beliefs and practices.”<sup>164</sup>

The Gor Banjara Lambani pastoral community’s Holi festival performances are means of recovering their peasant tradition through folk poetry. The songs and actions celebrated during this seasonal festival are influential and represent the richness of Orature in the community. Holi festive production’s orature in the performance are symbolic behaviors towards fertility rite. The Holi spring festival performance highlights the complexity. The celebration of Holi in the community is structured in two parts by the local panchayat. The first part is celebration of *dhund*, a birth declaration rite performance on the space of a newborn child’s house is special consists in Holi celebration. The second part consists broad celebration of Holi itself in the community’s common space. The performance of *dhund*, a birth declaration rite, highlights the complexity in the community. It produces the idea of male child for the community, while rituals encapsulate ideas central to a culture and are often closely tied to myths, they are intended to bring about specific ends.<sup>165</sup> The community’s females play an important role during the performance of Holi. They worship as a form of Devi (goddess) and request Holi fire for male children. The oral song on this is (होळी आती जो होळी जाती जो गेरियान बेटा देती जो भाई भाई) It means “Holi come and Holi go every year to give a male child to father. Oh brothers.” Therefore, people perform *dhund* for male children to identify them as a part of society. The composition of traditional narrative performance *dhund* rite for new born male children reminds an ancient myth in the community.

The notion of Holi celebration exist with belief, community have a belief that Holi goddess as sexual fertility, and it gives male child. The universalization process of the idea of male child, they created the rhythmic song, recited it as a repeated slogan to make the idea popular among community people. The nature of the performative activities highlighted the patriarchal notion of male child. The identification and political responsibility decided on the day of the Holi spring festival, political power such as leader, secretary, horse rider, protector of cow, teacher, to take care of parents and other supporting body of the family.

Holi is the celebration and involves whole night singing and dancing by men and women in front of the newborn male child’s house as well as the village public place. In this festival Lambani women play, particularly with sticks, beat men folk with those sticks, and tell jokes with love and affection. For them this festival is a message to forgive and forget all hatred and live together with love and affection. Here, gender plays an important role in the

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<sup>164</sup>Satya, Laxman, D. Colonial Sedentarisation and Subjugation: the Case of the Banjaras of Berar 1850-1990. The journal of peasant studies,24:4, 314-336,

<sup>165</sup> Ritual p.87.

*Dhund* rite. As it is meant only male child, whereby the community can be seen as taking over the singularity of the birth of the male child, while other parts of the birth ceremony are for both male and female children. In the celebration itself, this gender construction is openly staged with certain reversal of patriarchal order and mainstream morality. It is only by looking at the relation between different kinds of performances, even within a festival and its relation with rites of passages, that gendering as well as bonding of the community can be studied.

**Methods of research.** In engaging with the community performances, I need to specifically address the central aspect of orality – declaration/speech as well as songs – and their interrelation. For this I draw from Ngugi’s conception of orature where he says “orature expresses the interdependence of all existence. Performance is the central feature of orature. It involves the performer, audience and performance space.” (2007:4). For instance, in the Holi spring festival people sing with dance. The song suggests that, you cannot find Kashi anywhere; instead Kashi is in our parents and grandparents. One needs to see these songs in its relation to its function as speech/declaration. It is this perspective that allows one to see these acts as transfer of knowledge. Daina Taylor strengthens my theorizing as she claims that “performances function as vital acts of transfer, transmitting social knowledge, memory, and a sense of identity through reiterated.” (Diana Taylor 2003:2-3). The lyrics of the song transfers social knowledge and this is done through embodied behaviors and as she says, it ‘suggests that performance also functions as an epistemology’ or as a way of knowing.” (Diana Taylor, 2003:3). I also explore memory as a significant category of performance, both as creating norms as well as creating an alternate space-time from the present. Apart from Diana Taylor’s works, I will engage specifically with Jan Assmann’s ‘Religion and Cultural Memory’ where he says “like consciousness, language, and personality, memory is a social phenomenon” (2000:1) Further he suggests “two different modes of remembering episodic memory and semantic memory. Episodic memory refers to our experiences, semantic memory to everything we have learned and memorized. It is called semantic because it is connected to meaning and reference.” (2000:2) “Halbwachs has shown that people need bonds in order to develop a memory and to be able to remember.” (2000:4) the name giving a performance for instance bonds relatives and community members together as they recall their past. The performance gives suitable meaning to that context and bodily performance of the people who gather to celebrate the performance. While looking at cultural memory, this perspective also allows me to look at how cultural memory makes one learn the traditional values and norms which ancestors have followed for generations.

**Literature Review.** The elderly person of the community stated in a proverbial sentence which consists of the historical origin of the Holi in their community. The study traces the origin of the Holi celebration in the

community on the basis of elderly person's opinion. In ancient times, the couple of the community did not have children for a long time. They went to the saints and worship many gods and goddesses and worship Kamdev for the children. They took an oath on Kama deva for children and for the result of the worship they got male child. From then onwards they started to celebrate the Holi spring festival in their community. As a result of worship of Kamdev they had a child in their community. Therefore, every year they started to celebrate Holi for asking sons from the Kama deva. The myths are created and recalled on every occasion of Holi.

In interview an elderly person answered why Holi called as Kama Dhahan. The community has belief that God Shiva burnt Kamadev who distracted his prayer.<sup>166</sup> This might be interpreted as the idea of burning our sexual desire after fulfillment of children. Yet, the Holi spring festival is regarded as sexual goddess of fertility for community. Thus it is more prominent to be remembered by couples for children. A meaningful legend has been created around the celebration. The couple of the community does not have children, they worship the Holi goddess in result they had children, particularly male children. Thus, for them the Holi festivals oral songs indicates it as sexual goddess. Hence, the Holi celebration permits a special performance of both freeing as well as sexual and romantic conflict with words and verses between man and women.

Roy Burman collected a mythical story around the Holi celebration of the Gor Banjara Lambani community. According to him 'There is a myth associated with the Holi. It is believed that there used to be a demon named Dhundia who devoured the children. On the full moon night of Holi, the entire Tanda people were on guard, being heavily equipped with sticks and other weapons. In order to keep awake the people took liquor and were making marries, singing and dancing. Taking advantage of this the demon stealthily entered the Naik's house and the Naik sheltered him. On learning this, the people of the entire Tanda encircled the house of the Naik and forced the demon to come out. The demon was killed instantly as it came out of the house. The dancing and merry making continued even after. In the morning the dead body of the demon was cremated outside the Tanda. The villagers next fined Re.1 to the Naik for having sheltered the demon. Even now the naik pays Re.1 customarily to the Tanda.'<sup>167</sup> This myth was created to get free from traditional authority and punish if necessary to the authoritative person in the Tanda.

The celebration has mythical significance. The community started to celebrate in such a way that the mythical story becomes true. The performers are divided like, Radha and Krishna, Gopis and Gopas, Geranis and Geriyas these pairs hail from the cowherd of Gaur Banjara Lambani community to

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<sup>166</sup> Ramchandra Karbhari Pandargera tanda, 20 March 2015

<sup>167</sup> Roy, Burman. *Ethnography of a Denotified Tribe*. A Mittal publication. 2010. 82-83.

play Holi festival in the open yard in the forest settlement. They are dancing, singing, for enjoyment and developing conflict between the sexes, seeking the laughter in the celebration during the particular time period.

Motiraj Rathod puts “Holi rejuvenates the whole body and mind.” Further he says Holi is for singing and dancing. Gor used to drink, sing and dance throughout the night. The community people heavily drink desi (daru) wine during the festival. They believed it makes one forget all sorrows in life. The ancestor knows the primitive idea concerning the locally made wine. The new generation does not know how to make local wine, leading them to import expensive wine.

**The brief description of men’s dance in circle.** In the last month of the year (Phalgun) people gather every day in the open ground at evening actively and collectively assemble to do pleasurable activities like singing and dancing. They dance and sing in groups. It does not require a stage set scenery costume, they require only friends and an open ground which is a public place. In the dance oriented song, the performer stands in a circle. They hold each other’s hands together and move in a circle. They go one step ahead and one step back. The footsteps in a systematic manner shows simplicity. In this performative context varieties of songs are sung. The dancing group has a leader who is well known to sing and recall songs from the last Holi celebration and he sings first in the group and the chorus imitates verses in the same rhythmic style. It shows individual and collective. The couplet of Holi sung by the group leader and his lyrics rapidly sung by collective members of the group.

The poems have been composed to entertain the gathering. The lyrics of the songs strengthen the oral tradition of the local culture. The lyric goes like a couplet. The couplet keeps repeating. In the spring time all the trees are occupied with fragrant flowers and fruits. In the midst of it, their grandfather got evil eyes. His dear wife saves from the evil eye. Here is an example from this tradition.

दन उन्दालेरो केसुला मोरियेरः      The days of summer flower blossom.

घनालाल तोन नजर लागिणः      Ghanalal you may be a victim of evil eye.

मारी दादी तारों नजरः      My grandmother removes evil vision to make it safe from evil eye.

नून मरचारी नन्जर काडियेरः      Salt-chilly she used to save from evil eyes!!

दन उन्दालेरो चारोळी मोरियेरः      The days of summer fruit will emerge.

सेवाभाया तोन नजर लागिणः      O brother Seva Bhaya you may be victim of evil eyes.

तारी याडी तारों नजर काडियेरः      Your mother removes evil vision to make it safe from evil eye.

धरमानी याडी तारों नन्जर काडियेरः      Dharmani, your mother removes evil vision to make it safe from evil eyes.

दन उन्दाले रो लिम्बुडा मोरियेरः The days of summer lamon fruit are grown.

हाम्मुलाल तोन नंजर लगिएरः Hammulal you may be a victim of evil eyes.

मारी याडी तारों नंजर काडियेरः My mother makes you safe from evil eyes.

नून मरचारी नंजर काडियेरः Salt-chilly she used to be protect from evil eyes!

The Holi spring festival performances express seasonal changes, like various flowers, fruits, new leaves emerging out of old trees, weather temperature goes high, bird's sweet song and remembering of their ancestors as well as evil eyes on them. The evil should be removed by their mother and their wife. It is a spare time activity for fun, community members get involved in singing and dance activity just for fun, and it gives them relief from their day to day activity, including all elders are involved in such kind of activity. Therefore, it does not require skill and experience to dance. The dance steps are very easy, everyone can play. Songs and dance are an integral part of their life, it represents group activities. The Holi spring festival celebration is handed down from generation to generation with some modifications and new songs created to perform dance; they are dancers as well as singers and spectators. The children imitate their actions the way their elders do. The dance performances represent people's way of life. This is also the collective consciousness of a community member. The relationship among the (group) artist or dancers or actors are very friendly, the audience also imitates their dance, in that sense all are performers in real manner.

**Invitation of Holi.** On the day of the Holi mother of the newborn child goes house to house to call the people for Holi festive activities. An elderly women gather at public places to invite all the people to play Holi and give them permission to play Holi through the following song.

कुण मरन कुन जीवरे  
होली खेलोर भाई-भाई  
होली खेलोरे रशिया होली खेलोरे डोलेती  
होली खेलोरे मत्रेती

“Who may die, who may live; o brothers let us play Holi collectively and happily.”

The invitation from the elderly women for the play of vibrant Holi celebration with the community men. The men accepted the invitation in the mood of joy, hoping that they would have fun playing Holi with women.

**Men request for permission to play Holi through chorus song.** On the full moon night of the Holi the Tandas youth seek the permission of the naik to celebrate Holi they sing a song called wanjana to take permission from every member of the community particularly their women to play Holi through the following song.

“बारवे महिनाम आई होळी “Oh, brother, after twelve months Holi came.  
आवोरे डाये साणे आपण खेला होळी ! Oh, elderly people, come let us play Holi!  
काकी दादी रिश मत करलो हम खेलाचा होळी Oh, Aunt and grandmother don’t be  
angry, so that we play Holi.

फूफी भतीजी रिश मत करलो हम खेलाचा होळी‘!! Oh, Aunt and cousin don’t be angry,  
so that we play Holi”!!

**Male’s invites to female for performance of Holi through rhythmic song.**

गोरी-गोरी गेरणी तोन गरिया बलाव Oh! Fair skinned girl, young boy is calling  
you.

गरिया बल्लावतोन नाचनों शिकाव The Boy is calling you to teach dancing  
नाचनों शिकावर तोन हासनो शिकाव He teach you dancing and he teach laughing  
हासनो शिकाव शिकाव तोन रोवनो शिकाव!! He teach laughing and he teach crying!!

When you accompany us you will learn singing, dancing, laughing as  
well as crying. Crying is also a psychological need to get relief from  
difficulties, we forget all sorrows when we cry. It is an act of mental balance.  
Thus, romantic Holi invites females for everything to get experience.

The males of the Holi player call females respectfully and request them  
to play Holi with them. They promise to teach them singing, dancing,  
laughing, as well as crying. When gerani respects geriyas invitation and  
comes to play Holi with him. The intelligent playful geriya changes the tone  
of his singing, the lyric and tone of the song changes into double meaning.  
For instance, the following lyrics goes like this.

“छोरी तारे घूघटो म चांदा छः क सूर्य छः “Oh, dear girl, the sun resides or the moon  
resides in your veil?

छोरी तारे घाघरे म काई काई छः”Oh, dear girl, what is in your skirt?”

The keen observer Geriya describe women dance with following  
couplet,

सोळ हातेरो तारों घाघरो ये गुजरनी Oh my beauty! You have a sixteen feet wide skirt  
नव हाते रो ओरोडोर With a nine feet drew string and tie

घुमतो आवतारो घाघरो ये गुजरनी When you walk both skirt and string sway,

रळकतो आव तारो डोर Swing to and fro as you move

सोळ टकडिर तारी काँचली ये गुजरनी Oh my beauty! You have a blouse with sixteen  
mirrors

चळकती आव तारी काचे Yours are miraculous mirrors!

The love song is enchanted to describe his beloved’s beauty. Banjara  
youth sings lyrically describing her dress, the way she moves in her brilliantly  
colored mirrored skirt that has a heavy cowry sting to accentuate the  
movement. He extols the beauty, the brilliance of the mirrors as they catch



the light. This song is a testimony to the youth's imagination and his ardent love for the girl.<sup>168</sup>

छोरी तारे माएं बाप पंडरी न गेचय Oh, beautiful maiden, your parents have gone to Pandharpur

पंडरी रोदेव तारो साईं वेगो छोरी चनिय So that the god of Pandharpur will bless you, Oh, beautiful maiden

तोन देखेच आलम दनिया छोरी चनिय Many young men are enamored by your beauty, chorchaniya

वाट- वाट चल छोरी पग दंडी मतजा जोये Follow the main path and do not take a shortcut

पग दांडीरो कांकरिया तारे नयणकरिय छोरि चनिय If you stray your path will be full of thorns and sharp

Stones will wound your tender feet

May the god of Pandarpur protect you, chorchaniya.<sup>169</sup>

These interaction songs are sung during the Holi dance performance by male and female in public places. Naik opines 'the dance circle is the symbol for their unity which acts as a fence for protecting their cultural tradition'<sup>170</sup>.

#### **The brief description of women's dance in circle**

Lambani women stand very closely in a circle while holding hands. The surrounded women go on dancing regularly stepping forward and backward and bend their bodies backward and forward with movements of the limbs and steps in tune with rhythmic chorus songs. The embroidered multicolored costumes like mirrored blouses, long skirts and head shawls of the beautiful Lambani women add grace to this circular dance. The Lambanis have learnt this dance from their ancestors and practice this dance wherever they stay. The characteristic of this dance is the movements of the body. The dance has a specialty of articulating passionate joy and enthusiasm with a rhyming couplet at the end. The specialty of the dance was repeated voice, and rhythmic stepping finely blended together. It provides good physical exercise during rhythmic dance. The couplet composed specially for the dance to entertain with women. The rhythmic movements of the body in the background of beautiful songs and gorgeous dresses.

#### **The female invitation to male for performance of Holi through rhythmic song.**

चिड़ी चिड़ीरि गेरिया तोन बलाव Beautiful maiden is calling you.

तोन बलावर गेरिया टांग झालाव She calls you and gives her leg on your hand

टांग झालावर गेरिया माई घलाव She gives leg on your hand make physical intercourse from you

माई घलावर गेरिया ऊपर हलाव She makes ups and down while making love.

<sup>168</sup> Naik D.B. *Art and Literature of Lambani Banjara*, Abhinav Publications, 2000, P.42

<sup>169</sup> *ibid.* 47

<sup>170</sup> *Ibid.* 135.

The 'love songs' are a vital part of the Holi spring festival in Lambani community life. It gets respected on Holi celebration. People express their inner feelings in the form of songs using double meaning words to get relief for new life. The attraction is prominent rather than love between male and female in community life.

The Holi songs give freedom to express love and affection toward each other in the Holi festival. The song grants sexual license from the respective elderly woman shows their desire of the uniting male and female in the form of song. The rudeness and erotic permission plays very important role to pay Holi festival. This permission is directed towards fertility of men and women. The invitation act is a very important old custom among the Gaur Banjara people. Few opposed the primitive custom of celebration in their Tanda shows the restrictions come slowly on sexuality. Women sexuality was controlled by men over time in the Tanda. Now people are scared to use the romantic song for enjoyment. The shyness took place to speak about the sexual desire among men and women. The special intention of this kind of song is to support to playing together, it directly promotes fertility.

**Requesting all families for celebration of Holi.** After preparation is done they assemble at the house of those people who have suffered due to deaths and other losses, and console them. Then they start singing and dancing along with the family members of the widowed families. They sing folk songs on this occasion.

The song goes like है धरती तोपर अमर नहीं रे कोई, है धरती तोपर अमर वेगरे एक चाँदान नवलाख तरा the meaning of slogan is no one is eternal, and all are perishable on earth. Only the moon and nine lakh stars are eternal. Forget your sorrows and let's play Holi. They specify nine lakh stars on the sky. The sun is one among them.

After the invitation is done, they are assembled at the house of the naik. He needs to present them Re.1, for the Holi fire to light. They select the proper place to light Holi fire. After a spot is selected, a small hole is dug on the ground and naik places a rupee coin in it. In that place they assemble firewood to light the Holi fire. The two main gariyas are selected to arrange the function. To collect firewood and select the place of Holi fire and do all other activities related to the festival. The main two gariya must be from different clans, the Jat and Bhukiya. They should be getting married next year.

### **The stages of the Holi festive performance**

#### **1. Pal (tent)**

The Holi celebrative night at nearly eight o'clock in front of the newborn boy's house a tent will be made. It is accepted that the making tent on newborn child's house is marks the beginning of the main Holi celebration. On this occasion there is a song which sung by women मारो गज कोटा लाडे खोड़ेरो एक बेटा मारो गज कोटा दारू कोनी लायारे तारो बाबा. Oh, my strongest strength lays on my only dear son. Your father not brought alcohol. The tent is symbol of the shelter for the new born boy which made father and mother for his future. In that

shelter one needs to be do better to run community. Whole night there will be program organized by the parents in front of tent women make puree with singing Holi song under the tent. The men dance and sing romantic song to tease women make her to reply for them. In the song men says we will hold you with golden chain, women reply with suitable answer as riddle like तारे संग हम नहीं सोनेरी साकळी ती भांदोर जनावर! Oh, animals we will not be with you, if you tie with a golden chain.

## 2. Fire lighting

दाडो निकलो चालो फुर्मासी The sun is rising up slowly

होळी बालू कनासी Let us light the bonfire of Holi.

All people gather to hold the Holi fire lit in a small distance in front of Tanda in open ground at the time of full moonrise early in the morning. According to instructions from the people the Holi fire is lit by two selected geriya in every Tanda, the gathered people throw wooden sticks on the Holi fire and they believed that, their mistakes and clashes are thrown into the fire. This is regarded as an honorable privilege to everyone in the Tanda. They sing and dance for a while, collect ash from the Holi fire and put each other's forehead to greet each other with affection and give blessings to each other like as mother Holika goddess bless you. Finally they return to the village with a chanting song.

पहले रेतें थें डूनार खोला अब आए टांडे म रे ! Earlier we used to reside in the jungle and mountains, now we came to Tanda.

नागापुरे रो नागा स्वामी, स्वामी छी काई धुतरे! Swami came from Nagpur. Are you swami or messenger?

The song seems to be evidence of their forest residence. The elders sing the song how we came to jungle to Tanda. From the forest they enter into the Tanda, the history of roaming in forest memory has transforming in their Holi festival performance. Then they sing and dance for a while return back to Tanda. While returning they made two boys as Nagasami. Holi fire ash put on their body children dance painting their bodies with the ash. The ash of which are used to rub people and to be spread in the fields. The ash is collected from the fire and put it on elder's forehead and take blessing from them. The morning to afternoon play Holi with color made by kesula flower. The group of elderly men and women joyful celebrants go home to home to give the blessing and condolence to each house whose members had been bereaved during the past year. Elderly women pray blessing for those who are childless couples and pour water on them in front of the house in the community and collect gift from them in form of money. On the day of Holi celebration women are rushing out to take battles with their men. Particularly they beat their husband as well as their brother-in-laws while singing double meaning song. The every Tanda has resounding with chorus song. The group goes to the community center where nagara has been kept for a long time and makes

it a sacred space and they visit to take blessings from it. Then they start to sing songs for the ger.

### 3. Ger

Ger is a form of gift collecting. The next day is dedicated to collecting gifts and giving their best wishes to the community members as well as neighbors, friends of the other community. Thus Tanda, an older male female, separately goes house to house greeting the Holi festival and collecting gifts from them. The early in the morning as soon as they return from the farm to light the Holi fire to the community's common place, where their nagara drum is kept, and pray for it. They dispatch to their home, after breakfast is done they prepare for Ger late morning to afternoon. The good fortune of the person will be sung during this movement. If somebody is successful he needs to give more gifts to the dancing group, if some household has a special program like marriage, birth of male child he needs to give more gifts as a form of money. The gifts are collected from the good fortune household and sung following songs by men in order to bless their family.

हा...हा...कनाया<sup>171</sup>तोन गरूजी<sup>172</sup>दियेरे Oh, friend, teacher will give you.

