

# Eminent Personalities

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## 2. Shramana Traditions

The Shramana movement was a Non-Vedic movement parallel to Vedic Hinduism in ancient India. The Shramana tradition gave rise to Jainism, Buddhism, and Yoga, and was responsible for the related concepts of saṃsāra (the cycle of birth and death) and moksha (liberation from that cycle).

Sramanism, emphasizing thought, hard work and discipline, was one of the three strands of Hindu philosophy. The other two included Brahmanism, which drew its philosophical essence from Mimamsa. The third and most popular strand of Indian philosophical thought revolves around the concept of Bhakti or Theism, based on the idea of

God,

as understood in most parts of the world.

### Philosophy

Śramaṇas held a view of samsara as full of suffering (Dukka). They practiced Ahimsa and rigorous ascetism. They believed in Karma and Moksha and viewed rebirth as undesirable. Beliefs and concepts of Śramaṇa philosophies:

- ü Denial of creator and omnipotent Gods
- ü Rejection of the Vedas as revealed texts
- ü Affirmation of Karma and rebirth, Samsara and transmigration of Soul.
- ü Affirmation of the attainment of moksha through Ahimsa, renunciation and austerities
- ü Denial of the efficacy of sacrifices and rituals for purification.
- ü Rejection of the caste system

### Jain Rituals

ü **Navkar Mantra** is the fundamental prayer of Jainism. In this prayer there is no mention of names, including that of the tirthankara. It does not ask for favors or material benefits, it simply serves as a gesture of deep respect towards beings they believe are more spiritually advanced and to remind followers of the Jainism of their ultimate goal of nirvana.

ü **Paryushana** is one of the most important festivals for the Jains. Normally Svetambara Jains refer it as Paryushana, while Digambara Jains refer it as Das Lakshana. It is believed that the deva do ashtaprakari puja of tirthankara and it takes them eight days to do this ashtaprakari puja. This is called Ashtanhika Mahotsav, so at the very same time Jains celebrate it as Paryushan. Paryushana lasts eight days for Svetambara Jains and ten days for Digambaras Jains.

### Tanjore paintings

§ A style of painting characterised by bold drawing, techniques of shading and the use of pure and brilliant colours flourished at Tanjore in South India during the late 18th and 19th centuries.

§ The paintings are notable for their adornment in the form of **semi-precious stones**, pearls, glass pieces and gold. The **rich vibrant colors**, dashes of gold, semi-precious stones and fine artistic work are characteristics of these paintings.

§ The paintings are mostly of **Gods** and Goddesses because this art of painting flourished at a time when fine-looking and striking temples were being constructed by rulers of several dynasties.

§ The figures in these paintings are large and the faces are round and divine.

### Modern Painting

#### § Raja Ravi Verma

ü Raja Ravi Verma of Kerala was perhaps the first great modern painter in India.

ü He evolved a national style of painting by combining various regional elements like costumes, jewellery and facial features. His paintings, which mostly depicted mythological themes, became very popular not only in India but abroad.

ü His illustrations of Ramayana and Mahabharata were the most appealing visual representations of that time. He won a gold medal at the World Art Exhibition, Vienna, for his picture Nair Lady Adorning Her Hair.

#### § Bengal school

- ü **Abanindranath Tagore** and **Havell**, who founded the Bengal School of Painting, were the pioneers in encouraging Indian themes.
- ü Abanindranath Tagore's Arabian Nights series (1930) is among his renowned works.
- ü Other renowned painters like Nandalal Bose, Devi Prasad Roy, Sarada Charan Ukil, Asit Kumar Haldar also belonged to this school.
- ü **Jamini Roy**, another renowned Indian painter, modelled his work on the folk art of Bengal. He adopted the angular forms and harsh lines of the village patuas and used the village dyes in his paintings.
- ü **Rabindranath Tagore** started painting in 1930 at the age of 67 and produced some great paintings, which are very individualistic and modern in style. He held the first exhibition of his paintings in Galerie Pigalle in Paris in 1930.

## 1. Central India

### Gaur dance

- ü Bastar district of Madhya Pradesh
- ü 'Gaur' means a ferocious bison
- ü Men put head-dresses with stringed 'cowries' and plumes of peacock feathers and make their way to the dancing ground.
- ü Women ornamented with brass fillets and bead necklaces with their tattooed bodies also join the gathering.
- ü The men with drums usually move in a circle and create a variety of dancing patterns
- ü As a part of the dance they attack one another and even chase the female dancers
- ü This dance incorporates the movements of a bison namely charging, tossing of horns, hurling wisps of grass into the air, to name a few.