हा...हा...कनाया तारों भूलों वियेरे Oh, friend, good thing happen to you

हा...हा...कनाया तारों धोलो धनरे Oh, friend, yours is faithful wealth

हा...हा...कनाया एकर एकविस वियेरे Oh, friend, one grow into twenty one

हा...हा...कनाया कछोटी देतूहरीशरे Oh, friend, you will be tired to give

हा...हा...कनाया वडला जू वदेशरे Oh, friend, grow like a tree.

हा...हा...कनाया घुलर जू फुलेशरे Oh, friend, grow like 'gullar' fig fruits

हा...हा...कनाया लिम्बुदा जू झुलसरे Oh, friend, grow like lemon fruits on tree.

The song is sung by each and every household to collect gifts from the head of the family and give him blessings for good life. The collected gifts are shared equally at the end of the festival. Then people prepare for the dhund rite of the male child in front of the child's house. They sing the good wishes song.

#### Requesting for son from Holi

Those who had no children, prayed to the Holli Goddess for sons. Those who have sons arrange a rite called Dhund scholars opine that the dhund is nothing but birthday celebration of the son as well as collective identification of the male child. Those who had no male child, he prayed to Holi Mata as Goddesses for son. The women of the community sing the following song to ask for a son from the Holi Goddess.

तोन लाज छेनी होळी मारे बेटान बेटा देस: You don't have shame Holi, give male child to my son.

तोन सरम छेनी होळी मारे बेटान बेटा देस: You don't have hesitation Holi, give son to my son.

<sup>171</sup> Shri Krishna is regarded as a friend to everyone.

<sup>172</sup> Garuji is referred to the spiritual teacher for guidance of the community.

तोन गेरिया चोद होळी मारे बेटा न बेटा देस: My son love you Holi, give son to my son.  
चाँदा सरीको बेटा दिये तो दुंड करू मारे तांडेम: If we got son's birth like moon, we  
organize Dhund rite in my Tanda.

सूर्य सरीको बेटा हुयो तो दुंड करू मारे तांडेम: If you give me a son like the sun I organize  
Dhund in my Tanda.

सोने सरीको बेटा हुयोतो दुंड करू मारे तांडेम: If we get son like gold we organize Dhund  
rite in my Tanda.

चाँदी सरीको बेटा हुयो तो दुंड करू मारे तांडेम: If we get son like silver we organize  
Dhund rite in my Tanda.

The women sing songs to pray for male child. They want a son like the sun because the son is a well-known source of fertility and progresses their clan. The nature of the performative activities highlighted the patriarchal notion of male child. The identification and political responsibility decided on the day of Holi ritual, political power such as leader, secretary, horse rider, protector of cow, teacher, to take care of parents and other supporting bodies of the family. Male and female are well known fertility to be seen in the songs of the Holi. While singing this song the water is poured on the bride and bridegroom by the elderly women singing and praying dancing in front of their house.

आये-जाएरो मान रकाड होळी माता तोन भालों कर Let keep respect to visit each other's  
house Holi goddess will give you blessing.

आये-जाएरो मान रकाड होळी माता तोन बेटा दिये Let have respect every person Holi  
goddesses give you son.

आये-जाएरो मान रकाड बालाजी तोन भलो कर Let preserve respect to everybody  
teacher will bless you.

आए जाएरो मान रकाड नायक बापू तोन भालोंकर Let's retain respect, Naik bless you.

Reciting each and every line repeatedly men and women go to each and every household to get gifts from every house in the Tanda. Through this act the people reunite and forget all misunderstanding attitudes towards each other in the Tanda. They greet each other for fun. Thus the Holi spring festival requires mass participation; various motives are involved of in its celebration in the Tanda. This mass participation is associated with the cultural performance of the people.

#### **4. Dhund:**

The rite of Dhund in the Holi is a seasonal rite which is celebrated only once during every child's first year of his lifetime. It is an annual rite for the community, each and every year they celebrate for new born children of the community. On the first day evening new born child's parents build a tent with woolen cloth in front of their home, whole night Jararan program (awakening program) the next day evening is the celebration of Dhund performance and worship of Holi bonfire.



It is a rite celebration for male children in the Tanda evening at nearly four o'clock: Those who have a son arrange a rite called Dhund, scholars opine that the dhund is nothing but birthday celebration of the son and good wishes to the son in the community. D.B. Naik wrote in his research work "The Lambani performs Dhund ceremony during the Holi festival. This rite is performed in a house where the male child is born. The age of the child is counted on the celebration of the birthday. In the Dhund performance the child's mother is made to sit under a tent holding her child on her lap; in front of the house and a lot of wheat puree and sweet food are placed on all the four sides. The elderly people, youngsters and children bless the child with a song, called *dhund geet*. The song is sung along with sticks rhythm while beating the sticks on one big stick. The song sung by elder person in the community. The meaning of the song is clear male dominance and it suggests the social, political and economic condition of the society. Some phrase of the song goes like this: 'पहलौ बेटा नायकी कर ओरे पचेरो कारभारी कर'. First son will become the chief of the community and the second will become secretary of the village and so on. After this they go to another child's house and perform the same song. As Naik argues, this song of blessing signifies the desire of the community for the child to "grow" and provide service to society.

### **The Dhund Geet**

चरीक चरिया चम्पा ले: *Charik chariya champa flower twig.*

चरियाम चम्परी ढोल: *Chariya has champa flower's pride.*

उठो भीया शाशर जो: *Wake up brother go to father in laws house.*

शाशर जो भाई वाडा जो: *Go to Father in laws Neighbour.*  
शाशरेती पच वाडा जाव्ने: *Assemble panchayat in laws village.*  
पचवाडे ती लाडी लावे: *Take approval of bride and bring her from father in laws panchayat.*

लाडी लेन घर आवे: *Bring bride to home.*

हात गोथ देखन आवे : *Your panch come to look at bride.*

बेटी शासु शिख दरा वे; *Mother in law guides them.*

बेटो शशरो पान दरावे: *Father in law gives bitternut.*

लाडी-लाडा पल्लंग वचावे: *Bride and Bride groom arranges bed.*

पल्लंगे पर पान चाबे: *They eat bitternut together on bed.*

पहल्लो बेटा नायकी कर: *Let this first child be a chief.*

ओरे पचेरो कारभारी कर: *Let the next son be a secretary.*

और पचेरो घोडो दूकाव: *Let the next son a horse rider.*

ओरे पचेरो छेली समाल: *Let the next son be a shepherd*

ओरे पचेरो माँ -बापें न देखिये: *Let the next one be a protector of the parents*

ओरे पचेरो शिखच-शिखाव्व: *Let the last child learn and teach.*

शिखन सेन बलाव च : *He invites to everybody to learn.*

आईरे होळी वाजीरे ठोळी: *Holi came and make sound of stick.*

बेटा अवडा वेगो ,बेटा अवडा वेगो: *Let him grow, let him grow."*

They go five times repeating the same song with rhythmic style.

We are what our society demands, in the Holi spring festival community celebrates as a rite of a new born child to identify him as society's new member. Through organized performance the society demanded their male children in the community. They accept to become a leader or do any one of the social necessary roles to identify him as a part of a large part of society. The pastoral nomadic community created as well as adopted certain rites and ceremonies to settle down on certain occasions to make ceremonies for making their youth the backbone of the community.

It suggests the social, political and economic condition of the society. The organization of the community leadership was understood through the performance. People keep the past in mind and they react and represent past events in present life. The Holi spring festival is a rite of a new born child to identify him as society's new member who became a leader or do any one of the social necessary roles to identify himself as a part of a large part of society.

**The ritual battle between men and women.** The game is organized during the Dhund rite and male and female players. In the game male wins the sweet pot from women. The organization of the game is to establish gender equality in the Tanda itself. The hierarchical divisions disappear in the game, women get a chance to beat their husbands and brother in laws when they sing double meaning songs. In the courtyard of the newborn child's house their parents prepare (Khira) sweet food and keep it in the pot. The pot is kept

under the two wooden sticks. The sticks are deep in the soil. The pot is hidden under the woolen cloth. The men folk need to take that sweet food and women oppose taking food; they beat men with sticks. Men run away to protest from women. It is a competition between married men and women. The men attempt to seize the food and run in another place to protest from women. It is not easy for men to win sweet pot from women. At the end men win the competition. In the process women lose all fear and respect. They stout wooden sticks to beat their husbands and attack all the men. The men protect themselves from the women. It is interesting to note that giving and receiving gifts between brother in law and sister in-law are especially significant, similarly, playing male and female together is an important feature of Holi ritual. It seems like good humor for the audience. It shows anti-normative behavior of people. That is not permitted in any social context. Turner has opined that in many societies liminality involves play. When the social norm breaks down, its constitutive elements are similarly freed from their regular modes. Further he says *communitas* is characterized by equality, immediacy, and the lack of social ranks and roles.

They dance in groups of both men and women in front of a newborn child's house. The Holi spring festival is for enjoyment for the people every person participates in it. The total process of Holi performance is welcoming new members in their society. They all are giving gifts to the children. Then there is recognition that that child is a part of their community. It shows the community's individual and collective creativity. It shows a group of people sharing their creativity in a public place. Through practice and participation people learn their old tradition which their forefathers created.

The Holi spring festival performance begins with invitations of neighbors for play, likewise farewell to Holi festival at eight o'clock after *Kama dhahan* the last day evening people burn the Holi fire worship and throw some grain (food) on the fire, giving thanks to the God. Mother takes their babies to Holi fire, five times in a clockwise direction around the fire, so that children are blessed by *Agni*, the god of fire. They collect bonfire ash and put it on their forehead. The community members sum-up Holi festival with songs which suggest it to be normal and do not use double meaning songs in any circumstances. This ritual give messages to community people to live with brotherhood, respectful to each other with dignity and helpful with each other and to keep unity in community.

*Geriyas* and *geranis* playing, dancing, singing in a group on open ground in *Tanda* is come to end after the *geriya* and the *gerani* danced around the fire separately one group after another the *gerani* sings होली आती जो होली जाती जो गेरियन बेटा देती जो भाई भाई (Holi come and Holi go, please give the son to the father) this song is sung while going five times round to the Holi fire repeating the same song with rhythmic style at the end of the Holi festival. It shows they have male child's expectation from every Holi. The *geriya* sing, मारो राम्मे,



होली डगर्गी कू करिया. Oh my dear ram Holi went away what we shall do. These lines sing repeatedly like hymns to farewell the Holi festival.

जीवरिये तो फिर होली रमिया ,होली दसमण दास दाडकानी रेगी रे ,होली दसमण.

If we live, play Holi again and again, Holi is fun for parents,  
Holi needs to stay still for ten more days.

With this song people sum up the Holi festivals in Tanda. Holi feast and bhang/wine should be served by the newborn child's father. The community feast is made to eat each and every household of the community. A peculiar game is played about the time of the newborn child's courtyard. People do terrible things and do not hesitate to do such things during the Holi festival. The license permits us to drink bangs and alcohol, and shout while throwing ash and mud at each other. The every participant express sexual desires in form of song. The community establishes its cultural behavior patterns keeping in mind their ancestors. To some extent the performance shows a breakdown of historical gender norms.

**5. Wanjana.** It is a prayer song sung to sum up the Holi festival. At the end the last wanjana song is sung to give suggestions to the people that do not use the Holi song at any time. The restriction on the Holi songs made because most of the songs are the free sexual expression. In this song everyone sits near the Holi fire ground and discusses the issue of what happened in the celebration of the Holi. Distribute the coconut and puri which are made by male children at the time of dhund rite. Elderly members sing the Wanjana song. In this song they say whatever we did in the celebration of Holi is just for fun. In the festival we use many such songs which are not part of daily life. After this assembly we do not use such song, if someone uses the double meaning song of Holi he will get punished.

#### **6. The goat sacrifice:**

The offering of goat sacrifice was performed after the successful completion of the Holi festival. The purpose of goat sacrifice performance recalls previous hunting and gathering pastoral stages and collective eating ritual as well equal sharing (Bhaga) among all members of the community. The performance of goat sacrifice ritual not only recalls but keeps alive the collective memory, or constitutes the collective memory. As Paul Connerton puts the memory of group conveyed and sustained by (more or less ritual) performances.<sup>173</sup>

The festival performance is a collective activity, it produces traditional knowledge, for social change. The traditional Holi festival is associated with fertility, wealth, and productivity. The celebration connected with joy, merrymaking and the desire of male children in the community. The modern cultural performances of the Holi take different shapes, for example the songs are turned towards social awareness to make a better society. Instead of using

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<sup>173</sup> Connerton, Paul. *How Societies Remember*. Cambridge, England: Cambridge University Press, 1989, 4

double meaning songs, people are using new songs which are social reformation about the evil practices in the community. The song does not remain enjoyable but it has some particular intention to do better in society. The evidence for traditional performative purposes was to make their children faithful towards their parents for instance.

काशी...काशी कच उतो ..काशी कत वियेए You are saying Kashi-Kashi. Where is Kashi.

माँ-बापु न धोक लो काशी देख लो भाई..भाईर Pray your mother and father and look at Kashi

दादी-दादा न धोकलो काशी देखलो भाई-भाईर Worship your grandma and grandpa and look at Kashi.

The performance motif is to make aware of individuals in the family and realistic towards their parents. The contemporary performance objective is to call for social change. For example, the following song clearly shows how the song got a chance in a different circumstance.

नेकी कर तानी समाज सुधार जो नीर Do faithful things to make better society

छोरी-छोरान तम सिखा वोर शाला Provide good education to girls and boys

जरा नींदे ती जागो रे बामनिया Oh wake up, bamaniya

जरा मीठे मीठे बोल्लो रे बामनिया Speak sweet words oh bamaniya

The performance clearly suggests the community member to wake up, speak sweet words, take the best education, and do good work for the community. The performances make some good impressions on the people in the community.

**Conclusion.** This article dealt with a systematic analysis of the Holi spring festival. The everyday evening singing and dancing performance of elderly people is regarded as leisure time activity to get relief. The main festival celebration process analyzed various romantic songs with simple dancing steps. The analysis involved Dhund ritual in the festival, it is identification of male children with profession in the community. The organization of play between men and women. The proverbial verses during the Holi spring festival not only regarded for fun but intentional meaning involved social formation in its singing. The participation in the festival is to express and share with other human beings to build respectful relationships. The act of male female involvement is for the creation of humor seen as breaking the social ranks, the creation of the lyrics in that particular situation. Thus, the Holi spring festival is the principal festival of the Gor Banjara Lambani pastoral community. For the community it is a seasonal festival dedicated to spring and celebrated as the New Year festival. The celebration has multiple purposes but it is a specialty that lays in for male children of the community. The Holi spring festival performance is intended to express and perform traditional proverbial verses to transform values and attitudes in contemporary times. It is also the process of socializing individuals into the community. The romantic songs and verses are expressed to have a good time

in the Holi spring festival. The performances of the festival while reciting wishes of well-being and prosperity of the community. During the Holi spring festival performance, burning of large bonfires is a huge waste of wood which is lost for other living flora and fauna in their surrounding environment. The reduction of the wood burning can make the Holi spring festival.

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## **SAFEGUARDING FOLKLORE: ENGAGING WITH THE ISSUES OF ACCESSIONING, CATALOGUING, DOCUMENTATION, STORAGE AND RETRIEVAL IN INDIAN ARTS**

### **Annotation**

*This paper proposes to look at the issues of accessioning, cataloguing, audio-visual documentation, storage and retrieval of Folklore and Intangible Cultural Heritage (ICH) from the perspective of policy-making as well as implementation of the same with respect to the performance domain of Indian Arts. It also intends to look at the evolving character of living folklore through a contribution in understanding the process through which tradition changes rather than fixating on tangible forms as well as representation of the same in matters associated with cataloguing. The article would also reflect at the personal experience of working with audio-visual material in a music archive for the last ten years, ascertaining the fact that in spite of best of efforts to uphold the community in matters of safeguarding ICH, often rigidity of metadata structures may fall short to our intentions. Hence, the research will also devise ways in which the metadata may propose a scheme in incorporating a space not only for information but an excavation of those layers of experience from which the recorded artifact travels to the act of archiving.*

**Key words:** *Intangible Cultural Heritage, Folklore Studies, Folkloristics, Archiving Practices, Cataloguing Archival Collections, Archival Metadata, Indian Arts.*

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## **ФОЛЬКЛОРДЫ САҚТАУ: ҮНДІ ӨНЕРІНДЕГІ ҚОЛ ЖЕТІМДІЛІК, КАТАЛОГТАУ, ҚҰЖАТТАУ, САҚТАУ ЖӘНЕ ІЗДЕУ МӘСЕЛЕЛЕРІН ШЕШУ**

### **Аннотация**

*Бұл мақалада аудиовизуалды құжаттамаға қол жеткізу, каталогтау, фольклор мен рухани мәдени мұраны (ICH) сақтау және іздеу, саясатты әзірлеу, сондай-ақ үнді өнерінің орындаушылық саласына қатысты мәселелерді қарау ұсынылады. Сондай-ақ, автор фольклордың эволюциялық сипатын қарастырады және де оларды каталогтауға байланысты мәселелердің шешімін ұсынады. Мақалада сонымен қатар соңғы он жылдағы музыкалық мұрағаттағы аудиовизуалды материалдармен жұмыс істеудің жеке тәжірибесі көрсетіледі. Жалпы ICH қорғау мәселелерінде қауымдастықты қолдауға бағытталған барлық күш-жігерге қарамастан, метадеректер құрылымының күрделілігі көбінесе талапқа сай келмейді. Сонымен қатар, зерттеу жұмысында метадеректер кеңістікті тек ақпарат үшін ғана емес, сонымен бірге жазылып алынған артефакт мұрағатқа ауысу схемаларының әдіс-тәсілдері ұсынылады.*

**Түйінді сөздер:** рухани мәдени мұра, Фольклористика, мұрағат тәжірибесі, мұрағат коллекцияларын каталогтау, мұрағаттық метадеректер, үнді өнері.

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## СОХРАНЕНИЕ ФОЛЬКЛОРА: РЕШЕНИЕ ВОПРОСОВ ДОСТУПА, КАТАЛОГИЗАЦИИ, ДОКУМЕНТИРОВАНИЯ, ХРАНЕНИЯ И ПОИСКА В ИНДИЙСКОМ ИСКУССТВЕ

### Аннотация

В этой статье предлагается рассмотреть вопросы доступа, каталогизации, аудиовизуальной документации, хранения и поиска фольклора и нематериального культурного наследия (ИЧН) с точки зрения разработки политики, а также реализации того же в отношении сферы исполнения индийского искусства. Автор также намеревается рассмотреть эволюционирующий характер живого фольклора через вклад в понимание процесса, посредством которого меняется традиция, вместо того, чтобы заикливаться на материальных формах, а также представлять их в вопросах, связанных с каталогизацией. В статье также отражен личный опыт работы с аудиовизуальными материалами в музыкальном архиве за последние десять лет, подтверждающий тот факт, что, несмотря на все усилия по поддержке сообщества в вопросах защиты ИЧН, часто жесткость структур метаданных может не соответствовать нашим намерениям. Следовательно, исследование также предложит способы, с помощью которых метаданные могут предложить схему включения пространства не только для информации, но и для раскопок тех слоев опыта, из которых записанный артефакт переходит к акту архивирования.

**Ключевые слова:** Нематериальное Культурное Наследие, Фольклористика, Фольклористика, Архивные Практики, Каталогизация Архивных Коллекций, Архивные Метаданные, Индийское Искусство.

*'We accept folklore as inherent rationality, the wisdom of being and becoming, and not as pre-logical mind; we accept folklore as fundamental experience of human life, and not as vestige of pre-industrial societies; we accept folklore as responsible partner in the re-construction of a new world order, and not as one taking refuge in security; we accept folklore as creator of its own future, and not as passive receiver of a given incontestable destiny; we accept folklore as dynamic force, and not as static and fragile object. Why salvage folklore? Only to satisfy modern man's ego? Must it stay as a museum specimen, for tourist attraction? Let us realise that the preservation of folklore is as much 'our' need as 'theirs'. The post-industrial society, with all its*

*scientific and technological glory, has begun to feel a loss of meaning in life. It wants to look back at folklore for its own redress, for its own future goal of recreating a cohesive lifestyle.'*

**- *Safeguarding Folklore, Baidyanath Saraswati, from UNESCO meeting on the Safeguarding of Folklore, held in Paris, on 24-28 April, 1989.*<sup>174</sup>**

As human culture is realized not to be static and is accepted to be continuously produced and re-created by people, the same may be extended in reading of folklore traditions where nomenclature of the cultural field is defined in terms of social discourses of power and hierarchy. UNESCO has been fundamental in issues related with world heritage and active in increasing awareness of the arbitrariness of several categories in the field of cultural traditions and their interrelatedness.

The United Nations Educational, Scientific and Cultural Organization, commonly known as UNESCO, was initiated as a step towards reconstruction of a world devastated by the ravages of the Great World Wars. The international conglomerate stood to represent many voices of the one world. As Chiara Bortolotto considers in her research,<sup>175</sup> the commitment of UNESCO in the specific field of cultural expressions have had a long history thereafter, since its inception. However, the organization's approach towards cultural heritage was fostered by the Convention Concerning the Protection of the Natural and Cultural Heritage held in Paris in 1972. Though dialogues initiated with issues of preservation of natural landscape and cultural monuments, the fact that tangible cannot be safeguarded without the involvement of the intangible elements seems to have escaped from the initial view of the policymakers. Strictly limited to the traditional notions of classical art history and shaped by the principles of Western museological practices, the Convention report engaged with 'cultural heritage' as well as 'natural heritage':

Article 1.

For the purpose of this Convention, the following shall be considered as "cultural heritage":

— monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;

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<sup>174</sup> <http://ignca.gov.in/safeguarding-folklore-baidyanath-saraswati/>

<sup>175</sup> Bortolotto, Chiara. "FROM OBJECTS TO PROCESSES: UNESCO'S 'INTANGIBLE CULTURAL HERITAGE'." *Journal of Museum Ethnography*, no. 19, 2007, pp. 21–33.

— groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

— sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

#### Article 2

For the purposes of this Convention, the following shall be considered as "natural heritage":

— natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view;

— geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation;

— natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.<sup>176</sup>

Such categorization was criticized from its adoption as the stress lied on great monuments and artistic masterpieces and remained oblivious to the process that generated the 'material' artefact. In 1973, following a request to the Director-General of UNESCO by the Government of Bolivia to add a Protocol for the protection of folklore to the Universal Copyright Convention, UNESCO, through its culture sector, undertook examining the safeguarding of this heritage globally. This is considered as the normative action in relation to the field of intangible cultural heritage.

However, such categorization is not completely beyond the scope of the sacrosanct proposed by the wisdom tradition in the West. For example, Aristotle's distinction between things that exist by nature and things that exist by craft is a matter of regard across several of his writings including *Metaphysics* as well as *Nicomachean Ethics*. Nevertheless, such compartmentalization falls short in documenting strong interconnections between natural and cultural assets and of the need for their integrated management. More recent philosophers such as Dan Sperber argues that every function is continuous between nature and culture.<sup>177</sup> It is such syncretization which suits the demands of the Global South where earth is a living entity and even our most mundane biologically based activities depend on engagement with cultural artifacts.

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<sup>176</sup> <https://whc.unesco.org/archive/convention-en.pdf>

<sup>177</sup> Sperber, Dan. *Seedless Grapes: Nature and Culture*, in 'Margolis and Laurence', 2007. pp. 124–137.



Returning to the trail, the underrepresented issues continued to gain more attention within UNESCO to such extent that in the 1980s a programme was developed for the study and collection of what came to be known as ‘non-physical’ heritage. To that effect, the UNESCO World Conference on Cultural Policies held in Mexico City in 1982, extended the definition of heritage to the entire gamut of cultural tradition:

The cultural heritage of a people includes the works of its artists, architects, musicians, writers and scientists and also the work of anonymous artists, expressions of the people’s spirituality, and the body of values which give meaning to life. It includes both tangible and intangible works through which the creativity of that people finds expression: languages, rites, beliefs, historic places and monuments, literature, works of art, archives and libraries.<sup>178</sup>

During the 1980s, UNESCO was also able to distinguish between protection of legal issues such as intellectual property, copyright, trademark and patent from preservation and in 1989, adopted Recommendation on the Safeguarding of Traditional Culture and Folklore. In this Paris convention, there was an attempt to define folklore not as the unique creation of an individual but rather existing in versions and variants through customs of a community.<sup>179</sup> Considering the importance of folklore as an integral part of cultural heritage and living culture, the following definition was recommended:

Folklore (or traditional and popular culture) is the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity; its standards and values are transmitted orally, by imitation or by other means. Its forms are, among others, language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts.<sup>180</sup>

Such an understanding, was successful to provide due recognition to the evolving character of living folklore as well as contributed in understanding the process through which tradition changes rather than fixating on tangible forms. Suggestions were also made in matters of preservation, concerned with protection of folk traditions.

After the end of the Cold War, and more particularly in the era of globalization, increased interest for intangible cultural heritage as a source of cultural identity, creativity and diversity was expressed by Member States through the General Conference and the Executive Board. The importance of

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<sup>178</sup> <https://unesdoc.unesco.org/ark:/48223/pf0000052505>

<sup>179</sup> See also, Pacific Regional Framework for the Protection of Traditional Knowledge and Expressions of Culture, 2002. Available at <https://www.wipo.int/edocs/lexdocs/laws/en/spc/spc002en.pdf>

<sup>180</sup> [http://portal.unesco.org/cn/cv.php-URL\\_ID=13141&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/cn/cv.php-URL_ID=13141&URL_DO=DO_TOPIC&URL_SECTION=201.html)

intangible cultural heritage was highlighted by the launching of two programmes: the Human Living Treasures system (1993) and the Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity (1997).

Thereafter, in 1999, UNESCO and the Smithsonian Institution, Washington D.C., co-organized an international conference entitled ‘A Global Assessment of the 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore: Local Empowerment and International Cooperation’. The Washington Conference pronounced that the term ‘folklore’ has generally been considered inappropriate, but emphasized the importance of its definition as it stands in the 1989 Recommendation. The conference then recommended that a study be undertaken on a more appropriate terminology. The conference also recommended that Member States submit a Draft Resolution requesting UNESCO to undertake a study on the feasibility of adopting a new normative instrument on the safeguarding of traditional culture and folklore.

In 2001, ‘Report on the Advisability of Regulating Internationally, Through a New Standard-setting Instrument, the Protection of Traditional Culture and Folklore’, which drew on a document prepared by Janet Blake from University of Glasgow, significantly shaped the terms of the 1989 document. This entailed a shift from artifacts to people and their knowledge and skills. Rather than emphasizing the role of professional folklorists and folklore institutions to document the records of endangered traditions, the focus was redirected on sustaining the traditions themselves by supporting the practitioners.<sup>181</sup>

Considering the importance of the intangible cultural heritage as a main-spring of cultural diversity, path-breaking amendments were postulated in the general conference of UNESCO held in Paris, from 29 September to 17 October 2003, at its 32nd session, commonly termed as The Convention for the Safeguarding of the Intangible Cultural Heritage. The Convention adopted the definition of Intangible Cultural Heritage (ICH) as “the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.”<sup>182</sup> It also located oral traditions, performing arts, social rituals, knowledge practices concerning nature and the universe as well as traditional craftsmanship as intrinsic components of ICH. Shifting the stress of the initiative from the singular to the plural community now implied that safeguarding the viability of ICH practices would include the identification, documentation, research, preservation, protection, promotion, enhancement and transmission of a complete process rather than the end product. Each State

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<sup>181</sup> See, Barbara Kirshenblatt-gimblett. *Intangible Heritage as Metacultural Production*, in ‘Museum International’, 2004, 56:1-2. pp. 52-65.

<sup>182</sup> <https://ich.unesco.org/doc/src/01852-EN.pdf>

Party was also to generate one or more inventories of ICH present in its territory, which were to be regularly updated. Each State Party was recommended to endeavour in ensuring the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management.

Over several decades of trying to define traditional folklore, UNESCO's theorization of ICH foregrounded the agency of those who perform the traditions that are to be safeguarded. It also asserts the framework that people come and go, but culture persists, as one generation passes it along to the next. In addition, it recognizes that the stakeholders are not only carriers and transmitters of culture but also agents in this enterprise. UNESCO stresses the need for communities to take control of their heritage and acknowledges the importance of collective memory in upholding ICH practices.

Such approach fostered by UNESCO also brought the dialogue between institutions and the community at the forefront. Stressing the importance of local participation and a bottom-up approach in safeguarding of heritage, the museums and archives were liberated from the role of guardians and could now participate to develop new skills in the field of social action in facilitating community participation. In an active measure to designate competent bodies for the safeguarding of ICH, Government of India sought participation from Indira Gandhi National Centre for the Arts (IGNCA) to prepare an inventory of ICH present within the national territory, with a view towards revitalization and effective safeguarding of the same. Later, Sangeet Natak Akademi was endorsed as the nodal agency.

The 2003 convention also stressed on establishing documentation institutions for the intangible cultural heritage and facilitating access to them. This demanded a great responsibility on part of the archives, wherein accessioning as well as cataloguing emerged as an important phase in the life cycle of artefacts acquired by archives, libraries, and other cultural heritage organizations. When artefacts are accepted into an archive repository's holdings, materials are ascribed with a unique and permanent accession number that aims to get material under basic archival control. The process of accessioning documents the receipt of records and lays the foundation for subsequent arrangement and description work. As archiving corresponds to systematic storage of material, it is important that each repository tailors the layout of accession forms to suit its needs.

The complete process of accessioning may be further categorised into several levels, depending upon the working scheme of concerned repositories. In this respect, it is important to remember that collections make up an archive. So the process of accession must address both tangible as well as, in extension, intangible components of the same. At the initial level, the work focuses on establishing the preliminary physical and intellectual control of the collection and documenting the legal status of the collection, in certain

cases. Next, the arrangement of the collection and the resulting finding aid is to be established. Often arrangement may reflect a hierarchical relationship of the materials within the collection, as most vulnerable among the artefacts must be digitized first. Handling of the material is a prime consideration too. An archivist must be aware of how sensitive the artifact is to factors such as heat, light, climate etc. The following step ensures that the collection is being processed for full digitization. The process of digitization, in this regard, is conducted within set parameters and best quality of digital copy is generated as per archival standards. Often users' copy or reference copy of lower denomination is produced of the same for common usage. As far as audio-visual material is concerned, it is expected that archives would also come up with checksum for the purpose of detecting errors that may have been introduced during the transmission or storage of the digital material.

As role of the archive is not only to provide access but also information regarding the artefact, cataloguing of the processed material must be inclusive to all kinds of information as far as possible. Often the heritage material may come in carriers of all shapes and sizes with labels containing information about the content. But the archivist must not solely rely on that which is provided but also cross-check the same by engaging with the content itself. All relevant information regarding the archived material is preserved in metadata sheets. Metadata is often described as 'data about data' and is in the digital environment, a detailed and specific extension of cataloguing practice. However, when associated with digital collections, it is a necessary part of their use and control. Metadata technologies used most widely in libraries and archives around the world ensure easy access to data. In its broadest sense, preservation metadata may include any contextual information required to provide sustainable access to content. In addition to technical requirements, this might include information required to authenticate the content in every respect. In this broad sense then, preservation metadata may contain full details about some or all of the following:

- any non-file-based carriers the content has been held on, including their condition;
- the replay equipment used in the transfer process, and its parameters;
- the capture equipment used, including known rendering software;
- format information on the resultant file, including the digital resolution;
- the operators involved in the process;
- checksum – the digital signature that permits authentication of the file;
- details of any secondary information sources;

- all relevant information pertaining with the content that may make searching and retrieval of the content in archival records more accessible for the future users.<sup>183</sup>

However, personal experience of working with audio-visual material in a music archive<sup>184</sup> for the last ten years have ascertained the fact that in spite of best of efforts to uphold the community in matters of safeguarding ICH, often rigidity of metadata structures may fall short to our intentions. Wax and Wire Cylinders, 78 rpm discs, spool tapes and similar obsolete technologies of sound recording inhabit a space of neutral materiality in a digital sound archive as ours. However, in spite of attempting to include all relevant details provided in the carrier of the analogue object, the metadata is always elusive in such a music archive where every interaction with the digital file provides endless opportunities to enhance the understanding of the wisdom traditions embedded in the audio artefact.

We have had random unidentified audio files in our music archive which has been frequently imparted with identity when practitioners belonging to the community have paid a visit to our archive and spent countless hours on narrating their own memory centering a particular song or a historic rendition. But the challenge lies on implementing techniques through which such narratives may aid the metadata of one's archive for there are times when an archivist is left to speculate on the chances of accommodating audio recording of a practitioner's narration as an extended metadata to a digitized audio file. It is in moments as these that epiphany reveals itself to make one realize that in archives as ours one does not only preserve samples of artistic tradition but also prosthetic memory of an entire community. The archived object speaks of a time that is no longer. Or, rather, the archive holds a multiplicity of voices speaking of a multiplicity of times that never existed in the form of a single consistent origin of the object.

Anybody associated with the archiving of performing arts would know that a large pool of data about a collection – ranging from the collection itself to the history of a particular piece of recording within the collection – is actually stored in the folklore that is held within the archival community. They do not find their way into the database primarily because much of it cannot really be accommodated within the rigid formats of the catalogue structure, such as writing metadata in a machine-actionable form using XML schemas.

But if the metadata may devise a scheme in incorporating a space not only for information but an excavation of those layers of experience from which the recorded song travels to the act of archiving, then perhaps our digital archives will have memory tags for the management of classification and access. If archives are to constantly bear in mind the desire of the target

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<sup>183</sup> For more, [https://www.iasa-web.org/sites/default/files/downloads/publications/TC03\\_English.pdf](https://www.iasa-web.org/sites/default/files/downloads/publications/TC03_English.pdf)

<sup>184</sup> For further information, <https://sites.google.com/view/anicm-ju/home>

users from the future, then it must devise strategies of committing it to the future. As Derrida would remind us, the concept of the archive shelters in itself the memory of the name ‘arkheion’, the residence of the superior magistrates of Greece, the ‘archons’.<sup>185</sup> The archons are not only the guardians of the documents that they safeguard but also have the power to interpret their archives. Hence, if archives are to constantly bear in mind the desire of the future users, then it must devise strategies of committing it to the future.

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<sup>185</sup> See Derrida, Jacques, and Eric Prenowitz. “Archive Fever: A Freudian Impression” in *Diacritics*. Vol. 25, No. 2. 1995. pp. 9–63.

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## **INDIAN MINIATURES (PAHARI PAINTINGS A STUDY OF INDIAN LANDSCAPES, SOCIAL LIFE AND LOVING SONGS OF GEET GOVINDA)**

### **Annotation**

*The article highlights the history of the Indian miniature as a carrier of unique cultural information. The author considers the artistic miniature not only as a special genre of Indian culture, but also as a means of transmitting social traditions, culture, values, including religious ones. Pahari and Kangra miniatures are considered under the direct influence of the topos, in the context of their historical and chronological development. The author gives a commentary on each miniature, its color painting, highlights the main themes and images, connects local motifs with the history of the country, religion.*

**Key words:** *Indian miniatures, Pahari miniatures, local motifs, culture, history.*

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## **ҮНДІ МИНИАТЮРАЛАРЫ (ПАХАРИ СУРЕТТЕРІ - ҮНДІ ПЕЙЗАЖДАРЫ, ҚОҒАМДЫҚ ӨМІР ЖӘНЕ ГИТА ГОВИНДАНЫҢ МАХАББАТ ӘНДЕРІН ЗЕРТТЕУ)**

### **Аннотация**

*Мақалада Үнді миниатюрасының тарихы ерекше мәдени ақпараттың тасымалдаушысы ретінде көрсетілген. Автор көркем миниатюраны үнді мәдениетінің ерекше жанры ретінде ғана емес, сонымен қатар қоғамдық дәстүрлерді, мәдениетті, құндылықтарды, оның ішінде діни құндылықтарды жеткізу құралы ретінде қарастырады. Пахари мен Канграның миниатюралары топостың тікелей әсерінен, олардың тарихи-хронологиялық дамуы тұрғысынан қарастырылады. Автор әрбір миниатюраға, оның гүл суреттеріне түсініктеме береді, негізгі тақырыптар мен бейнелерді бөліп көрсетеді, жергілікті мотивтерді ел тарихымен, дінімен байланыстырады.*

**Түйінді сөздер:** *Үнді миниатюралары, Пахари миниатюралары, жергілікті мотивтер, мәдениет, тарих.*

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# ИНДИЙСКИЕ МИНИАТЮРЫ (КАРТИНЫ ПАХАРИ – ИССЛЕДОВАНИЕ ИНДИЙСКИХ ПЕЙЗАЖЕЙ, ОБЩЕСТВЕННОЙ ЖИЗНИ И ЛЮБОВНЫХ ПЕСЕН ГИТА ГОВИНДЫ)

## Аннотация

*В статье освещается история индийской миниатюры как носителя уникальной культурной информации. Автор рассматривает художественную миниатюру не только как особенный жанр индийской культуры, но и как средство передачи общественных традиций, культуры, ценностей, в том числе религиозных. Миниатюры Pahari и Kangra рассматриваются под непосредственным влиянием топоса, в контексте их историко-хронологического развития. Автор дает комментарий к каждой миниатюре, к ее цветописси, выделяет основные темы и образы, связывает локальные мотивы с историей страны, религии.*

**Ключевые слова:** индийские миниатюры, миниатюры Пахари, локальные мотивы, культура, история.

Indian miniatures are the best lens of Indian Art and culture. Pahari paintings are very popular for showing the real picture of social life, culture and nature. These paintings are the living celebration of festivals, social gatherings and Radha and Krishna's sweet relationship. We find exceptionally beautiful landscapes in Kangra Kalam. Kangra paintings are the lyrical picture of Radhakrishna's eternal love based on Jaya Deva's Geet Govind. Pahari school developed and flourished during the 17th to 19th century. Pahari miniatures are the panorama of Indian art. They depicted social natural content of time. Miniature Paintings are the evidence periodically change of society. Between the 17th and 19th century some beautiful miniatures were done in many small kingdoms under the guidance of kings and emperors to show their royal empires. Though all the miniatures had been done on patra (pat-chitra) marble, wood, ivory panel also. The earliest miniatures are found in Pala school Image of contemporary Buddha and scriptures while Buddhism was flourishing in the East. Jainism also inspired miniatures more artistically in western India. Pala school was the father of all miniature paintings. The Mughal style of painting was amalgamation of religion, culture and tradition. Persian art created a new era of art with the local rhythm. After Mughal miniature Rajput art developed were called Rajasthani miniatures. Rajasthani paintings gave birth to Pahari art.





**Pic.1.** *Radhakrishna's eternal love*

Pahari paintings.

Pahari paintings are those that originated in mountains or hilly areas. Pahar is the word of Hindi Language meaning mountain. The word Pahar became the pahari in local essence. In this way the art that took birth in the lap of mountains of Himalayas are called Pahari paintings.

We find many schools of miniatures under the aegis of Pahari school that are Guler school, Kangra school, Chamba school, Garhwal and Basholi school. All these schools have minute differences in facial, costumes and landscape structures due to urban developments. The noted centres of Pahari paintings were Basohli, Mancot, Nurpur, Chamba, Mandi and Garhwal. Basohli and Chamba are the pre Kangra paintings. In Basohli, artists did the portraits of the kings with their consorts. These artists spread all over the hilly area for their living. Guler Kalam was also developed, having a long tradition of paintings among all the Pahari schools. Nain Sukh was the prominent artist of Guler Kalam whose two generations carried the legacy of Pahari miniatures. The main and first origination of Pahari paintings was Basohli miniatures from Bassoli area of Jammu and Kashmir. After Basohli Pahari miniatures game in many other regions but in Kangra it reached its pinnacle. The Kangra paintings are lyrical and most synonymous to the style. Most of them are based on the love lyrics of Radha Krishna of Geet Govind composed by great poet Jaya Deva.

**Kangra paintings or Kangra kalam blossomed under the patronage of Raja Sansar Chand (1775-1823).**

Sansar Chand was the foremost artist who took over the tradition of Kangra kalam to flourish. Kangra paintings are based on Geet Govinda, Bhagvata puran and many more stories of epics like Nal Damyanti, Ragnala and baramasa. Some of the paintings depict the pictorial scene of Maharaja Sansar Chand and his courtship.

The paintings on Bhagvata Puran are the remarkable achievements of Kangra Kalam. Paintings that depict the Rasas are called Rasa Pachayayi. The Pain of Gopi and Radha truly painted in the miniatures. The painting on Ashtniyakas or eight heroines is the main theme of Pahari paintings. These are the Ashtanayika:

- 1 Vasakasajja Nayika
- 2 Vira Kanditha Nayika
- 3 Svadhinabhartruka Nayika
- 4 Kalahantarita Nayika
- 5 Khandita Nayika
- 6 Vipralabdha Nayika
- 7 Proshitabhartruka Nayika
- 8 Abhisarika Nayika

Kangra paintings are the depiction of Shringar rasa (full of happiness). When the waiting is over and nayika is about to meet her lover. She is decorated with ornaments, flowers and beautiful clothes. Nayika is considered as Radha and Nayak is Krishna in the whole kavyas.

Kangra paintings are the true picture of the lifestyle of society with the natural beauty of that period.



**Pic.2. Main striking points of Kangra paintings**

Deep lush greenery catches the eye of everyone. All the trees, creepers, mountains used in green hues with light and dark effects. It gives eternal freshness to the Kangra kalam. Artists present nature in the background with full enthusiasm and human figures small in size ...as it indicates nature has a big place in our lives, we should protect and care for it.

The colours of dresses are according to the scenic view. Most of the women's attire is light pink and red and men in brown grey and blue also. The faces of Radha Krishna are according to the region.

The most popular theme of Kangra kalam is Bharah Masa by Keshav Das. The *Grism ritu* or the month of May and June had been painted by the artists by showing a natural environment without water and clouds. Virahani (the woman who is waiting for her lover) who has become the dry plants without leaves and flowers.

There are so many paintings of Geet Govind which depict the mental state of the heroine by showing the natural beauty according to her.

### **Kangra Kalam of Pahari paintings are divine.**

Pahari paintings are divine in themselves. They carry the sound of birds chirping, blowing of wind and the voice of cloudy sky. Pahari artists are super creative masters. They created a philosophical environment to give mystic touch to each of their creation. Pahari art is superb in innovative creation skill full improvisation and delicacy of brushes itself. Kangra is the art of the common man like the creation of day to day's life activities.

### **Pahari art inspired humanity**

This art is also the symbol of ethos ideal characteristics of humanity. These paintings are completely lyrical. They have music inside. So the music can be felt when we see the paintings. It is really the great thing about Kangra Art.

Pahari paintings are embedded with the spirit of spirituality and rich Indian cultural heritage. The Art sprang from sociocultural needs and literature. The Kangra art is the great representation of universal beauty and sublimation, spiritual depiction and emotional expression beyond the limits of climate.