### Pandavani

- ü Folk Dance of Chhattisgarh
- ü Form of story-telling prevalent among the tribals of the Chhattisgarh
- ü Both entertaining and educating the people.
- ü Pandavani narrates the story of the five Pandava brothers (protagonists of the epic Mahabharata).
- ü **Teejan Bai** is a known Pandavani artist.

## 2. Eastern India

### Chhau

- ü Popular folk dance of Orissa/Bihar/Bengal.
  - ü Chhau means mask.
  - ü All the Chhau performers hold swords and shields while performing.
  - ü The stages are decorated and brightly lit by torches, lanterns and flickering oil lamps.
  - ü The musical instruments used are the Dhol (a cylindrical drum), Nagara (a huge drum) and Shehnai (reed pipes).
  - ü The themes often revolve around mythological heroes and warriors from the Mahabharata and Ramayana.
  - ü It probably originated as a martial art, which is why it comprises vigorous movements and leaps.
- ### Jatra
- ü Folk dance of West Bengal & Bangladesh
  - ü The name literally means 'going' or 'journey'.
  - ü It is performing art combining acting, songs, music and dance
  - ü Developed from ceremonial functions conducted before setting out on a journey.
  - ü It developed from processions brought out in honour of various deities.

## 3. North East India

### Bihu

- ü Popular folk dance of Assam.
- ü It is an integral part of the Bihu festival of Assam.
- ü The dance performed in mid-April when the harvesting of crops is over
- ü Young men and girls perform the Bihu dance together to the accompaniment of drums and pipes.
- ü Love forms the subject matter of the songs that are sung during the performance. The dances are performed in circles or parallel rows.

## **Chiraw**

- ü Folk Dance of Mizoram
- ü It employs a grid of bamboo poles in its performance.
- ü The dancers move by stepping alternately in and out of the pairs of horizontal bamboos.
- ü They tap the bamboos open and closed in rhythmic beats.
- ü The dancers step in and out of the squares formed by the bamboos with ease and grace.
- ü The pattern and stepping of the dance resemble the movements of birds, swaying of trees

## **4. North India**

### **Dumhal**

- ü A dance performed by the men folk of the Wattal tribe of Kashmir
- ü This dance is performed with long colorful robes, tall conical caps (studded with beads and shells). Dumhal dance is accompanied by songs which the performers themselves sing.
- ü Performers of this dance place a banner into the ground at a fixed location. They begin to dance around this banner.

### **Bhangra**

- ü Bhangra is a lively form of folk music and dance of Punjab.
- ü People sing Boliyaan (lyrics or couplets) in the Punjabi language.
- ü Dancers play the dhol (a large drum), beating it with a stick while others play the flute and dholak
- ü Bhangra eventually became a part of social occasions including weddings

### **Giddha**

- ü It is a folk dance of Punjab performed by women and girls
- ü It is considered to be the female counterpart of Bhangra.

### **Langvir Dance**

- ü This is an acrobatic dance in Uttarkhand, performed solely by the local menfolk.
- ü Dancer climbs a pole and balances himself on his navel on the top of the pole.
- ü To the accompaniment of drum beats and music, he balances skillfully and rotates on his belly, performing several acrobatic stunts.

## **5. South India**

### **Padayani**

- ü Southern Kerala.
- ü Associated with the festival of certain temples, called Padayani or Paddeni.
- ü Such temples are in Alleppey, Quilon, Pathanamthitta and Kottayam districts.
- ü The main Kolams (huge masks) displayed in Padayani are Bhairavi (Kali), Kalan (god of death), Yakshi (fairy) and Pakshi (bird).

### **Dollu Kunitha**

- ü Karnataka state.
- ü Large drums are adorned with colored clothes and hang around the necks of men.
- ü The songs used in this dance usually have religious and battle fervor.
- ü The main emphasis is on quick and light movement of the feet and legs.
- ü The Dollu Kunitha dance forms a part of the ritualistic dances of the Dodavas of Karnataka.

### **Dhimsa**

- ü Andhra Pradesh
- ü This dance is popular among the tribes inhabiting the Araku Valley region of Vishakhapatnam.
- ü It is generally performed in local fairs and festivals of the area.