### **Ten states of Radha in separation**

Radha is in love with Krishna. The desire for union shows that she enjoying spring and from seeing it she is feeling his closeness. But when the does not fulfilled, then ten conditions add on Nayika's grief are –

1. Radha's longing
2. Abhilasha
3. Secret
4. Anxiety
5. Smiriti
6. Gun Katha
7. Agitation
8. Delirium sickness
9. Stupor
10. Derangement and death

Some painting description can clarify the beauty of Kangra paintings

### **1) The festival of Spring (Plate number-1)**



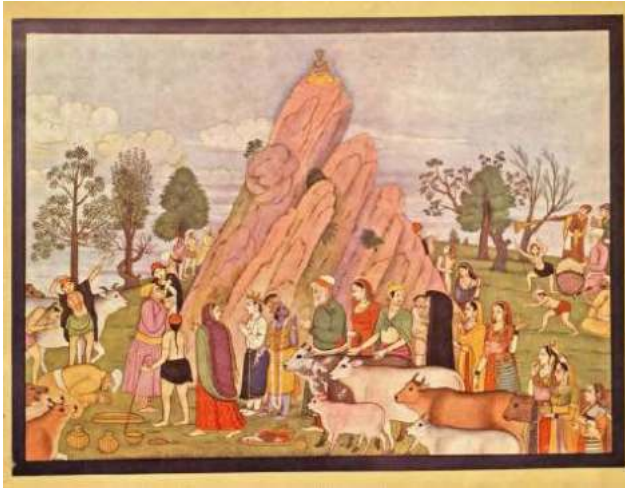
All the Cowherds and Gopi's are celebrating the spring festival with the sound of musical instruments. Woman's head covered with her scarf and adorned as usual and man wearing the traditional Kangra cap. Sometimes it gives the impression of Mughal art also. All or have a pink colour water fountain in their hand. It looks like holi festival. The picture which shows Radha and her friends calmly accepting the onlaugh Krishna. In the words of OC Ganguly (Masterpieces of Rajput painting) describes how the syringes in their Happy flow augment. The passion of love like outraged showers of rain. The whole season can be described as the ballet of love.

2) **Radha and Krishna in a Grove**  
*(Courtesy: Victoria Albret Musuem)*



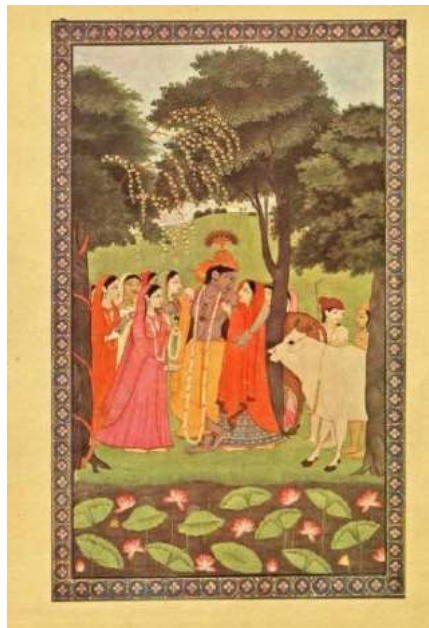
From Guler to Kangra, artists' kalam grew with more maturity. This was the reign of Raja Sansar Chand. It looks the whole picture is the translation of Sanskriti's poetry Geet Govinda. Lotus in the ponds are beautiful and give smiles to Radha Krishna faces. A sharply arm is "graceful as a lotus stalk" while lover sitting by a stream is "a beautiful sound of poetry".

### 3) Krishna and Govardhan Parvat (Plate no. 3)



The beautiful picture of Kangra Kalam. The annual worship of rain god Indra was done by Krishna and his cowherd friends on which they're lovely livelihood is directly dependent. Then the mountain was worshipped accordingly and offerings were made with great happiness. Krishna showed himself in a very small figure. And appeared sitting in the middle of the summit he showed himself in an ordinary presence. Beautiful bond of respect towards the mountain is the main theme of the painting.

### Krishna and the Milkmaids (W. G. Collection. Oxford)



Writing in 1912 of Kangra Painting Coomaraswamy admirably evoked the picture “The mood and inspiration of this picture”. Their ethos is unique “What the Chinese achieved for landscape is accomplished for human love.” The arms of lovers are each other’s neck, eye meets eye, the whispering sakhis, animals, birds and trees all bound with the rag of Krishna’s flute. This art is only concerned with the reality of life, above all with the passionate love-service, conceived as the means and the symbol of all union. Mughal to Rajput art’s post effects are clearly visible on the men – women’s friendly gesture.

“Though it is very difficult to take the touch of regional culture but through these paintings undoubtedly we can say Indian Miniature was its best”. Ritu Varang Colours used in Kangra miniatures are purely natural. They have the same effect of tone like fresh flowers, water showers and different types of trees. Colours have been prepared with mineral extract. Kangra paintings are the beautiful example of lyrical blending of form and colour. Though the paintings are too old so maintenance is necessary. Some NGO (Kangra Arts Promotion Society) are doing great work to preserve the Kangra Kalam.

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## INDIAN INSTRUMENT MAKERS IN PERFORMING ARTS

### Annotation

*The currently popular Indian Musical Instruments have undergone tremendous changes during the passing of time. This has occurred in terms of its playing styles, modes of presentations and its architecture. What caused these changes is remained to be studied. There might be some inter-relationship between these four factors, namely, the changes/advancement occurred in playing techniques, picking preferences of playable materials, changes in execution styles and the changes of architecture of the instruments. Consequently, the effect of changes in the society which directly reflected on the patronization and general attitude of the people towards this art form may have played important roles in the changes in music. How the musicians felt the urge of widening its area of penetration amongst the masses of the world and what was the impact of globalization on this art and craft remained to be studied.*

**Key words:** Chikari, Chhauni, Tumba, Plecturm, Pegs, Chiselling, Seasoned, Drum, Teak, Tun, Wood, Khan, Sen, Kanji, Sharma, Rabab, Sarod.

*Суканья Саркер*<sup>1</sup>

## ОРЫНДАУШЫЛЫҚ ӨНЕРДЕГІ ҮНДІ АСПАПТАРЫН ӨНДІРУШІЛЕР

### Аннотация

*Қазіргі уақытта танымал үнді музыкалық аспаптары уақыт өте келе үлкен өзгерістерге ұшырады. Бұл оның ойын стилі, ұсыну тәсілдері және архитектурасынан көрінеді. Бұл өзгерістер немен байланысты екендігі әлі де зерттеуді қажет етеді. Жалпы төрт фактордың арасында қандай да бір байланыс бар, атап айтқанда ойнау техникасында болған өзгерістер/жетілдірулер, ойнатылатын материалдарды таңдаудағы артықшылық, орындау мәнеріндегі өзгерістер және аспаптардың архитектурасының өзгеруі. Демек, өнердің осы түріне адамдардың қамқорлығы мен жалпы көзқарасына тікелей әсер еткен қоғамдағы өзгерістердің әсері музыканың өзгеруінде маңызды рөл атқаруы мүмкін. Жалпы музыканттар әлемдік мәдениетке енгенде қандай сезімде болды және де жаһанданудың өнер мен қолөнерге әсері қандай болды, осының барлығы алдағы уақытта әлі де толық зерттеуді қажет етеді.*

**Түйінді сөздер:** Хикари, Чхауни, Тумба, Плектр, қазық, ою, шыңдалған, Барабан, Тик, Тунг, агаиш, Хан, Сен, Кандзи, Шарма, Рабаб, Сарод.

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## ИНДИЙСКИЕ ПРОИЗВОДИТЕЛИ ИНСТРУМЕНТОВ В ИСПОЛНИТЕЛЬСКОМ ИСКУССТВЕ

### Аннотация

*Популярные в настоящее время индийские музыкальные инструменты претерпели огромные изменения с течением времени. Это произошло с точки зрения стилей игры, способов представления и архитектуры. Что вызвало эти изменения, еще предстоит изучить. Возможно, существует некоторая взаимосвязь между четырьмя факторами, а именно: изменениями/улучшениями, произошедшими в технике игры, предпочтениями в выборе воспроизводимых материалов, изменениями в стилях исполнения и изменениями архитектуры инструментов. Следовательно, влияние изменений в обществе, которые непосредственно отразились на покровительстве и общем отношении людей к этому виду искусства, возможно, сыграли важную роль в изменениях в музыке. Как музыканты почувствовали желание расширить область своего проникновения в мировую культуру и каково было влияние глобализации на это искусство и ремесло, еще предстоит изучить.*

**Ключевые слова:** Хикари, Чхауни, Тумба, Плектр, Кольшики, Резьба, Закаленный, Барабан, Тик, Тунг, Дерево, Хан, Сен, Кандзи, Шарма, Рабаб, Сарод.

**Introduction.** In this age of globalisation such an international journal is an welcome step for the cultural world. There is no denying the fact that India has a very rich cultural heritage since time immemorial. But for quite a long time India's contribution to art and culture has not been focused worldwide. It is true that during the ancient and mediaeval period some eminent foreign travellers visited India. They toured widely in our country, jotted down their observations on Indian social and cultural aspects and carried our culture to their respective countries. But their efforts were very much limited and confined to a small area. Hope such a journal would be of great help to carry Indian craft of Instrument making to large parts of the world. My article would be a sincere attempt to make a study on Instrument Maker who hitherto has not been given adequate importance which they deserve.

**Specific Issues.** Our main focus will be on the instrument Sarod which is now well accepted as a prominent musical instrument. The instrument has its linkage with Afghanistan. Sarod has undergone considerable changes in terms of its playing techniques, use of music materials in presentation and in its architecture. This study will include the nuances of making of the Sarod of different styles. It will also give an idea of the socioeconomic condition of Instrument Maker and the effect of modernization in their craft as well as life.

I have tried to make an analytical study of Instrument makers who dedicated themselves to their art forms in accordance with the needs of the maestros and disciples of different gharanas have sincerely endeavoured to survey the expertise of the Instrument makers in different parts of India. I have done a survey of the owners and sellers of different musical shops of different cities. I met almost all the experienced makers of today and descendants of legendary makers in the different cities and suburban areas of India. I covered someone artists' experiences with the makers from all the four Gharanas. I am grateful to the makers, sellers, the maestros and their descendants who have helped me a lot in this endeavour.

My study is more or less unbiased. I have attached some relevant



photographs. This study of Instrument Makers is in accordance with the thought of a self-reliant nation and the concept of the “Make in India” project. Undoubtedly Sangeet Natak Akademi played vital role in shaping the career of Instrument-maker who often live a very simple daily life along with their craft. The idea of making Sarod started with Rabab which was an Afghan folk instrument.

### **Origin and Structure of Sarod**

The body of the Sarod is made of a single block of wood preferably teak. But Tun and Mehgani are also used. The body of Sarod can be divided into three parts.

1. The peg box – 6 peg or 8 peg
2. The fingerboard – (One and a half foot – 18inch)/19 inch
3. The resonator – (enclosed with the parched goat skin) – 9 inch – 11 inch.

The peg box is almost 1 ft. long and 7 inch in diameter. This part is solid from inside. Tuning peg of the main playing strings are put on either side. The finger-board is covered with a metal sheet. On the right side of the finger board pegs of sympathetic strings are fixed in two rows. The finger-board is hollow from the inside and narrower near the peg box, but gradually becomes broader near the resonator.

The third portion of the Sarod is resonator. This is roundish in shape and 9 inches in diameter. This portion is covered with a very thin parched goat skin. Upon the middle portion of resonator a bridge made of bone about 3 inches long is fixed. The main playing strings rest upon the bridge in their respective grooves, but the sympathetic strings pass through the holes drilled in the bridge.

There are mainly two types of Sarod – the one with 6 pegs and the other is with 8 pegs. Both are equally developed but have distinctive features of their own. The type of Sarod which has 8 main strings and 2 Chikari strings, has a small extra bridge near the upper nut and four drone string rest upon it. These strings are tuned to the main notes of the raga which is to be played. This type of Sarod also has an extra resonator fixed in the bottom of peg box. It is longer than other type of Sarod.

Apart from these characteristics there is no other major difference in the structure of the Sarod of these two varieties. However sometimes the shape of drum of both varieties varies a lot and therefore the tonality is also quite different. The Sarod, with 8 main strings and 2 Chikari strings are played by Ustad Ali Akbar Khan, son of Baba Allaaddin Khan and his disciples.

In all the other gharanas, the Sarod with six pegs is played. The drum of this type of Sarod is comparatively small and oval shaped. Ut. Amjad ali Khan’s Sarod is of this type. It has 6 main strings and 2 Chikari<sup>186</sup> with a

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<sup>186</sup> There are two strings in Chikari of Sarod. It is generally tuned in the upper octave of the first note or Sa. Sa is known as Sharaj . The tone Sa in Western music is called as Tonic of a piece or scale.

shorter body ad 11 sympathetic (*Taraf*) strings. He uses the nails of his two fingers.

Nowadays the Sarod of Senia-Shahjahanpur differs slightly. Their drum is almost roundish and they use a wooden resonator and along with six main string and 2 Chikari. Sympathetic string varies from 11 to 15.

The Sarod is played with the help of a plectrum held in the right hand by means of two fingers and thumb. This plectrum is called “Jawa” which is made of coconut shell. Formerly a plectrum made of wire was used, which was not good enough. After many experiments with various materials such as horn, stone etc., it was found that the coconut shell is best.

### **Gopal Charan Sharma and Durga Charan Sharma**

Gopal Charan Sharma, the finest maker of Sarod since pre-independence period stayed in undivided Bengal. He used to visit the maestros of the time and regularly went to Dhaka, Rajshahi, Gauripur, Bhawal known to be important cultural centres. But later on he came to Kolkata and settled there. He had a retail shop in Chitpur road and worked for all Maestros of Sarod.

His brother Durga Charan Sharma also assisted him. His instruments were almost flawless. After Gopal’s demise his business was carried on by his brother Durga Charan Sharma. He made Sarod for eminent Sarod players like Pt. Radhika Mohan Maitra, his disciple Pt. Nimai Chand Dhar and later for Pt. Narendranath Dhar. Mr. Sharma’s son Mohan was a good artisan. Unfortunately Gopal Charan Sharma’s contribution to the art faded out to oblivion with his death.



Older version of Sarod made by Sri Gopal Charan Sharma



Sarod of Elliptical drum made by Sri Gopal Charan Sharma



Sarod made by Durga Charan Sharma

### **Hemen Sen's contribution as a Maker**

The most prominent Instrument maker was Hemen Chandra Sen. He was appreciated for his Sitar, Tanpura, Sursringar, Surbahar. In 2003 he received the Hafiz Ali Khan award for his lifetime achievements from the Indian Prime Minister Sri Atal Bihari Bajpayee.

With his good sense of music and his close association with leading musicians, he established his own shop in 1946 in Calcutta. Baba Allauddin's brother Ayet Ali trained him how to make a Sarod. Within a short period of time he mastered the art of making Sarod. He achieved a worldwide reputation for the unique sustain and richness of sound. His Sarods are very nicely designed.

Many Sarod makers are indebted to him. He trained many makers under his guidance. Mr. Sen was sceptical about modern times. In an interview he lamented that Sitar or Sarod making is no longer as it was before. In earlier days' people were passionate about Classical music as the standard of musicians was much better. The disciples were trained for years before being allowed by their Gurus to perform publicly. Unfortunately, those golden days are now things of the past. The younger generations believe in a short cut form and their only ambition is to perform in television competition.<sup>187</sup>

Mr. Sen's excellence as a Maker was recognised in the music world and his fame steadily rose to the peak. In recognition of his calibre he was invited in 1982 in an International fair organized by Government of India in London. There he represented Indian cultural heritage of musical instruments and the crafts of making and shared his sound knowledge with knowledgeable persons. He also visited some parts of USA and conducted workshops on the making of Sarod and Sitar at the Ali Akbar College of Music in California in the same year of "Bharat Utsav" in 1986.

Some of his instruments were exported to other countries. Mr. Sen's shop "Hemen & Co" is a favourite among musicians from various countries including U.S., Spain, Germany, Switzerland and Egypt.<sup>188</sup>

After Sen's death, Ut. Amjad Ali Khan told the "The Telegraph"

"His touch was like that of an Irani Hakim. Touching the Sarod, he would know what needed to be done when it came for repairs. He gave a different dimension to the tonal quality of a Sarod."<sup>189</sup>

Hemen Sen's two sons have worked with their father for decades and now continuing their father's tradition. His death was a great loss. The makers of today lack the expertise of Mr. Sen.

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<sup>187</sup> <https://www.india-instruments.com/hemen-sen-sarod-maker.html>

<sup>188</sup> <https://www.vintagesitars.com/post/a-history-of-hemen-sen-~:text=Legendary%20sarod%20players%20like%20Amjad,the%20%22greatest%20sarod%20maker%22>

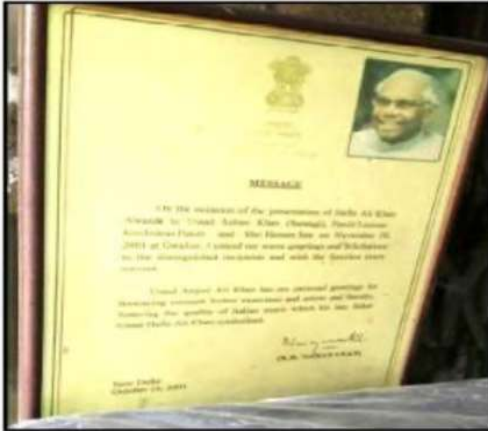
<sup>189</sup> <https://www.telegraphindia.com/west-bengal/sarod-maker-with-sixth-sense/cid/562126>



**Entrance of Hemen Sen's shop near Triangular Park, Kolkata**



**Hemen Sen**



**Hafiz Ali Khan Award by K.R. Narayanan**



**Photos of Hemen Sen**



**Allauddin Khan's Photograph**



**Experienced artisans of Ratan Sen**

### **Ratan Kumar Sen**

According to eldest son Ratan Sen, the yearly sale of Sarod is 25 to 30 pieces in average. They supply their instruments to different parts of India. The standard concert quality of Teak wood charges are too high. It varies from 80k to 1.5 Lacs.

Every minute details of measurement make a lot of difference in making. (Even half of an inch may matter a lot.) They give their best materials, best workmanship in making every instrument. They take a special care in making renowned Personality's instrument. Generally, they make a Sarod with standard seasoned wood under the following specifications:

1. Diameter of the drum – 10.5 – 11 inch
2. Length of metal board – 19 inch (6 pegs)
3. Length of metal board – 18 inch (8 pegs)
4. Peg box length (15 – 17) inches for 8 pegs (12 – 14) inches for 6 pegs

He also sell fibre glass box for Sarod and Sitar.



**Ratan Kumar Sen**

### **Tapan Kumar Sen**

The younger son Tapan Kumar Sen is carrying the heritage. Both of them are dedicated artisans. Both learnt the finer aspect of Instrument making from their father.

In the opinion of Tapan Sen some sense of music is essential to make a good & perfect instrument. He thinks maintenance is also a very important part of Sarod or any other instrument. He believes in making quality products. He thinks in final stage special care is needed for finer adjustments.

According to Tapan Sen at the time of changing the skin of the drum temper is extremely important. The seasoning, odour and proper chiselling of the wood are needed for perfect sound.

The expert hand, perfect measurement can make a standard instrument. He informed me that Kanailal and his son Murari were great makers. Both Hemen Sen and Kanailal exchanged their knowledge about different string instruments. Hiren Roy was a great Sitar maker. They shared their knowledge with each other.

The mistakes must be rectified before finishing work. “Tumba” has certain significance for balancing the Sarod and an effect on sound. Seasoning, odour, fibre and chiselling of wood is of utmost importance. The measurement of plate and drum should be proper.



Tapan Kumar Sen working with a Sarod with Mahadev Pramanik



Sarod before Chhauni with plate



View of the Tapan Kumar Sen's shop



**Describing the importance of proper chiselling**



### **Reputed Maker Dulal Chandra Kanji**

Dulal Chandra Kanji, a carpenter, was from a rural background. He joined in a Naskar's Musical Instrument making Company known in 1958. As he did not get adequate knowledge of instrument making he joined Legendary Sarod maker Hemen Sen's workshop in 1961. Under Mr. Sen's guidance, he learnt all the minute details of instrument making. He came into

contact with some maestros of Hindustani Instrumental Music. After some time he used to visit eminent instrumentalists for proper maintenance of their instruments since 1980s. After gathering adequate experience and minute details of instruments specially the Sarod he started to make his own instruments..



Photograph of Dulal Chandra Kanji



Dulal Chandra Kanji with Sukanya Sarker

#### PHOTOGRAPH'S OF DULAL CHANDRAKANJI'S INTERVIEW

He slowly learnt to differentiate the texture of sound and tonal quality under the guidance of some noted musicians. Mr. Kanji started his own “Oriental Musikraft”. The quality of his instruments are satisfactory. A common complaint is that the accuracy of tuning of the pegs is not perfect. Whenever required he tries to solve the issue. He has a good business in Delh. He also looks after the maintenance such as parchment or Chhauni of the drum (belly of Sarod) and some other work. Mr. Kanji has done a lot of innovative work with the advice of eminent instrumentalists. But as I have already mentioned the problem of tuning the pegs still remains. A market study reveals Kanji’s instruments are more or less good. But some customers are not satisfied. Mr. Kanji informed about the scarcity of some product.

But the some eminent artists of Mumbai are more or less satisfied with the work of Mr. Kanji. He puts extra effort in making instruments of noted artists. His charges are more or less moderate and it varies from Rs 30k to 80k according to the quality of the wood. He worked for many institutions all over India. In 2018, Sangeet Natak Akademi invited him to be a part of a 3 days conference.

Mr Kanji’s workshop is in a remote village in South 24 Parganas of West Bengal . He has many other promising technicians for making of



different instrument. He used to supply fiber-glass box for instruments. He exports his instruments also.

Mr. Kanji has been appointed by the Deputy Curator of Sangeet Natak Akademi to train some young persons who have keen interest in this craft. He has allotted the different types of work to his trainees according to their aptitude. Sometimes the Deputy Curator visits Mr. Kanji's workshop to assess the progress of trainees.



#### WORKSHOP OF DULAL CHANDRA KANJI



### **Instrument maker Subhas Chandra Bhowmik**

Subhas Bhowmick belongs to a family of expert carpentry and had keen interest in the craft of Instrument making since his youth. His father Kanailal worked in Legendary Sitar maker Hiren Roy workshop for some time. After that he served Radha Krishna Sharma's workshop for many years and learnt the craft's detail of instrument making. Kanailal established a musical shop in Howrah more than 60 years ago. He started with repairing work of Sarod. From 1984 Subhas joined his father's business.

He gathered a certain level of expertise after working with his father. Later on he gained knowledge of making standard Tanpura. According Subhas, they named it "Tanpuri" which is played as accompanying instrument with Instrumental music. Subhas had worked for legendary instrumentalists. He can make many types of instruments. But at present he makes Sarod, Sitar and Santoor.