## **6. Western India**

### **Dandiya**

- ü It is a popular folk dance of Rajasthan.
- ü Dressed in colorful costumes the performers play skillfully with big sticks in their hands.
- ü Dandiya dance is accompanied by the musical instrument called the 'Meddala' played by the drummer in the centre.

### **Ghoomar Dance**

- ü Characteristic dance of the Bhils - a tribal community in Rajasthan
- ü A community dance performed by groups of women on auspicious occasions.
- ü The name is derived from the word ghoomna (pirouetting).

### **Kalbelia Dance**

- ü Performed by the womenfolk hailing from the Kalbelia community in Rajasthan.
- ü They pursue the centuries-old profession of catching snakes and trading snake venom.
- ü The dance movements and the costumes have an uncanny resemblance to the slithery creatures.
- ü It has been included in UNESCO intangible cultural heritage list

### **Bhavai**

- ü In Rajasthan, this spectacular dance form consists of veiled women dancers balancing nearly seven or nine brass pitchers as they dance dexterously, pirouetting and swaying with the soles of their feet perched on top of a glass or on the edge of a sword.

## 53. North India

### **Bhand Pather**

- ü Traditional theatre form of Kashmir
- ü A unique combination of dance, music and acting.
- ü Biting satire, wit and parody characterize the form.
- ü Music is provided with *sumai*, *nagaara* and *dhol*.
- ü The actors of Bhand Pather are mainly from the *farming community* and the impact of their way of living, ideals and sensitivity in the drama is discernible.

### **Swang**

- ü Originally it was mainly music-based. Gradually, prose too, played its role in the dialogues.
- ü Haryana and western UP
- ü Swang means impersonation
- ü The softness of emotions, accomplishment of *rasa* along with the development of character can be seen.
- ü The two important styles of Swang are from *Rohtak* and *Haathras*. In the style belonging to Rohtak, the language used is Haryanvi (Bangru) and in Haathras, it is Brajbhasha.

### **Nautanki**

- ü Associated with Uttar Pradesh.
- ü The most popular centres of this traditional theatre form are Kanpur, Lucknow and Haathras.
- ü The meters used in the verses are: Doha, Chaubola, Chhappai, Behar-e-tabeel.
- ü There was a time when only men acted in Nautanki but nowadays, women have also started taking part in the performances.
- ü Among those remembered with reverence is *Gulab Bai* of Kanpur. She gave a new dimension to this old theatre form.

### **Raasleela**

- ü Theatre form of Uttar Pradesh.
- ü It is based exclusively on Lord Krishna legends
- ü It is believed that *Nand Das* wrote the initial plays based on the life of Krishna.
- ü The dialogues in prose combined beautifully with songs and scenes from Krishna's pranks.

### **Maach**

- ü Traditional theatre form of Madhya Pradesh
- ü The term Maach is used for the stage itself as also for the play.
- ü In this theatre form songs are given prominence in between the dialogues.
- ü The term for dialogue in this form is *bol* and rhyme in narration is termed *vanag*. The tunes of this theatre form are known as *rangat*.

### **Ramman**

- ü In Uttarakhand
- ü It is a multiform cultural event combining theatre, music, historical reconstructions, and traditional oral and written tales
- ü It is celebrated every year in *Baisakh* month (April) in the courtyard of the temple of Bhumiya Devta situated in Chamoli district, Uttarakhand.
- ü Mask dance performed exclusively by the Bhandaris (Ksatriya caste).
- ü Included in the UNESCO Representative list of Intangible Cultural Heritage of Humanity.

## 54. Eastern India

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### Jatra

- ü Muscial plays performed at fairs in honour of gods, or religious rituals and ceremonies
- ü This form was born and nurtured in Bengal.
- ü Krishna Jatra became popular due to Chaitanya's influence. Later, however, worldly love stories too, found a place in Jatra.
- ü The earlier form of Jatra has been musical. Dialogues were added at later stage.
- ü The actors themselves describe the change of scene, the place of action, etc.

### Bhaona

- ü It is a presentation of the Ankia Naat of Assam.
- ü Cultural glimpses of Assam, Bengal Orissa, Mathura and Brindavan can be seen.
- ü The **Sutradhaar**, or narrator begins the story, first in Sanskrit and then in either Brajoli or Assamese.