He used to dispatch a lot of Sarods for export. He has also a good business with many shop owners of Mumbai, Delhi and other places. His charges are moderate.

### **Lucknow and its rich Cultural Heritage**

Lucknow has a rich cultural heritage since Mughal period. It is a real pleasure to connect with the people who belong to Instrument makers' fraternity in Lucknow. Most of the veteran artisans and makers are not alive now. But their descendants are still doing wonderful traditional work. The makers of Lucknow are very keen to decorate the "Saaz"<sup>190</sup> or in other words the beautification of the Instruments.

The most renowned shops are the following

1. Melody Mart
2. Shaukat Ali, Sitar Maker
3. Sunda Musical Company
4. National Harmonium House

Melody Mart and Shaukat Ali, Sitar Maker still now doing a fairly good business. The first one is one of the most renowned Musical retail shops of Lucknow. It was founded by Mohammad Hussain, a great artisan of Northern India. It manufactures many Indian acoustic instruments like Sarod, Sitar, Esraj, Sarangi etc. His instruments were beautifully decorated. After his demise in 2002, his son Md Sultan became the owner. He has many wonderful artisans like Akhlaq, Baburam and others. With the help of these artisans Md Sultan worked for Patiala Gharana and many maestros of Instrumental music. During my interview, Md. Sultan was recollecting his memories of golden periods.

He makes Sarods and other instruments according to individual's

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<sup>190</sup>

The word Saaz is generally used to mean any Musical Instrument ([www.quora.com](http://www.quora.com)).

requirement and does the repair works. His elder son Md. Najeeb loves the craft of Instrument making. He showed me some exquisite decoration on Sarod and other instruments which resembles Pietra-Dura<sup>191</sup> art of Mughal period.

They respect their technician Sukumar Chaturvedi. His father Md. Hussain had also trained many persons as artisan like Nizam.

### **Sitar maker: Shaukat Ali**

‘Shaukat Sitar Maker’ one of the most oldest shops of Latouche Road, Lucknow was established in early 20<sup>th</sup> century. His father Barkat Ali, one the most renowned instrument makers, was the founder of the shop.

He used to make and play Sitar. Barkat Ali's son Shaukat Ali was also a very talented instrument maker and worked in this profession for more than 40 years. Shaukat Ali had two sons – Akbar Ali and Ashiq Ali. Now they are in same profession. Akbar Ali is a very sincere maker and he showed me his workshop where I found lots of Sitar and Instruments boxes of fibre glass.

He told me that this industry is in the process of steady decline as the people's mind set has been changed. I was very much encouraged to find that even in this situation the sincerity, love and respect for their art remain intact.

But their main concentration is on Sitar making. It won't be an exaggeration to say that once a seat of Classical Music with special reference to string instrument is more or less dismal. Many of the Instrumental music shops are there. But as there is no demand for Indian instruments they have been forced to sell mainly Guitar, Synthesizer, Key-board and some other Western Instruments for present generation. The Aminabad area of Hazratganj appears to be the main centre of Hindustani Musical Instruments. Still I found a ray of hope as some descendants of renowned makers of yesteryears are making an effort to keep it alive. We must always keep in view that there is a universal truth, anything classical has a lean period.

### **National Museum of New Delhi**

I got a glimpse of Sarods of 19<sup>th</sup> and 20<sup>th</sup> century from different parts of India in the National Museum in New Delhi. It is a wonderful place to learn the history of Indian Cultural Heritage.

This museum provides special facilities to musicians and students of musicology. The well known Sarod maestro Smt. Sharan Rani Backliwal has donated a large number of musical instruments.

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<sup>191</sup> Pietra dura, (Italian: “hard stone”), in mosaic, any of several kinds of hard stone used in commesso mosaic work, an art that flourished in Florence particularly in the late 16<sup>th</sup> and 17<sup>th</sup> centuries and involved the fashioning of highly illusionistic pictures out of cut-to-shape pieces of coloured stone.



**VIEW OF DIFFERENT INSTRUMENTS IN NATIONAL MUSEUM**



## **Sangeet Natak Akademi**

This Museum of this Akademy was inaugurated by the world-wide acclaimed violinist Yehudi Menuhin in 1964. The Akademy organized a memorable exhibition which included a vast number of instruments as many as four hundred from different parts of the world in 1968. The musical instruments of the Akademy can be classified under the following term since ancient times

1. Tata Vadya (Chordophones)
2. Sushira Vadya (Aerophones)
3. Ghara Vadya (Idiophones)
4. Avanaddha Vadya (Membranephones)



Instruments of Sangeet Natak Akademy Archive



Maihar style Sarod kept in Sangeet Natak Akademy's Archive



Sarod kept in Sangeet Natak Akademy Museum maker Sri Gopal Charan Sharma

The Government of India with collaboration of Sangeet Natak Akademi appointed few experienced Instrument makers to train some artisans and learners in a systematic way. Recently there was a cultural exhibition, in Kolkata.

From 12<sup>th</sup> December to 16<sup>th</sup> December, 2018 a cultural exhibition “O Bharat Mela” was organised at a place in Kolkata.

A maker of Rabab from Kashmir has come to Kolkata from 12<sup>th</sup> December to 16<sup>th</sup> December, 2018 in O Bharat Mela to exhibit different stages of making Rabab.

A review committee was formed which was consisted of several experienced artisans from different parts of India like Kashim Sahab of Tabla making, Dulal Chandra Kanji of Sarod making, Mangala Prasad Sharma of Sitar making and Deputy curator of Sangeet Natak Akademi.



Making process of Rabab from initial to final stage (Chiseling & other wooden work)



Making process of Sarod & finally finished Sarod

### **Causes behind becoming “Heritage Craft”**

Classical Music throughout the ages is limited to a selected number of people. Its appreciation may be limited to a few but it remains in the society permanently. Classical Music is not expected to be appreciated by the mass as it needs patience and a temperament to understand the finer aspects of this art and craft. (and its technical understanding).

So far as instrumental music is concerned the persons associated with the making of different instrumental music especially Sarod, unanimously complained that the demand of this particular instrument is constantly declining, the reasons behind this decline are many. Many veteran instrument makers told that the demand of Sarod was fairly good from the 50s of the 20th century to the first decade of 21st century. The process of this decline according to many other makers actually started from 90s of the last century. The reasons behind this gradual decline are many. First all the price of a Sarod made of exceptionally high standard wood (Teak) for standard wood (Tun) is very high and because of this it is beyond the reach of many beginners, as their parents cannot afford to bear this high price. As a result even some enthusiastic beginners are deprived. Only a very talented few come forward

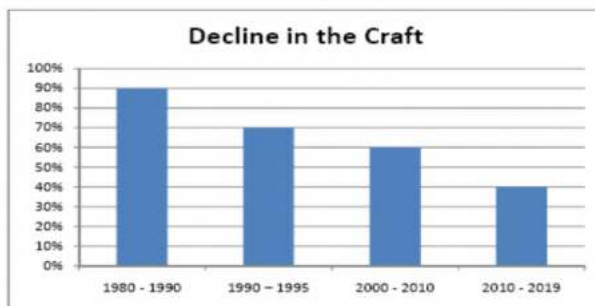
to learn this instrument. Naturally, the makers do not get orders for this instrument in large number. When the makers come to realize that their present profession is not sufficient for their livelihood, they often switched over to other profession. I have come across one standard makers (Melody Mart) in Lucknow, U.P. who out of frustration converted a portion of their famous shop “Melody Mart” into medical (surgical goods) shop. On the other hand, some very renowned makers are continuing their as they did earlier.

As the makers who have a lot of passion for this craft never think of switching over to any other profession in spite of the fact their sale also decreased to some degree. I have met quite a few maker and shop-owners who are continuing this profession to keep the craft alive.

There are varied causes for the decline of this craft.

- No platform for Instrumental Music concerts.
- Varied activities of children learners.
- Time constraints.
- Lack of passion and love for this art.
- Lack of motivational support (viewpoint of seller).
- From maestro’s point of view, “inability of judge self capacity or talent in music and lack of love”.
- Very few used to do proper Riyaz.

But in modern times the young generation is not very much interested in traditional Indian Classical music instrument making as its demand is steadily declining.



Time	1980 - 1990	1990 - 1995	2000 - 2010	2010 - 2019
Decline in the Craft	90%	70%	60%	40%

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## CRAFT, CULTURE AND ENTREPRENEURSHIP: WEAVING TRADITION IN CHANDERI

### Annotation

*The art of weaving has been one of the oldest occupations in the +world over and is deeply associated with the culture of production in terms of both material and non-material dimensions. This traditional craft combines both the utilitarian and aesthetics aspects rather intrinsically often providing a vantage point in the study of modernization of tradition. In this article an effort has been made to locate the intersection of culture and business in a rural setting thus exploring the ambit of business anthropology in Indian context. The study highlights the tradition of craft, the life-world and worldviews of weavers, their trade, toil and transforming lifestyles. It also highlights their impoverishment, exploitation and the wind of change brought through by globalization that is slowly and surely changing the dynamics of market and man-management skill even in the hinterlands.*

**Key words:** weavers, master weavers, culture, globalization, and market.

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## РЕМЕСЛО, КУЛЬТУРА И ПРЕДПРИНИМАТЕЛЬСТВО: ТКАЦКИЕ ТРАДИЦИИ В ЧАНДЕРИ

### Аннотация

*Искусство ткачества было одним из древнейших занятий во всем мире и глубоко связано с культурой производства как в материальном, так и в нематериальном измерениях. Это традиционное ремесло довольно органично сочетает в себе как утилитарные, так и эстетические аспекты, часто обеспечивая выгодную позицию при изучении модернизации традиций. В предлагаемой статье совершена попытка определить локус пересечения культуры и бизнеса в сельской местности, и таким образом исследовать сферу бизнес-антропологии в индийском контексте. В работе освещаются профессиональные традиции, жизненный уклад и мировоззрение ткачей, их торговля, тяжелый труд и меняющийся образ жизни. Последний факт также подчеркивает их обнищание, эксплуатацию и перемены, вызванные глобализацией, которая медленно и верно меняет динамику рынка и навыки управления людьми даже в отдаленных районах.*

**Ключевые слова:** ткачи, мастера-ткачи, культура, глобализация, рынок.

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## ҚОЛӨНЕР, МӘДЕНИЕТ ЖӘНЕ КӘСІПКЕРЛІК: ЧАНДЕРИДЕ ТОҚУ ДӘСТҮРЛЕРІ

### Аннотация

*Тоқу өнері бүкіл әлемдегі ең көне кәсіптердің бірі болып танылады және де өндіріс мәдениетімен тығыз байланысты. Бұл дәстүрлі қолөнер утилитарлық және эстетикалық аспектілерді органикалық түрде біріктіреді, көбінесе дәстүрді модернизациялауды зерттеуде тиімді позицияны ұсынады. Ұсынылған мақалада үнді контекстіндегі бизнес-антропология саласын зерттей отырып, ауылдық жерлерде мәдениет пен бизнестің қиылысу орнын анықтауға әрекет жасалды. Зерттеу жұмысында тоқушылардың кәсіби дәстүрлері, өмір салты мен тұрмыс-тіршілігі, дүниетанымы және де олардың сауда-саттығы, ауыр жұмысы толықтай қарастырылған. Сондай-ақ, олардың кедейлігін, эксплуатациясын және жаһанданудан туындаған өзгерістерді баса көрсетеді.*

*Түйінді сөздер:* тоқушылар, шебер тоқушылар, мәдениет, жаһандану, нарық.

**Introduction.** India once boasted a glorious tradition of trade and commerce and was major power in the trading and transportation of spices, finest brand of muslins, jewellery, ivory and a host of exotic products. In the passage of time the hallowed tradition has turned into a hollow. Yet one can see the effort to recount this glorious era in certain pockets of the country, symbolically expressed in terms of festivals, folksongs and sports. Though the laurels of lighthouse and the lyrics of luxury had been lost in the cacophony of colonialism, the remnants can still be found in the ruins and ravages of looms, desolated havelis, and defunct workshops. However, a dedicated pursuance of the matter may still take one to find the last vestige of these living traditions in villages, communities as well as in few centers of localized excellence. One of vestige of this glorious tradition is weaving, the magic of crafting embroidery and the perfection of expressing life and imagination in the texture of cotton, silk and muslin.

Marx forcefully argued that the distinction between human and other species lies in productive capacities, which he had promptly associated with labour. But the fact remains that the basic requirements of man though usually derived from nature get refined in human hands. This anthropogenic alteration is defined as culture. This impressive definition of culture pays rich tribute to human endeavour, imagination and expression. If culture is the handiwork of man, then arts and artifacts are cultural emblems and artisans are its reigning deity. One such art is the art of weaving, the ultimate expression of designing and decorating the textile, which has come to be known as 'haute couture' in recent literature on fashion designing.

**The Tradition of Trade.** India and weaving, the association goes long back, perhaps to the days of evolution of homo-fabre. In fact, Indian legends and myths are full of stories on art, artisans and their virtuosity. The most universal and general dress of Indian women is their saree and most of designs or to say the entirety of Indian couture is based on Saree. From Kashmir to

Kanya Kumari and from Malegaon to Maniabandh the saree industry has a universal presence. The Benarasi, Kanchipuram, Kota, Sambalpuri, Chanderi are brand names of sarees available across the length and breadth of India.

Chanderi needs no introduction to the people of Madhya Pradesh or for that matter to India. Chaderi is famous for the silk sarees that its efficient craftsmen produce. It is a small town located in the Guna district of Madhya Pradesh and approximately thirty kilometers away from Lalitpur, the nearest railway station and town of neighbouring Uttar Pradesh. It is also around hundred kilometers away from Gwalior. Chanderi can be defined as place of historical significance, one that had a glorious past, precarious present and an uncertain future.

Chanderi is famous for its beautifully designed translucent silk sarees and distinct from other brands of sarees on the basis of its texture, design, and fineness. Weaving is the alpha and omega of life in Chanderi, from the silhouetted structure of old stone buildings at the one end to the busy market place at the other the spectre of looms writ large. The sound of looms reverberates the homes, bazaars and the open meadows. In a sense people breathe, live and entangled in the craft of weaving. It of course, does not mean that Chanderi has no other occupation rather the bustling streets and congested by-lanes reek of urbane divergence. Lawyers, government officials, doctors, traders and host of people live and frequent this historical habitation. But Chanderi is known only as the city of weavers.

**The Craft and the Craftsmen.** Chanderi has a population of a little over 30 thousand and has around five thousand odd household. Interestingly there are nearly 3, 500 functioning handlooms. The number of looms itself suggests the dependence on the occupation. Almost 60 per cent people of Chanderi depend on saree industry directly or indirectly ([www.aiacaonline.org/pdf](http://www.aiacaonline.org/pdf)), however, due to lack of patronage and fast disintegration of the trade the dependency on craft industry has considerably declined. To cap it all in the ravages of time Chanderi has lost most of its features as a town except population and density. The huge and mesmerizing gateways are tumbling down, once a signpost of prosperity and hub of activities, the defaced and deserted *Havelies* are standing like sentries dispossessed of arms and waiting to be hanged, the stone plated lanes and by lanes once spread across the city like a nervous system now reeks of decadence, dirt and filth.

There are two sets of weavers one can identify from the multitude of craftsmen and myriad traders. One is the class of weavers and the other is the class of master weavers. It is not exactly a Marxian mutually exclusive and hostile category though some element of exploitation and appropriation of surplus value is too perceptible to ignore. Master weavers are independent traders and weavers who own the looms (usually more than one) rather substantial number of looms, the number can go as high as 170. They also have their own mechanism to sell their products largely in terms of shops and

emporia besides having other merchandising skills. Maheswaris and Jains have dominated this trade though one can find a few Muslims and lower castes in the business. It is important to note that in our analysis we have used the term master weaver not as the complete craftsman or the expert in the craft of weaving rather the owner of the looms who may or may not take part in active weaving. Weavers are generally belonging to the lower class and lower caste and as happens irrespective of time and space and have led a highly impoverished life. Interviews with weavers revealed the depth of poverty and deprivation as well as hopelessness that has insidiously crept into their mind. Iqbal Ansari, a forty-four-year-old craftsman bemoans the lack of patronage and the failure of government in promoting this craft. So was the case with Tulsi Ram, a known exponent of the craft, which was recognized by government of India while honouring his skills. The case of Muzzafer Alam popularly known as Kalle painter explains the plight of weavers rather neatly. He is one of the few residents of Chanderi who has chosen multiple trades to support his family and has been in the forefront of a mission for putting Chanderi in proper perspective. He is a weaver first, then a tourist guide, an owner of a call center, and least of all a local painter in a sense a man for all works and in all seasons. He has little hesitation in describing the lines of dependency that has etched the face of many faceless men in the sleepy suburb. Though there is no caste and class barrier as far as joining in the craft is concerned but two sections of people have dominated the trade, they are Kolis (low caste Hindu) and Momins and Ansaris (lowly ranked Muslims). Ninety percent of the total weavers belong to these communities only.

Studies on India's exports in the T&C sector, published prior to 2005, mainly investigated the impact of MFA phase-out on the export performance of India's T&C. The competition in the global T&C market was expected to intensify after the MFA phase-out, significantly impacting India's exports (Hashim 2005). Research showed that in a competitive market, deregulation and labour reforms were required to improve export performance (Kathuria and Bhardwaj, 1998). Research findings also showed that developing countries with lower labour costs, such as India and China, benefitted from the MFA phase-out (Nordas, 2004). Various studies analysed the probable post MFA implications on Indian textile exports. But there is no consensus among the researchers regarding the effect of quota removal on Indian textile exports. Few studies pointed at a higher potential gain for the developing countries, especially India in the post MFA period (Mehta, 1997, Chadha et al., 1999, Exim Bank, 2005 and Chaudhary, 2011). However some researchers argued that even though India's textile exports showed an improved position in the post MFA period, there was a need to strengthen the policy measures to meet the global challenges in the changed scenario (Chaudhary, 2016).

Research studies have also focused on India's strength in textile sector in terms of abundant raw materials, low labour costs, and vertically

integrated production facilities. As T&C is a labour-intensive industry, labour cost is a crucial factor in competitiveness and productivity. India's labour cost is much lower compared to those of China and other countries, which makes India's T&C attractive (Anthony and Joseph, 2014).

Competitiveness of India's textiles exports has also been analysed in detail by the researchers. Most studies analysed export competitiveness using revealed comparative advantage (RCA), which was developed by Balassa (1965). These studies have concluded that India maintained competitiveness in textile products from 1995 to 2003. However, Kannan (2018) found that India's comparative advantage in T&C deteriorated from 1995 to 2007. Further, India was found to have a comparative advantage in most textile products based on an RCA analysis from 2010 to 2014 (Kathuria 2013, 2018; Dhiman and Sharma 2017; Kannan 2018). Analysis of export competitiveness of Indian textile industry vis-a-vis twelve major players of the world textile trade has found that India benefitted the most after China after elimination of ATC, i.e., after January 1, 2005, in terms of percentage share in world exports (Gupta and Khan, 2017).

Trade agreements have also affected apparel trade flows. Key exporters and importers of apparels have seen increased trade in apparels over the decade due to the signing of several bilateral and regional trade agreements (Brenton and Hoppe, 2017). However, while China does not have any FTA with the US and the EU, a number of global brands are sourcing from China due to its capabilities to do bulk production at competitive rates (Pfohl and Shen, 2008). Chinese firms in the export business are much larger as compared to Indian firms and they enjoy large economies of scale (Minian, Martinez and Ibanez, 2016).

Thus, the conclusion drawn by the researchers has varied with some concluding that India's textile exports are competitive while some studies have derived contrarian results.

Another area of research has been the factors driving the competitiveness of India's textile exports and India's position in the global value chains. A number of studies have shown that there is low level of investment in R&D and laggard adoption of advanced technology by Indian firms vis-a-vis their global competitors (Varukolu, 2007). Firms in countries such as China invest heavily in automation and R&D, leading to increased productivity and improvement in quality. Further, the fragmented nature of the apparel sector with a pre-dominance of small and mid-sized firms adversely affects its competitiveness (Lopez-Acevedo and Robertson, 2016). By contrast, in Turkey, apparel firms are represented at all levels of the value-chain.

Thus research studies on India's apparel exports have primarily focused on analysis of comparative advantage and the impact of MFA phase out. However, in recent times the stagnation in India's apparel exports cannot be attributed entirely to loss of competitive strength of the domestic textile

sector. An important factor leading to this loss of competitive strength is the differential tariff structure facing each of the major apparel exporters and how that has emerged as a major contributory factor in determining their relative positioning.

This aspect has been highlighted by researchers analysing the export performance of India's major competitor countries. Chen, et al., (2017) analysed the effects of trade cost on the textile and apparel market using a panel data of Asian countries. Using the gravity model with a trade cost function, they found that applied tariffs and most favored nations' tariffs significantly reduced the trade between countries.

Bhattacharya and Rahman (2000) while analysing the export performance of Bangladesh concluded that one important stimulator of the growth of apparel exports in Bangladesh is the tariff and import quota-free access in the European Union (EU) under the Generalised System of Preference (GSP) scheme, which contributed to the expansion of apparel export in the EU market provided that Bangladesh meets the rules of origin (ROO) requirement. The GSP scheme allows EU importers to claim full tariff drawback on their imports from Bangladesh. On average the tariff rate of apparel products in the EU is 12.5 per cent, which becomes zero for Bangladesh under the GSP. Such a preferential treatment has offered comparatively greater market access for Bangladesh in the EU and has made the EU the largest apparel export market of Bangladesh.

Similarly, Vietnam has also benefitted from preferential tariff treatment in case of apparel exports. The Free Trade Agreements provide wide market access to Vietnam proving to be a major growth driver for the industry. Its bilateral and multilateral FTAs are a strength to industry's growth (Valarmathi, 2019). The Bilateral Trade Agreement (BTA) between Vietnam and the U.S. gives benefits to Vietnam export products which get tariff reduction from about 40 per cent to only 3 per cent. The impact of this lower tariff is highly significant (Setyorini and Budiono, 2020).

Thus tariffs facing a country's exports have emerged as a major determining factor in the performance of a country's textile exports. This paper attempts to investigate this significant factor and the next section provides the descriptive statistical analysis alongwith the econometric evaluation of the same.

**Past, Patronage and Peril: A Brief Historiography.** The history of modern Chanderi is the history of silk weaving though one can trace the lineage of weaving tradition back to the medieval era. Rocky and mountainous terrain, low rainfall and lack of irrigation have made this virtually bereft of agriculture but this place is strategically located right at the epic centre of trade, commerce and business. No wonder that Jains have a sizeable population in this locality. It is in this context one can look at the cultural heritage of weaving in Chanderi. Like most weaving centres of India Chanderi too had its share of misfortune during British reign but somehow

the indomitable spirit and saga of cultural sovereignty ensured the survival of the art despite a hostile government. Independent India did not take the art to the seventh firmament either but it was not hostile either rather the governments of the day were supportive. However, the large chunk of help came to the Royal families of Gwalior. Traditionally royal family had been the chief patron of the trade but late Madhav Rao Sindia, the scion of Maratha politics showed enthusiasm and interest in the trade and helped towards its growth and development. The governments at the centre, state and public sector enterprises were persuaded to facilitate the trade. Cooperatives were formed and funds were made available for the promotion of this trade. The business suddenly took wings and everything appeared bright and beautiful. But the tryst of Chanderi with summer days came to an abrupt end and things went drastically wrong. The royal patronage, government support, cooperative effort slowly and surely dried up leaving its craft and craftsmen in lurch. Mismanagement, inter-cine conflict, corruption proved to be the nemesis of these investments and enterprises. In a way the paradigm shift in Indian economy has also been responsible for the declining state of affairs as well as for the plight of this trade. The growth of MNCs, aggressive marketing of brand names and high cost of labour made the life difficult for the common weaver.

**Conceptualizing Entrepreneurship.** Most economists would agree that any well-rounded analysis of economic development should include some appraisal of the role of entrepreneurship. On the other hand, they have differed in their concepts of the functions of entrepreneurship. It was Richard Cantillon (1975) who perhaps, first of all drew attention to entrepreneur as a technical term. Except for princes, landowners and salaried workers, he felt that the entrepreneur applied to those whose essence of functioning was to bear uncertainty.

Indeed, the word entrepreneur itself has an interesting history and it appeared first in French according to Encyclopedia Britannica, long before there was any general concept of an entrepreneurial expedition were referred to as entrepreneurs. From this usage it was easy to move to applying the word 'entrepreneur' to other types of adventures. After 1700, 'entrepreneur' was a word which was frequently applied by the French to government road, bridge, harbor and fortification contractors. The same term was later applied to architects. Bernard F. de Bolidor, says Hoselitz, defined it as buying labor and material at uncertain prices and selling the resultant product at a contracted price. In economic literature, consequently, there are many different answers to the question: Who is the entrepreneur and what functions is he supposed to perform?

In general economists have stressed three functions: (1) the beginning of risk and uncertainty, (2) innovation, and (3) the organizational and management of a business enterprise. Frank H. Knight is perhaps the best-known proponent of the notion that entrepreneurs are a specialized group of

people who bear risks and deal with uncertainty.<sup>192</sup> Schumpeter argued that innovation is the primary function of entrepreneurship and that one is an entrepreneur only when he carries out new combinations of factors of production and distribution.<sup>193</sup> Some of the classical economist, however, had broader concepts of entrepreneurship. To Adam Smith the entrepreneur was a proprietary capitalist – a supplier of capital and at the same time a manager who intervenes between the laborer and the consumer, while Alfred Marshall assigned to the entrepreneur all three functions: risk-bearing, innovation, and management. Writing in 1890 Marshall described the functions of entrepreneurs in this way:

The task of directing production so that a given effort may be most effective in supplying wants is so difficult under the complex conditions of modern life, that it has to be broken up and given into hands of a specialized body of employers, or to use a more general term, of businessmen; who “adventure” or “undertake” its risks; who bring together the capital and labour required for the work; who arrange or “engineer” its general plan, and who superintend its minor details.<sup>194</sup>

Marshall’s concept, because of its comprehensiveness, is probably the most realistic in explaining the activities of present-day complex business enterprises. Its principal weakness is the implicit assumption that the entrepreneur is an individual person, for only in a very small firm can a single individual perform all of Marshall’s entrepreneurial functions. In most enterprises, a hierarchy of individuals is required to perform them. Thus, the entrepreneur is in essence an organization which comprises all of the people required to perform entrepreneurial functions. Entrepreneurship should be treated as a resource which has both qualitative and quantitative attributes. It should be possible to make empirical studies of such entrepreneurial recourses as they are related to other factors of production. In this research an effort has been made to follow these lines.

The functions of the modern entrepreneurial organization, whether it be privately or publicly owned and operated, may be categorized as follows; (1) the undertaking or managing of risk and the handling of economic uncertainty; (2) planning and innovation; (3) coordination, administration, and control; and (4) routine supervision in the very small enterprise, of course these functions may all be performed by a single person-the proprietor. In larger establishment, there may be a division of functions among a complex hierarchy of individuals. Ownership may be separated from management, and management itself may be subdivided into top, middle and lower level. Obviously, the larger organizations require more managerial functionaries-

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<sup>192</sup> Frank H. Knight, *Risk Uncertainty and Profit* (Boston: Houghton Mifflin Co., 1921 )

<sup>193</sup> Joseph A. Schumpeter, *The Theory of Economic Development* (Cambridge, Mass: Harvard University Press, 1934)

<sup>194</sup> Marshall, *Principles of Economics*, 1<sup>st</sup> edition (London: Macmillan and Co., 1890), pp.334-335.

and perhaps different types and combination of people-than the small or medium-sized firms. Organizations can be quite simple or very complex depending upon the nature of the business activity, the size of the firm, and the technology employed (Okun et al. 1962).

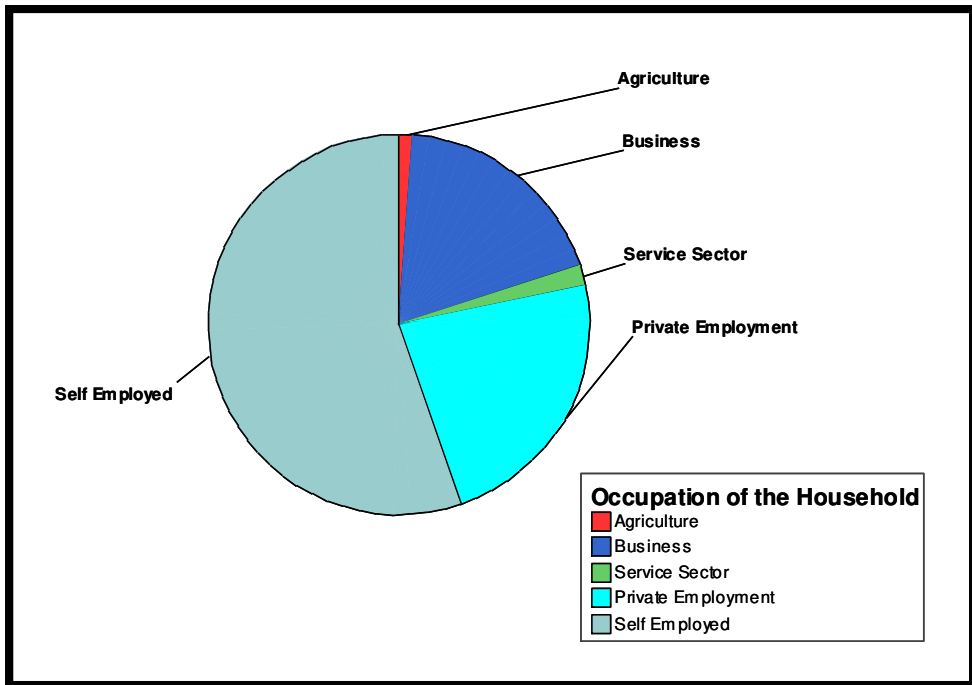
**Census of Handloom in India.** The Textile policy of June, 1985, enjoins on the Central Government to undertake a Census of Handloom sector. Accordingly, a National Handloom Census was carried out under the aegis of the Office of Development Commissioner for Handlooms, Ministry of Textiles, Government of India. The need of the census was felt for strengthening the data base of the handloom sector for better planning and execution of handloom development programme. The data available so far consisted of the estimates prepared by the sub-group on handlooms for the Seventh Five Year Plan. Some information was also available from the surveys carried out by different state governments at different points of time. These data, however, lacked uniformity with regard to period, coverage and concept. The present census, carried out under the supervision and technical guidance of the National Council of Applied Economic Research (NCAER), is a maiden attempt towards providing a sound data base for handloom sector at All India level. It is useful to know about the importance of handloom industry in Indian economy.

The general development design has been criticized for its lack of human face and disrespect for nature, as is evident in the pauperization of artisans and exclusion of poor from the paradigm. The developmental model that is prevalent in Chanderi is not something new or unique to the place rather it is part of that pan-Indian process. As a result, it shows the same facet of development i.e., urbanization, mechanization of production, creation of civil and social infrastructure and modernization of values. One of the important indicators of urbanization and by extension development is the decline of the percent of population from agriculture. In fact, development is often defined as movement from traditional mode of production (read agrarian) to an industrial mode of production. However, in the context of manufacturing and presence of artisan class in rural India refers to the coexistence of agriculture and artisanship as complementary class in contrast to classical Marxism. A look into the occupation profile of respondents would support the argument.

**Table: 3.1 Occupation of the Household**

Occupation of the household	Frequency	Percent
Agriculture	2	1.2
Business	32	18.8
Service Sector	3	1.8
Private Employment	39	22.9
Self Employed	94	55.3
Total	170	100.0





As the table reflect there is only one percent respondents (1.2) were involved in agriculture which is only a supplementary to the main occupation of the household. On the contrary more than 55 percent of population is self-employed which clearly indicates the preoccupation of people of Chanderi in handloom sector. This also attests to the fact that in terms of occupational division of space Chanderi neither confirm to the definition of village or a town. The higher percentage of people having their own source of income also indicates lack of organized employment structure as well as entrance of mechanized means of production. In this there has been no industrialization in Chanderi and hence not much economic growth. However, development has other indicators. For example, if access to modern gadgets like radio, television and other electronic items (including mobile phone) is an indicator of development then one can say it is in the way to development as a significant number of Chanderi's population use them. Similarly, current generations of Chanderi have more access to and opportunity of education than the previous one (see table-5).

**Table 3.7: Cross tabulation of “Type of work” and “caste”**

Type of Work	Caste				Total
	Higher	Middle	Lower	Others	
Weaver	18	21	49	51	139
	10.6%	12.4%	28.8%	30.0%	81.8%
Master Weaver	5	0	0	6	11
	2.9%	.0%	.0%	3.5%	6.5%
Trader	10	4	0	6	20
	5.9%	2.4%	.0%	3.5%	11.8%
Total	33	25	49	63	170
	19.4%	14.7%	28.8%	37.1%	100.0%

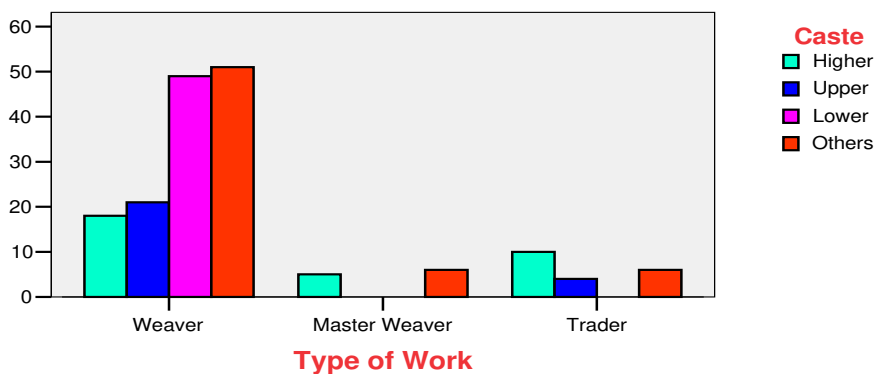


There has been plenty of literature that depicts the relationship between caste and development at the one end and education and development at the other. It would be out of context to highlight those studies and research here. Researchers of sociology of social stratification constantly remind us about the importance of caste in Indian society despite decolonization and democratization. This in turn reiterates the belief that economic benefits of development have an uneven and fragmented reach and this table shows how upper castes have dominated the silk trade in Chanderi as master weavers and traders. Similarly education plays a significant role in ensuring access to opportunities rather to borrow a word from Bourdieu social capital. The transformative value of education in providing equity, equity and excellence in terms of entering, strengthening and flourishing in market economy cannot be undermined. Education helps in developing skills and hence provides a better occupation choice. The table (3.2) demonstrates that quite clearly.

**Table 3.8: Cross tabulation of “Educational qualification” and**

## “type of work”

Educational Qualification	Type of work			Total
	Weaver	Master Weaver	Trader	
Illiterate	38	0	0	38
	22.4%	.0%	.0%	22.4%
Literate	18	0	2	20
	10.6%	.0%	1.2%	11.8%
Under Matriculation	54	8	4	66
	31.8%	4.7%	2.4%	38.8%
HSC	18	0	3	21
	10.6%	.0%	1.8%	12.4%
Graduation	4	3	7	14
	2.4%	1.8%	4.1%	8.2%
Professional	2	0	4	6
	1.2%	.0%	2.4%	3.5%
Any Other	5	0	0	5
	2.9%	.0%	.0%	2.9%
Total	139	11	20	170
	81.8%	6.5%	11.8%	100.0%



Inadequate dissemination of information and deterring effect of numerous formalities and complex procedures tend to favour relatively larger urban units within the small scale sector as these units are better connected to the government machinery and expected to possess the required expertise to deal with the complicated procedures. Virtual absence of inter-institutional coordination and technical competence and industry knowledge of the staff

contribute faith toward the ineffectiveness of the stated promotional policy measures.

Different aspects of modernity contribute differently to entrepreneurship. Among the respondents in formal education (and the westernization which it implies in the present instance) actually makes a higher contribution to entrepreneurship as people with higher educational attained have a preference for entrepreneurship in comparison to their less educated counterparts. However, access to education in India is not always related to abilities.

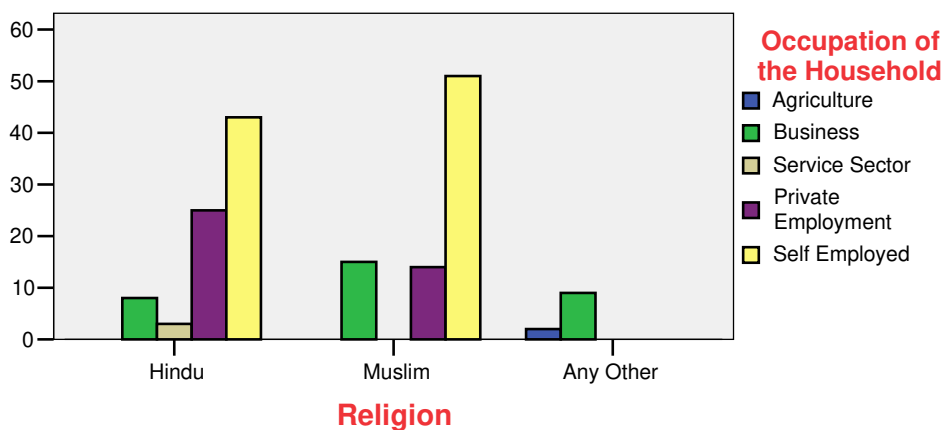
Caste continues to be an overpowering influence in the social, economic and political life of the country in spite of constant admonitions by politicians and intellectuals that narrow, parochial loyalties should be set aside. In case of Chanderi, as demonstrated in the above diagram entrepreneurship is often restricted to people belonging to higher caste. It would be wrong to say only higher caste simply because there are a substantial number of Muslim entrepreneurs. But then these Muslim entrepreneurs are of noble class rather than lowly Momins and Ansaris. One of the realities of Chanderi as observed by the researcher was that though a significant number of people are involved in weaving but the trading and entrepreneurship is dominated by upper caste and upper-class people. This comes as a contrast to the theorists of industrial society such as Inkeles and Kerr, who have argued that the logic of industrialism transcended cultural barriers, and that as societies industrialize, they will move rapidly away from tradition.

Like caste religious also plays an important role in socio-economic life of people in India. In fact, Weber’s whole thesis focused on role of religion in determining economic pursuits in general and entrepreneurship in particular but this does not stand in case of Chanderi as the following table reveals. It shows almost equal percentage of Hindu and Muslim entrepreneurs in Chanderi.

**Table 3.9 Cross Tabulation of “Occupation of the Household” and “Religion”**

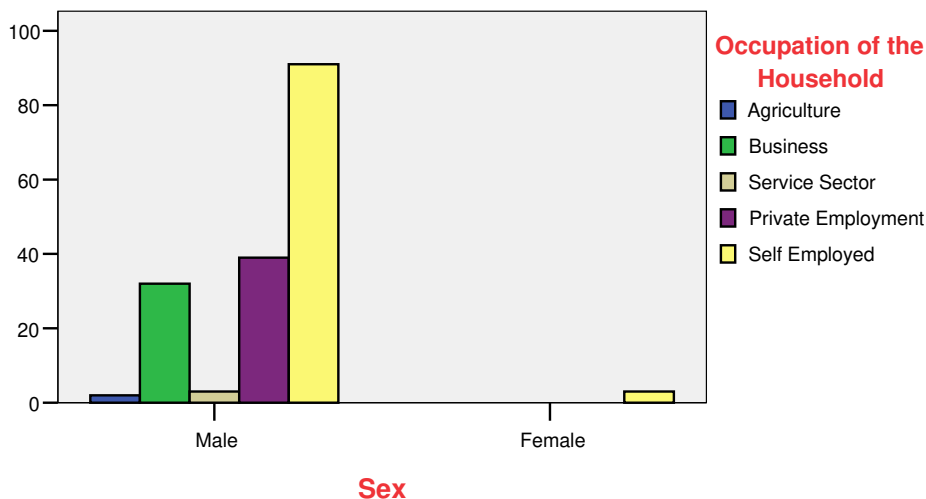
Occupation of the Household	Religion			Total
	Hindu	Muslim	Any Other	
Agriculture	0	0	2	2
	.0%	.0%	1.2%	1.2%
Business	8	15	9	32
	4.7%	8.8%	5.3%	18.8%
Service Sector	3	0	0	3
	1.8%	.0%	.0%	1.8%
Private Employment	25	14	0	39
	14.7%	8.2%	.0%	22.9%
Self Employed	43	51	0	94

	25.3%	30.0%	.0%	55.3%
Total	79	80	11	170
	46.5%	47.1%	6.5%	100.0%



**Table 3.10: Cross Tabulation of “Occupation of the Household” and “Gender”**

Occupation of the Household	Male	Female	Total
Agriculture	2	0	2
	1.2%	.0%	1.2%
Business	32	0	32
	18.8%	.0%	18.8%
Service Sector	3	0	3
	1.8%	.0%	1.8%
Private Employment	39	0	39
	22.9%	.0%	22.9%
Self Employed	91	3	94
	53.5%	1.8%	55.3%
Total	167	3	170
	98.2%	1.8%	100.0%



Like caste, of late, gender has emerged as an important parameter of defining discrimination and exclusion. The above table depicts the correlation between gender and occupation. It unfailingly shows what is assumed that only a miniscule minority i.e. (1.8 percent) women are self-employed and by extension are entrepreneurs. This attests to the prevalence of gender discrimination and poor access of women to the economically beneficial career choices and occupational streams.

Some of the early commentators on the Indian labor scene have taken conflict stands on this question. They have either asserted the dominance the caste or argued the opposite both stands being unsubstantiated by empirical evidence. More recently, Holmstrom has argued that in the industrial situation caste identities tend to get submerged. Caste may differ in terms of their customs and institutions and people may readily use caste links to get jobs and move up. But moral thinking tends to become universalistic. It is not that there are no inequalities based on caste status, but that people feel compelled to justify this inequality instead of merely assuming it. Seth's study of a factory in Western India conveys a somewhat different picture. He shows that the worker used the caste idioms to explain away others successes and rationalize their own failure.

But he admits that he is unable to show how far the caste loyalty of managers and workers really affect the functioning of the factory. E. A. Ramaswamy, in his analyses shows that the recruitments of workers to the industry and the workers choice of unions are unaffected by caste loyalties. However, his analyses stop at the factory and the trade union, and does not extend to the social life of workers. In so far as the cottage and village industries are concerned the nation has a very high stake not just in their moribund survival but in transforming them into a source of creative

employment and decent income. Persons and communities currently employed in them- the so-called backward classes, Scheduled Castes/Tribes and women- are too numerous to be driven into the ranks of landless manual laborers.

There is reason to believe that the cottage and village industries have inherent potential to provide gainful employment and become a self-reliant integral part of the country's industrial structure. To achieve this status what they need is a new policy frame, dedicated leadership and a package of innovative approaches. This conviction is based on the experience of several highly successful endeavors of individuals and voluntary groups. We shall cite a few examples of successful experiments.

Potters in Bhadravati, a small township 60 km from Chandrapur in Maharashtra, slogged, at time working 16 hours a day, but they earned barely Rs 20 to 25 per week, with large families to feed. There was neither a school nor a primary health centre. As a result of persistent efforts of Sarvodaya worker, Krishnamurthy Mirmira, to revive the industry, the same potters now exhibit every year at the Bajaj Arts Gallery in Bombay their decorative and ceramic wares and utility articles like roofing tiles and glazed earthenware. In 30 years the Kumbhar Cooperative Society has an annual turnover of Rs 8 lakh. The social transformation is equally remarkable. There is Balwadi and the students get free textbooks from the profits of the Society. Moin Qazi reports: 'The Bhadravati project is a synthesis of tradition and modernity and aims at refining the traditional craftsmanship of the local population for making a valuable medium of permanent livelihood (The Times of India, 28 November 1986).

Better known than the potters of Bhadravati are the craftsman of Tilonia, near Ajmer in Rajasthan. Set up some 20 years ago by Bunker Roy, the Social Work Research Centre (SWRC) has been interacting with artisans and working out with them ways of adapting their products to the taste of the urban consumers. Shri K.P. Singh of SWRC says: 'Five activities – patchwork, leather craft, weaving, wooden chair and parrot mobiles which are a popular export item-fetch us a turnover of Rs. 10,000 a day.'

In Pabal, a village 60 km from Pune in the drought-prone region of Western Ghats, Dr S.S. Kalbag is training schoolchildren in the 9<sup>th</sup> and 10<sup>th</sup> standards to perform tasks involving sophisticated technology such as 'land surveys' using plane tables, dumpy levels and theodolites. Students are trained to use vertical electric soundings for prospective ground water. All the construction on the campus, residential, office, workshop, etc. has been done by the trainees. They have also made sinks, wash basins, W.C. pans and water tanks and fibrocement. They get jobs of repairing bicycles, tractors, trucks, agricultural implements, poultry cages, feeders, etc. They have fabricated racks, tables, chairs, stools, school desks, window frames and grills.

In agriculture, Kalbag is concentrating on drip irrigation for high value crops (example, seedless grapes), pest management and social forestry. He is

advocating a Rural Technology Course for the 8<sup>th</sup>, 9<sup>th</sup> and 10<sup>th</sup> standards in technical school located in the rural areas. The entire effort is to build a prototype institutional structures that will integrate the educational and development activities (Kalbag, 1989).

The technical/development education centers will be the most appropriate agencies for the transfer of new technologies and bringing feedback for development proposals based on local perception and needs. There is an assured demand for all these enterprises. Their capital requirement is modest and the requisite skills are not difficult to impart. The children of the artisans would surely prefer skilled self-employment to joining the ranks of wage-seekers on public works.

Technological innovations can become more effective when they are supported by a responsive extension and delivery system. Here again the stereotype departmental agencies have disappointing performance record. Hence, diversification of rural economy through decentralized industrialization needs innovative approaches. In this connection, the Block Adoption Programme initiated by the Industrial Development Bank of India (IDBI) is worth noting. The IDBI, in cooperation with some other financial agencies like IFCI and ICICI, has set up State Technical Consultancy Organization (TCOs) with the purpose of providing professional consultancy services to medium and small industries. They undertake on professional tasks on behalf of the entrepreneurs viz. market survey, supply market intelligence, preparation of feasibility studies and project profiles etc. The IDBI decided to utilize the services of the TCOs were permitted to appoint specialized professional teams to assist them as they function in diverse economic and social environment. In 1989, the IDBI assigned the task of evaluating this programme to the Centre for Studies in Decentralized industries. The Center conducted a survey in twelve blocks and its Report has been published under the title 'Rural Industrialization: A Catalyst in Action' (Acharya, 1990:22). The survey found that the block development programme initiated by the IDBI has succeeded in a large measure in augmenting the existing delivery system and blending it with professional temper and dedicated approach. The small professional team at the block level, acting as an effective intermediary, was able to bring together different organization such as financial institutions, DRDAs, DICs, etc, for delivering a well-integrated package of schemes and services for rural enterprises in backward areas where no governmental or non-governmental agencies had made effort.

Not that there were no shortcomings in their approach, organization or working but these could be easily remedied (for details see Acharya, 1990: 72). It is heartening to find that "The stimulus to growth came from rural youth and women in majority of blocks" (Acharya, 1990: 74). The Nehru Yuvak Sanghs in Borigumma block in Koraput district of Orissa took the lead role in the effort to impart new skills and diversify rural enterprises. As a



consequence, not only in Borigumma but in few other blocks also, women, both young and old, formed a sizeable proportion of the beneficiaries.

Our purpose in citing this example of an innovative approach is to dispel to some extent the prevalent pessimism about the scope for the revival of cottage industries. There is ample dormant talent, mainly amongst women, even in distant tribal villages, but in our zeal for rapid industrialization through modern large-scale industries, we have ignored indigenous traditional enterprises. Large-scale industries have undoubtedly necessary, but while encouraging their establishment, we should have attended with equal zeal to the task of upgradation of skills and technology in the traditional enterprises and their institutional infrastructure. There is, no doubt, a plethora of income and employment-generation programmes. Substantial financial allocations are made, supplemented by subsidies, rebates, and reservation for these programmes. But as we have seen, these interventions have failed to stem the decline of household industries. Indiscriminate, if not excessive, protection has perhaps done more harm than good to the traditional sector. What is needed now is more dedication and some innovative ideas.

The innovative approaches we are talking about comprise many components of an integrated package. Adopted in isolation, each component can make some contribution to the effectiveness of the preferred patterns of employment generation, but it's worth will be considerably enhanced when linked to other components. For example, training under TRYSEM (training of rural youth for self-employment) will be of no use if the jobs for which the persons are trained produce goods or services for which there is inadequate demand.

The components of the new approach include market survey, product diversification, technological up gradation, extension geared to elicit workers' participation in decision-making, training in skill-formation, in design orientation, entrepreneurship and management, cost reduction through elimination of exploitative intermediaries and their substitution by institutional agencies for credit, marketing and input supply and establishment of community service centers. The existing agencies like Khadi and village Industries Commission, Centre for Development of Rural Technology, Council for Advancement of People's Action and Rural Technology (CAPART), District Industrial Centers (DICS) should be persuaded to adopt such a comprehensive approach, constitute coordination and consultative committees and mutually support each other's work.

In case of Chanderi there was also widespread distress and disappointment but all that changed for better due to the intervention of various international, national and civil social intervention. In 2003 things changed with UNIDO's facilitation, when SHGs (Self-Help Groups) of the weavers were organized and Bunkar Vikas Sanstha (BVS) was established. The mission was to enhance the capacities of the weavers and streamline production and marketing. Today BVS has an executive committee

comprising 13 members from the traditional weaving communities, out of which three are women. With enhanced skills, expanded credit options through their own micro credit programme called Apna Kosh, extended market linkages and new product lines, the members of BVS enjoy regular work and better incomes. In their own words, “More than anything else, it is our independence we cherish (an unnamed respondent)”.

**Hope Amidst Despair: Some Reflections.** Globalization has been often derided as reigning deity of capitalism and has only benefited the rich and privileged but in actuality it is not so. Like many other theories and concepts globalization too has seeds of benefits. Globalization can be defined as a synthesis of integration and differentiation. The roadmap to globalization is essentially culture. The reason of American domination is not just about economics but also about culture. Hollywood is as important as the harbinger of globalization as that of Wall Street, but we seldom realize the progress of culture through our myopic understanding of situation. In the era of rapid transformation places like Chanderi are not deadwoods rather they offer plentitude of opportunity and numerous avenues. The potential of Chanderi in redefining couture is immense and the people have shown unequivocally their desire to embrace change. They have shifted from mere saree weaving to weave dress materials, have changed the designs according to the demands of market and have used cottons to bring down the cost so that they poor can afford. The global acceptability of Chanderi sarees and their marketability is beyond doubt as in 1995 in the International Festival in Paris Chanderi sarees came first in terms of design and quality. The foray of local traders and cooperatives selling Chanderi sarees in various fairs organized by governmental and non-governmental organizations have also drawn favourable response as confided by the Secretary of a local cooperative. In my interaction with the leading masters weavers of Chanderi like Mr. K. L. Bharati, Mr. Jaju, Mr. A. C. Jain and Allahabadi brothers revealed that though state of the trade has not sunk to its lowest ebb yet masters weavers particularly those are in fringe are reluctant to pursue the trade as the profit margin is slowly and surely sinking. Further, in the absence of strategic advertisement and aggressive marketing the growth of the trade has stunted over the years. But they all agree with one view that the fate of craft has wriggled with uncertainty and without outside it is difficult bring it back on rail though it has tremendous potential and I do concur with them. I am sure that if the benefits of globalization can be tapped and its machinery can be used effectively in linking the local to the global and channelizing global resources to buttress the local cause then we can change the face of impoverished rural India. The tremendous capacity of global market and its mandarins of management can certainly help us in transforming the countryside and community by eradicating poverty, increasing employment potentials and endearing education but only with a little bit of support and human ingenuity. The Community and culture do not require the sympathy

of suave, urbane and articulate donors, it will be too much for their pride but they need their empathy and support to revive their promise and transform it into performance. Chanderi can be beautiful example for us from another point of view i.e. it composite culture and here I do not mean the craft or commerce but bond of conscience and community sentiment. It a place where one can find an amalgamation of Hindu, Jain, and Islamic culture, each one resplendent in it own glory and lofty tenets, a cultural mosaic. It is where one can get up early morning with the mystical yet magical incantation of 'Azan' (morning prayer of Muslims) as well as mellifluous 'Supravatam' majestically rendered by M. S. Subhalakshmi. Despite the threat of communalism haunting virtually every nook and corner of India, Chanderi has remained as calm as an autumn sky. It has maintained its tradition of communal amity, fellow felling and love for religious diversity.

The current research was an endeavor to study the linkage between culture, development and entrepreneurship. In order to examine the link through empirical verification a fieldwork was conducted in a small town named Chanderi. In course of the study many other significant aspects of social reality and variable were confronted and at times were analyzed depending upon their relevance and importance to the study. Some of the issues studied and analyzed were the social composition of small towns, the question of rural industrialization, the perspective of globalization and the emergence of IPR regime and its impact on silk trade of Chanderi, the cultural context of the silk trade and relations of production built around it.

In a broader sense the story of Chanderi is the story of modern India, the story of globalization and discourse of tradition and modernity. Viewed from the Marxist perspective it affirms to the theory of dialectical materialism sans a bloodied revolution and economic interpretation of history. The control of means of production by a particular class (master weavers) to a large extent and the social relationship built around it confirms the economic determinism of Marxist theory. However, the level of exploitation, deprivation and class antagonism depicted in Marxism is far from the reality in Chanderi. There is an existence of class and a degree of class exploitation but certainly no class conflict to the extent prophesized by Marx. But a perspective of dialectical materialism does add an important dimension to the analysis.

The study of sociology of social stratification and social change has immensely contributed to the understanding of social structure and dynamics of Indian society especially the context of social relationship and the impact of new technology and the subsequent change in attitude and aptitude. It is true that technological modernization has ushered a new set of values among the people who were essentially governed by customs and traditions. It is was not just modernization but a set of indigenous and exogenous factors of change viz. democratization of society, industrialization, westernization, urbanization to name a few which modulated the course of Indian society during the early 1950s-80s. These processes affected the social structure and

function in most of Indian society simultaneously and often sequentially. The impact of modernization was felt on choices of people, their language, values, education and economic aspirations. It is in this context, the study of Chanderi remain valuable simple because the craft of clothing in Chanderi and lifestyle and worldview woven around it saw a significant transformation. The decline of traditional elite and connoisseurs of fine silk (the traditional patrons of the cloth) in the event of India's independence and subsequent support of government through cooperative besides the declining preference for traditional cloth in the event of modernity affected the very mode of production and the relations of production built around it. This perspective provides an insight into the transformation of Indian society based on a micro-structural analysis albeit with an emphasis on entrepreneurship.

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## THEATRE ARTS AND ITS IMPORTANCE IN EDUCATION

### Annotation

*The article “Theatre Arts and its Importance in Education” depicts the problem of Theatre Arts, one of the popular form of performing arts. This art form is rarely used from the preliminary stage of education to the senior secondary stage of education in our country. This article highlights the importance, challenge and seeks to improve the growth benefits of the younger generation. The children of the new generation are unaware of the culture, tradition, moral ethics etc. Theatre Arts helps them to present and apply these practically and creatively. In this article the researcher tries to study the benefits and impact of theatre arts in education, bearing in mind its long-term goals for the children. Theatre has been a means of entertainment and also a resource of cultural and social lifestyles of various regions, religions and societies. It is not only a means of entertainment but a very powerful tool to spread social messages across the length and breadth of the country. Indian Government has used it successfully for programmes. Such programmes go a long way in spreading awareness about polio eradication, save soil, afforestation, girl child education, various vaccinations, AIDS, COVID, Save Water, prevention of child marriage, dowry deaths etc.*

**Key words:** theatre arts, performing arts, culture, rituals, folk, dramatic arts, natyashastra.

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## ТЕАТР ӨНЕРІ ЖӘНЕ ОНЫҢ БІЛІМ БЕРУДЕГІ МАҢЫЗЫ

### Аннотация

*“Театр өнері және оның білім берудегі маңызы” мақаласында орындаушылық өнердің танымал түрлерінің бірі-театр өнері мәселесі қарастырылады. Орта білімнің бастауыш деңгейінен бастап жоғарғы сатысына дейін өнердің бұл түрі өте сирек қолданылады. Бұл мақала тақырыптың өзектілігін, маңыздылығын айқындайды, сондай-ақ жас ұрпақтың өмірін жақсартуға бағытталған. Жаңа буын балалары мәдениет, дәстүр, моральдық этика және т.б. туралы білмейді. Бұл мақалада зерттеуші балаларға арналған ұзақ мерзімді мақсаттарды анықтай келе, театр өнерінің балалардың білім алуына тигізетін әсері мен пайдасын зерттейді. Театр қашан да ойын-сауық орталығы, сонымен қатар әртүрлі аймақтардың, діндер мен қоғамдардың мәдени және әлеуметтік өмір салтының қайнар көзі болып есептеледі. Бұл тек ойын-сауық орталығы ғана емес, сонымен қатар бүкіл ел бойынша барлық әлеуметтік хабарларды таратудың өте күшті құралы болып танылады. Үндістан үкіметі оны өз бағдарламаларында сәтті қолдана білді. Мұндай бағдарламалар полиомиелитті жою, топырақты сақтау, орман өсіру, қыздардың білімі, әртүрлі вакцинация, ЖИТС, COVID, суды үнемдеу, балалардың некесін*

болдырмау, дәстүрге сай қыз жасауының болмауы және т. б. туралы ақпараттарды таратуда маңызды орын алады.

**Түйінді сөздер:** театр өнері, орындаушылық өнер, мәдениет, салт-дәстүрлер, фольклор, драмалық өнер, натьяшастра.

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## ТЕАТРАЛЬНОЕ ИСКУССТВО И ЕГО ЗНАЧЕНИЕ В ОБРАЗОВАНИИ

### Аннотация

В статье “Театральное искусство и его значение в образовании” рассматривается проблема театрального искусства, одна из популярных форм исполнительского искусства. От начальной до старшей ступени среднего образования этот вид искусства используется очень редко. Эта статья акцентирует внимание на важности темы, ее проблематичности и нацелена на улучшение жизни молодого поколения. Дети нового поколения не знают о культуре, традициях, моральной этике и т.д. Театральное искусство помогает им представлять и применять эти знания практически и творчески. Автор статьи освещает собственную попытку изучения пользы влияния театрального искусства на образование детей, с учетом долгосрочных целей. Театр всегда был средством развлечения, а также источником культурного и социального образа жизни различных регионов, религий и обществ. Но это не только средство развлечения, но и очень мощный инструмент для распространения социальных сообщений по всей стране. Индийское правительство успешно использовало его в своих программах. Такие программы имеют большое значение для распространения информации об искоренении полиомиелита, сохранении почвы, облесении, образовании девочек, различных прививках, СПИДе, COVID, экономии воды, предотвращении детских браков, смертей от приданого и т.д.

**Ключевые слова:** театральное искусство, исполнительское искусство, культура, ритуалы, фольклор, драматическое искусство, натьяшастра.

**Definition of Theatre Arts.** Theatre Arts is a collaborative form of several performing arts which is used by theatre performers. Actors are the most important part of any performance. An actor's work is the most important resource of any performance, enact the experience of real or an imaginary event to a live audience, generally, on the stage.

**Impact on one's Personality.** For this presentation an actor has to go through a different kind of research work that is to develop and live that role. This makes an actor rich with ideas, expression voice and personality. Day by day, actors are experiencing many characters and due to this their thinking level becomes very creative and unique. When we meet an actor after long duration of theatrical experience then we definitely enjoy their personality, way of speaking, knowledge of the subject and its best presentation in life. It

means that a Theatre art is definitely helpful not only in development of personality but also to develop creative thinking with valuable ideas.

**Theatre Arts at the grass-root level.** Most of the time it has been seen that after schooling selected students have option to opt theatre as higher studies but the question is why not in school? Why is theatre considered as an extra-curricular activity? As we know it has vast benefits and possibilities to an individual then why is it extra-curricular or why not a professional subject in schools? What challenges do private and government schools/institutions face in theatre arts education?

**Folk Theatre.** Folk Theatre integrates elements such as music, dance, pantomime etc., having its roots in native culture and is embedded in local identity and social values. Folk theatre is a powerful medium for social change.

**Natya Shastra.** Natya Shastra is a Sanskrit treatise on the performing arts, which is attributed to sage Bharat Muni. It deals with all aspects of classical Sanskrit theatre.

**Opinion of the author.** As a stage actor and theatre arts educator and researcher it is felt that theatre education is an important part of education and believes that School going students from grade first onwards strongly need this Professional subject to be learnt. This will develop the students' understanding of values, moral, ethics, culture, history, creativity, personality etc. in a practical way. Researcher has selected one of the most important and valuable topic to research which will highlight intricacies of different aspects of theatre education in the development of personality, right from the Preliminary stages of student. Theatre arts attract and inspires kids to, not only perform, but also learn their academic studies in a creative way. So, the objective of this research is to study the need and value of theatre arts in education in School at an early stage.

No matter whatever the aspect of Theatre Arts – on-stage performance or helping out behind the scenes, they enjoy every aspect of it. The creative side of the brain is activated while engaging in dramatic activities.

A constructive feedback is always required for the progress in any field. Criticizing is an art which can be both -constructive and regressive. Students of Theatre Arts fine tune these aspects of learning and expression with a stroke of finesse. They even acquire a sportsmanship spirit by accepting their 'rights' and 'wrongs'.

The detailing of the varied forms of human expression are interestingly learnt by the students through Theatre Arts.

Discovering their 'voice' while engaging in dramatic Arts, some of the students finds themselves a totally different person.

Learners find their 'voice' while studying performing arts.

Theatre Arts in its own way, tends to develop the potentialities in learners in such a way that it enhances their performances in different disciplines of student life.

Theatre Arts is all about collaboration and communication. These features of one's personality can be subtly enhanced without being too obvious.

Some students find themselves 'lost' in the crowd or excessive activities in outer space. Through Theatre Arts such students are able to delve into their vast 'inner self' - a place where a child is able to shut out their surrounds and immerse themselves in a creative environment. They are initiated into a self-discovery mode.

Theatre Arts fosters creativity in students. The mind is conditioned into 'problem-solving' capacities. The students are intrigued about their already existing perceptions about their world and about themselves.

Performing Arts give a vent to the students for emotions, thoughts and dreams that might be bottled-up for various reasons.

**Methods of research.** For this research, data was collected by conducting personal interviews, interaction with students, discussion with experts, questionnaire and observational methods with trained students and untrained students through workshop:

*I) Personal Interviews.* One on one interaction was done through personal interviews, as data was collected from individuals regarding theatre arts and education. Most of the interviewees found that theatre arts were very exciting. Others found it so much fun. There were some who liked the part where all of the attention of the audience is on the performer or actor who is performing on the stage.

Some interviewees remarked that before learning Theatre Arts they were very shy. After they had had a hands-on-experience in performing arts, their shyness disappeared. They spontaneously mentioned that they found themselves more confident. They were able to face people better. Their body language improved. They observed that even their speech and voice had clarity. There was better modulation in the speech, so it became more effective. Earlier they felt conscious while dealing with outsiders. But, after a considerable exposure to Theatre Arts, they were able to do away with their inhibitions. Some even went to the extent of saying that they were not 'scared' to interact with a new person, too. They found themselves better equipped to face an interview in future. There were some interviewees who said that after learning about Performing Arts, they were able to explore their expressions and their entire body language, in general. They said working in teams became more fun and that they were looking forward to wards group activities. Some went to the extent that they stressed that they learnt more about the outside world through Theatre Arts than through the books. It was even observed that they had become more frank than before. They had even become more assertive and more persuasive than before.

*II) Interactions with students.* Researcher discussed with a group of children. The group consisted of a maximum of 18 to 20 students of varying age groups, studying in different schools of Andhra Pradesh (a Southern state



in India). In this group very few students had had an exposure of Theatre Arts. Most of the students in this group were novice (or new) to Theatre Arts. In fact, they could not believe that Theatre Arts existed as a subject that is studied and pursued by many students across the world. Initially, they thought that this art is a good means of entertainment. After being a part of Theatre Arts for a limited period of time they themselves accepted that they were able to mingle with their classmates very easily. Even after meeting a new student they were able to break the ice initially. This meant that they no longer shied away from strangers or unfamiliar faces. This art has boosted their personality. There was greater clarity in their thought process. They were able to think, perform or speak faster in front of an audience. They were able to do away with stage fright, too. They understood that Theatre Arts imparts knowledge about their culture, rituals and traditions. They were sensitized towards the other forms of Arts in their regions. Theatre Arts had definitely boosted their personalities within a short span. They were eager to learn more about our folk tales, folklore, traditions etc. They did not get nervous when they faced an odd situation. Instead they were ready to solve the problem with the help of their team mates. They had a better understanding of space around them and how to use that space effectively using their actions, talent and thoughts. Not just that, they understood their own potential. It was nothing short of a self-discovery. The importance of 'practice' was very well brought out by the 'phenomenon' of Theatre Arts. Enactment of animals even further sensitizes towards other living beings on the planet, making them realise the importance of bearing an attitude of empathy towards them. There were many who got interested in the book/story after being a part of the dramatization of the book / novel / story in question.

*III) Discussion with experts.* A number of experts and teachers from the field of Performing Arts were selected for the purpose of discussion. In these cases the first question asked was as follows:

*'How is Theatre Arts education beneficial to school students?'*

To which the responses were as follows:

Students of school who have participated in Theatre arts education class activities usually face less difficulty in speaking publicly. They have more command in their communication skills. They will be more able to express their opinions, thoughts, emotions and ideas. They will be able to handle the stressful episodes in school judiciously. They will be able to empathize with their fellow students, too. Theatre Arts gives them the much-needed reprieve from their monotonous school routine. This art form is definitely a much better option than mobiles, T.V., on-line options that pose a hazard to their thinking process as well as their health, both physical and mental. We constantly crib about the little-known dying arts of our country. Theatre Arts, through the students, can give such traditional art forms a new lease of life. Students pursuing Theatre Arts develop more tolerance and empathy towards others view-points, languages, behaviour, traditions etc. Through this

medium it is possible to bring the world closer and spread the message of universal brotherhood. Students get a better feel of good presentation skills, since they do get involved in the various aspects of stage performance. They evolve aesthetically, too.

The second topic, in the form of question that arose for the purpose of discussion was:

*'Bearing in mind the school education in its current form, what are the challenges that need to be addressed in order to incorporate Theatre Arts in the school curriculum?'*

The discussion that ensued on the given topic highlighted the following points:

**Introducing.** Theatre Arts in school warrants presenting stage performances as an attraction to students more as a good substitute for other recreations. This means we are competing against T.V. shows, movies, video games, social media etc. Therefore, it is imperative that all the ingredients of a good performance have to be added to make the recipe relishing. These elements could be excellent light effects, proper costumes, grand sets, long hours of rehearsals etc. There may be some issues regarding the expenses to be incurred by a school on the production of a stage performance, for example, the setting, props, costumes etc. These are the very elements that attract children to Theatre Arts. Another challenge schools might face is a proper auditorium facility. Yet another point of concern is that there are certain parents who have specific expectations from their wards. They might be anxious about them being academically-oriented. The parents, in such cases, need to be educated in this regard. The vast syllabi in academics might put off students from accepting an additional subject, even if it is something as interesting as Theatre Arts. This field/subject will be taken seriously by teachers and students alike if it carries marks and a proper examination / evaluation system. Equally imperative is the need to find trained Theatre Arts teachers in every school possible. Such teachers need to be paid well to maintain consistency in teaching Theatre Arts as a subject.

*IV) Questionnaire and Observational methods (Between theatre arts students and fresher's through workshops).*

**A) The Questionnaire:**

**Q)** What are the benefits of Theatre Arts?

**A)** Theatre Arts help us hone our performing skills. We learn how make different expressions, at the right moment, really fast. This makes our performance very impressive. Even our body language improves a great deal.

**Q)** What do you like most about Theatre Arts?

**A)** What I like most about Theatre Arts is the acting part. I love acting on stage.

I like the way this form of Arts builds character. The goal of character building is always to create a character that hooks the audience, is satisfying to play, and uses your imagination.

It has helped me build my confidence that's essential to speaking clearly, lucidly and thoughtfully.

It has taught me teamwork, time management and how to work co-operatively with different types of people.

The back stage work really interests me, for example, designing the sets, writing script, organising costumes, making props, light arrangements, direction etc.

I love singing and dancing, and Theatre Arts includes both these aspects.

I developed my leadership skills very well.

Mimetic illusions attract me a lot. I am a great fan of realistic stories and events. This genre of Theatre Arts brings out the best in me. It is the soul of Performing Arts.

**Q)** If you were not introduced /exposed to Theatre Arts, then what kind of person would you have been?

**A)** I can't imagine myself without Theatre Arts. My language skills have improved so well.

I would not have performed in my school Assembly so well, if I had not attended the Theatre Arts workshop. It helped me overcome my shyness.

I was not at all appreciative of other students during Sports Day, Annual Day etc. I would never applaud at a dance or song performance. I was not at all motivated. But now I understand and appreciate arts and sports well. Thanks to Theatre Arts.

Without Theatrical training, I would have become an introvert.

During rehearsals of a play, the most important part is when the script is read out and the script slowly unfurls. Without this session I would have really missed the speaking skills of our co-actors.

If there were no Theatre Arts in my school life I would have missed such an important subject / event.

I would be less creative, less imaginative and fewer alerts (focussed) without theatrical training.

Without Theatre Art, school would have become so boring. I would have possessed only bookish knowledge. I would not have known about the different cultures of the world and about the different writers and good stories.

There are various school projects assigned to us from time to time. Earlier I just focussed on completing them somehow. They were just another task for me. But after my exposure to Theatre Arts, I try to do my projects practically in a creative way.

**Q)** What will you suggest to those children who have not experienced the subject of Theatre Arts?

**A)** I would suggest everyone to have some kind of learning in this field in order to bring out the best in oneself.

Please experience the different training sessions in the workshop and apply them in your day-to-day life.

Even if you can't participate in a play/ drama/skit, you must at least watch some good plays to enhance your creative side.

I don't know why our school is not teaching us Theatre Arts. It gets very boring studying the same old subjects. I will suggest my Principal to introduce this art form in our school.

**B) Observational Methods.** In the initial stages of introduction of Theatrical Arts in the school, the students showed negligible progress and interest. They wouldn't engage in an eye contact. They lacked self-confidence. They demonstrated poor body-language. The projection of their voices was negligent. They would hardly bring out any expressions on their faces, speech or actions. Learning the dialogues was boring for them. Their orientation on the stage was improper. Their speech was incoherent. They were reluctant to mix around with the other students.

By the last day of my theatrical session/experience in the school, the students showed drastic change in their personalities. They were quite fluent in the language they spoke. They were more persuasive in their approach. They looked more confident. Their projection of the voices was more pronounced. They became more articulate. They seemed to have gained life-long benefits out of this form of art. They were rattling off dialogues with a lot of ease. They had befriended new students (strangers). They worked perfectly as a team.

**Literature review.** When the researcher steps into the shoes of an educator and a learner he observes a tremendous evolution in the field of education. The education mode has transformed totally from 'Classroom learning'. Now, the more scientific approach towards teaching and learning is the 'Experiential' form. This form is being increasingly adopted and accepted.

Incorporating rational changes in the field of education has always been a daunting task in the history of human civilization. It is surprising that educators and facilitators, themselves are averse to this experimental stage of education. Maybe they are doubtful of its effectiveness.

However, this is an era where a lot of research is underway to make learning as student-centric and as effective as possible, thereby, totally eliminating rote- learning. The aim of teaching and learning is to cater to the needs of each child in school. In all this, Theatre Arts stands a much greater chance of reaching out to each and every child in varying capacities. Every workshop and performance becomes a sure-shot means / medium of learning in a subtle and fun way without imposing the learning outcome on any student. But, using Theatre Arts as an essential part of education is still in its experimental stages (or phases). This option is still being explored. However, its potential is immense.

Bearing in mind the futuristic needs of learners and the three main features of learning, that is, knowledge and expertise, mode of instructions, assessment techniques, adequate opportunities must be made available to the

learners. There should be a wider scope for them to explore, career-wise or otherwise.

Searching for the literature review on the topic 'Theatre arts and its importance in Education' is quite challenging but for theatre, drama, design a number of philosophers have suggested their designs/methods. Prominent among these are Dinanath Sahani (Natyshastra aur Rangmanch), Konstantin Stanislavski (An actor prepares, Building a character, Creating a role), Peter Brook (The empty space), Bertolt Brecht (Epic Theatre, Theory of Alienation effect), Vsevolod Meyerhold (Introduced Theory of Biomechanics, Meyehold on Theatre by Edward Barun), Jerzy Grotowski (Towards a poor Theatre) etc. But, the researcher fails to find out any relevant literature on Theatre Arts and its importance in Education which can be mentioned point wise here specifically. That being the case, the researcher has decided to take his own methods as the base in order to conclude this article. It is hoped that other researchers will continue their research from where it has been left by the researcher, and also fill up the gaps in this article, if any. The debate on the given topic for this article is still in its infancy stages.

**Results of the study.** Researcher feels that this research work will be very helpful to all the education institutions and individuals to understand the values, impact of this subject in the form of theatre arts in education as a Professional subject to develop morals, Personality, Creative, thinking, Speaking, Reading, listening skills etc. to the students.

Researcher has divided research of this article in three stages/Chapters:-

1. The Growth at Primary level (Grade 1 to 5)

These are the formative years in the growth of a child. Theatre Arts had a direct bearing on their mental growth. Their grasping power increased. They became more receptive. They found school very interesting as they got along with their peers much better than the others. They became more vocal in their expression. A moving around and making different body movement nourishes their minds with more oxygen, making them sharper. Venting out their emotions made them happier and more content with school life, in general. Theatre Arts was more like an extended fun/play time for them. Therefore, children with a theatrical Arts exposure were more expressive and active.

\* Benefits at Primary level (Grade 1 to 5)

Theatre Arts had indeed brought fun into learning life skills. They even started performing better academically as their comprehension and communication skills got a fillip through the various activities. These students were even able to recall a story very well.

2. The Growth at Secondary level (Grade 6 to 8)

Students who have had an experience of Theatre Arts were creative. Students who lacked Theatre Arts exposure were struggling in public speaking and expressing themselves.

\* Benefits at Secondary level (Grade 6 to 8)

Theatre activities improve reading comprehension, and both verbal and non-verbal skills. These are even beneficial for children with learning disabilities. This is the age group where children get overtly conscious in the midst of the opposite sex. But, constructive interaction during theatre activities / rehearsals provided them with ample opportunities to mingle as a team, behave appropriately and contribute constructively irrespective of their gender.

3. Growth at Senior Secondary and Higher Secondary level (Grade 9 to 12)

In this age group, students show over-anxiousness towards Board Examinations. They whole-heartedly participated and learnt the different aspects of stage-acting, with a lot of fervour. Even these students found themselves relaxed and entertained.

\* Benefits at Senior Secondary and Higher Secondary level (Grade 9 to 12)

The results of students have clearly demonstrated a correlation between drama involvement and academic achievement. Such students show a better understanding of the work performed and of the language and expression in general. Students involved in dramatics had built a high esteem. They had more empathy and tolerance towards others.

**Conclusion.** Researcher feels that this research will be very helpful to all the educational institutions and individuals to understand the value, impact of this subject in the form of Theatre Arts in education as a professional subject to develop morals, personality, creative thinking, speaking, reading, listening skills etc. to the students.

To enhance academic performances and to develop a disciplined mind, performing arts help students to achieve their ultimate goal soon. Theatre arts in education improve communication skills (Pronunciations, Modulation, Emphasis, Intonation etc. in speech) of a student. Through practising dialogue delivery Theatre arts helps performers to learn and express the right tone in their voice and speech. Techniques of theatre arts can be used to teach a number of academic subjects in a creative way. For example - The impact of this subject will be excellent if a teacher will teach a topic like Solar System in a theatrical way in the classroom. Some theatrical performances come up with very strong social messages that have a long-lasting impact on the spectator. Such performances create a social awareness in a positive way to the society. Teacher and Student should learn to adapt new methodologies in teaching and learning process. Theatre arts in education will not only help students but also teachers to become a conceptual artist who moulds knowledge, sentiments, creative ideas, imaginative view, sensation and experiences into an active educational process. In the absence of this subject in education it is felt that there may be several challenges like lack of concentration, ideas, creativity, focus, interest, confidence after having proper knowledge of subject, public speaking skills, fear etc. may be found in the

student. Having an exposure of Theatre arts subject children will experience full command to control their emotions and live stress free life not only on stage but also in life as well.

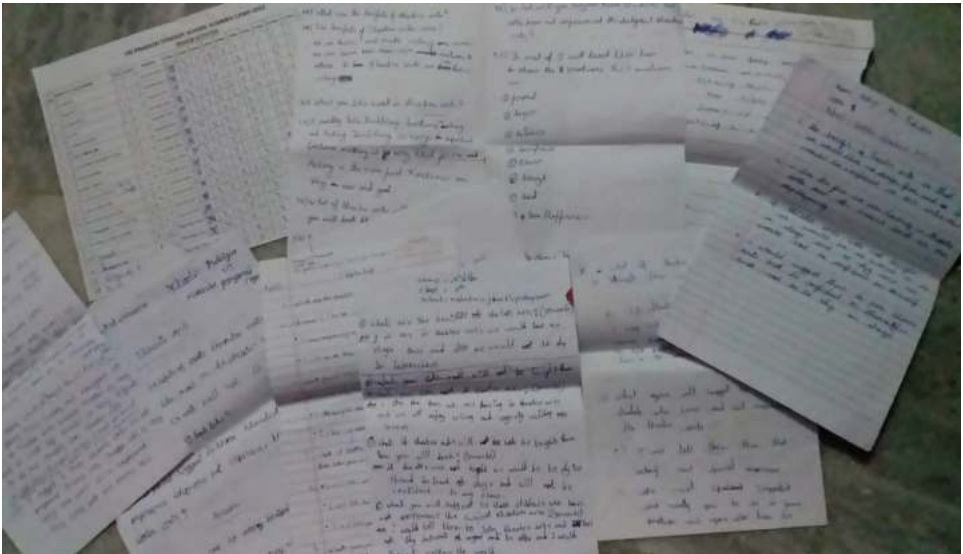
Finally, after the study specially practically on this topic - Theatre arts and its importance in education, researcher can say that the benefits of Theatre arts are manifolds and the students studying in schools, colleges and educational institutions should not be deprived of such beneficial learning methodology.

### FIGURES









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## МАЗМҰНЫ / CONTENTS / СОДЕРЖАНИЕ

<i>Қазақстан Республикасы Мәдениет және спорт министрінің құттықтау сөзі</i> <i>Приветственное слово Министра культуры и спорта Республики Казахстан</i> <i>Welcoming speech of the Minister of Culture and Sports of the Republic of Kazakhstan</i>	5
<i>Үндістан Республикасының Қазақстандағы елшісінің құттықтау сөзі</i> <i>Приветственное слово посла Республики Индии в Казахстане</i> <i>Welcome speech of the Ambassador of the Republic of India to Kazakhstan</i>	6
<i>Үндістан Үкіметінің сыртқы істер және мәдениет мемлекеттік министрінің құттықтау сөзі</i> <i>Приветственное слово Государственного министра иностранных дел и культуры правительства Индии</i> <i>Welcoming speech by the Minister of State for Foreign Affairs and Culture of the Government of India</i>	8
<i>Қазақ ұлттық хореография академия ректорының құттықтау сөзі</i> <i>Welcoming speech of the Rector of Kazakh National Academy of Choreography</i> <i>Приветственное слово ректора Казахской национальной академии хореографии</i>	11
<i>Welcome speech by the Guest Editor, Professor Ramesh Chandra Gaur</i> <i>Шақырылған редактор профессор Рамеш Чандра Гаурдың құттықтау сөзі</i> <i>Приветственное слово приглашенного редактора, профессор Рамеш Чандра Гаур</i>	14

1. *Ananya Misra*                    **IDENTIFYING THE SPACE OF SHIVA'S RUDRA VEENA: A QUEST TO EXPLORE MYTHS, BELIEFS, AND**  
*Ананья Мишра*

**FACTS IN THE DISCOURSE  
OF THIS ANCIENT  
MUSICAL INSTRUMENT**

**РУДРА ВИНА ШИВА  
КЕҢІСТІГІН АНЫҚТАУ:  
ЕЖЕЛГІ МУЗЫКАЛЫҚ  
АСПАПТЫҢ  
ДИСКУРСЫНДА  
МИФТЕРДІ, НАНЫМДАР  
МЕН ФАКТІЛЕРДІ ТАБУ**

**ОПРЕДЕЛЕНИЕ  
ПРОСТРАНСТВА РУДРА  
ВИНА ШИВЫ: ПОИСК  
МИФОВ, ВЕРОВАНИЙ И  
ФАКТОВ В ДИСКУРСЕ  
ЭТОГО ДРЕВНЕГО  
МУЗЫКАЛЬНОГО  
ИНСТРУМЕНТА**

**28**

2. *Mallika Prasad,  
Ram Ganesh  
Kamatham*

*Маллика Прасад,  
Рам Ганеш  
Каматхам*

**ENERGISING RASA  
THEORY: BREATH,  
EMPATHY, AND WELL-  
BEING IN CONTEMPORARY  
ACTOR TRAINING**

**ҚУАТТАНДЫРАТЫН  
НӘСІЛ ТЕОРИЯСЫ:  
ҚАЗІРГІ АКТЕРЛІК  
ДАЙЫНДЫҚТАҒЫ  
ТЫНЫС АЛУ, ЭМПАТИЯ  
ЖӘНЕ ӘЛ-АУҚАТ**

**ЗАРЯЖАЮЩАЯ  
ЭНЕРГИЕЙ ТЕОРИЯ  
РАСЫ: ДЫХАНИЕ,  
СОПЕРЕЖИВАНИЕ И  
БЛАГОПОЛУЧИЕ В  
СОВРЕМЕННОЙ  
АКТЕРСКОЙ  
ПОДГОТОВКЕ**

**38**

3. *Srishti Safaya*                    **SHAWL – THE UNIQUE  
TEXTILE FROM KASHMIR**  
*Сришти Сафайя*                    **ШӘЛІ – КАШМИРДЕН  
ЖАСАЛҒАН ЕРЕКШЕ  
ТОҚЫМА**
- ШАЛЬ – УНИКАЛЬНЫЙ  
ТЕКСТИЛЬ ИЗ КАШМИРА**                    **46**
4. *Sakshi Chanana*                    **PHULKARI, SAMMI AND  
SAADA PIND –  
UNDERSTANDING  
PUNJABIYAT**  
*Сакши Чанана*                    **ПХУЛКАРИ, САММИ  
ЖӘНЕ СААДА ПИНД –  
ПЕНДЖАБИДЫ ТҮСІНУ**
- ПХУЛКАРИ, САММИ И  
СААДА ПИНД –  
ПОНИМАНИЕ  
ПЕНДЖАБИЯТА**                    **75**
5. *Shankar Rao*                    **PERFORMING RITE IN THE  
HOLI**  
*Шанкар Рао*                    **HOLI МЕРЕКЕСІНДЕ  
РӘСІМ ЖАСАУ**
- СОВЕРШЕНИЕ ОБРЯДА В  
ПРАЗДНИК HOLI**                    **89**
6. *Shantanu Majee*                    **SAFEGUARDING  
FOLKLORE: ENGAGING  
WITH THE ISSUES OF  
ACCESSIONING,  
CATALOGUING,  
DOCUMENTATION,  
STORAGE AND RETRIEVAL  
IN INDIAN ARTS**  
*Шантану Маджи*                    **ФОЛЬКЛОРДЫ САҚТАУ:  
ҮНДІ ӨНЕРІНДЕГІ ҚОЛ  
ЖЕТІМДІЛІК,**

**КАТАЛОГТАУ,  
ҚҰЖАТТАУ, САҚТАУ  
ЖӘНЕ ІЗДЕУ  
МӘСЕЛЕЛЕРІН ШЕШУ**

**СОХРАНЕНИЕ  
ФОЛЬКЛОРА: РЕШЕНИЕ  
ВОПРОСОВ ДОСТУПА,  
КАТАЛОГИЗАЦИИ,  
ДОКУМЕНТИРОВАНИЯ,  
ХРАНЕНИЯ И ПОИСКА В  
ИНДИЙСКОМ ИСКУССТВЕ** 109

7 *Sujata Agrawal*  
*Сужата Агравал*

**INDIAN MINIATURES  
(PAHARI PAINTINGS A  
STUDY OF INDIAN  
LANDSCAPES, SOCIAL LIFE  
AND LOVING SONGS OF  
GEET GOVINDA)**

**ҮНДІ МИНИАТЮРАЛАРЫ  
(ПАХАРИ  
СУРЕТТЕРІНДЕГІ ҮНДІ  
ПЕЙЗАЖДАРЫН,  
ҚОҒАМДЫҚ ӨМІРДІ ЖӘНЕ  
ГИТА ГОВИНДАНЫҢ  
МАХАББАТ ӘНДЕРІН  
ЗЕРТТЕУІ)**

**ИНДИЙСКИЕ  
МИНИАТЮРЫ (КАРТИНЫ  
ПАХАРИ –  
ИССЛЕДОВАНИЕ  
ИНДИЙСКИХ ПЕЙЗАЖЕЙ,  
ОБЩЕСТВЕННОЙ ЖИЗНИ  
И ЛЮБОВНЫХ ПЕСЕН  
ГИТА ГОВИНДЫ)** 119

8 *Sukanya Sarker*  
*Суканья Саркер*

**INDIAN INSTRUMENT  
MAKERS IN PERFORMING  
ARTS**

**ОРЫНДАУШЫЛЫҚ  
ӨНЕРДЕГІ ҮНДІ**

		<b>АСПАПТАРЫН ӨНДІРУШІЛЕР</b>	
		<b>ИНДИЙСКИЕ ПРОИЗВОДИТЕЛИ ИНСТРУМЕНТОВ В ИСПОЛНИТЕЛЬСКОМ ИСКУССТВЕ</b>	<b>127</b>
9	<i>Taran Mohanty</i>  <i>Тапан Моханти</i>	<b>CRAFT, CULTURE AND ENTREPRENEURSHIP: WEAVING TRADITION IN CHANDERI</b>	
		<b>РЕМЕСЛО, КУЛЬТУРА И ПРЕДПРИНИМАТЕЛЬСТВ О: ТКАЦКИЕ ТРАДИЦИИ В ЧАНДЕРИ</b>	
		<b>ҚОЛӨНЕР, МӘДЕНИЕТ ЖӘНЕ КӘСІПКЕРЛІК: ЧАНДЕРИДЕ ТОҚУ ДӘСТҮРЛЕРІ</b>	<b>144</b>
10	<i>Thakur Sumit Kumar</i>  <i>Тхакур Сумит Кумар</i>	<b>THEATRE ARTS AND ITS IMPORTANCE IN EDUCATION</b>	
		<b>ТЕАТР ӨНЕРІ ЖӘНЕ ОНЫҢ БІЛІМ БЕРУДЕГІ МАҢЫЗЫ</b>	
		<b>ТЕАТРАЛЬНОЕ ИСКУССТВО И ЕГО ЗНАЧЕНИЕ В ОБРАЗОВАНИИ</b>	<b>173</b>
		<b>МАЗМҰНЫ / CONTENTS / СОДЕРЖАНИЕ</b>	<b>186</b>

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