55. Western India

### Bhavai

- ü Traditional theatre form of Gujarat.
- ü The centers of this form are Kutch and Kathiawar.
- ü The instruments used in Bhavai are: bhungal, tabla, flute, pakhaawaj, rabaab, sarangi, manjeera, etc.
- ü In Bhavai, there is a rare synthesis of devotional and romantic sentiments.

### Tamaasha

- ü Traditional folk theatre form of Maharashtra.
- ü It has evolved from the folk forms such as Gondhal, Jagran and Kirtan.
- ü Unlike other theatre forms, in Tamaasha the **female actress** is the chief exponent of dance movements in the play. She is known as **Murki**.
- ü Classical music, footwork at lightning-speed, and vivid gestures make it possible to portray all the emotions through dance.

56. South India

### Dashavatar

- ü It is the most developed theatre form of the Konkan and Goa regions.
- ü The performers personify the ten incarnations of Lord Vishnu-the god of preservation and creativity.
- ü The ten incarnations are Matsya (fish), Kurma (tortoise), Varaha (boar), Narsimha (lion-man), Vaman (dwarf), Parashuram, Rama, Krishna (or Balram), Buddha and Kalki.
- ü Apart from stylized make-up, the Dashavatar performers wear masks of wood and papier mache.

### Krishnattam

- ü It is the folk theatre of Kerala
- ü Came into existence in the middle of 17th century A.D. under the patronage of King Manavada of Calicut.
- ü Krishnattam is a cycle of eight plays performed for eight consecutive days.
- ü The plays are Avataram, Kaliyamandana, Rasa krida, kamasavadha, Swayamvaram, Bana Yudham, Vivida Vadham, and Swargarohana.
- ü The episodes are based on the theme of Lord Krishna - his birth, childhood pranks and various deeds depicting victory of good over evil.

### Mudiyettu

- ü It is the traditional folk theatre form of Kerala
- ü It is celebrated in the month of Vrischikam (November-December).
- ü It is usually performed only in the **Kali temples** of Kerala, as an oblation to the Goddess.
- ü It depicts the triumph of goddess Bhadrakali over the asura Darika.

ü The seven characters in Mudi yettu: Shiva, Narada, Darika, Danavendra, Bhadrakali, Kooli and Koimbidar (Nandikeshvara) are all heavily made-up.

### **Theyyam**

ü It is a traditional and extremely popular folk theatre form of Kerala.

ü The word 'Theyyam' is derived from the Sanskrit word 'Daivam' meaning God.

Hence it is called God's dance.

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ü Theyyam is performed by various castes to appease and worship spirits of ancestors, folk heroes.

ü One of the distinguishing features of Theyyam is the colourful costume and awe-inspiring headgears (mudi) nearly 5 to 6 feet high made of arecanut splices, bamboos, leaf sheaths of arecanut and wooden planks and dyed into different strong colours using turmeric, wax and arac.

### **Koodiyaattam/ Kuttiyaattam**

ü It is one of the oldest traditional theatre forms of Kerala and is based on Sanskrit theatre traditions.

ü The characters of this theatre form are: **Chakyaar** or actor, **Naambiyaar**, the instrumentalists and **Naangyaar**, those taking on women's roles.

ü The **Sutradhar** or narrator and the **Vidushak** or jesters are the protagonists.

ü It is the Vidushak alone who delivers the dialogues.

ü Emphasis on hand gestures and eye movements makes this dance and theatre form unique.

ü It is officially recognised by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity.

### **Yakshagana**

ü It is the traditional theatre form of Karnataka

ü It is based on mythological stories and Puranas.

ü The most popular episodes are from the Mahabharata i.e. Draupadi swayamvar, Subhadra vivah, Abhimanyu vadh, Karna-Arjun yuddh and from Ramayana i.e. Raajyaabhishek, Lav-kush Yuddh, Baali-Sugreeva yuddha and Panchavati.

### **Therukoothu**

ü It is the most popular form of folk drama of Tamil Nadu

ü Literally means "street play".

ü It is mostly performed at the time of annual temple festivals of **Mariamman** (Rain goddess) to achieve rich harvest.

ü At the core of the extensive repertoire of Therukoothu there is a cycle of eight plays based on the life of Draupadi.

ü **Kattiakaran**, the Sutradhara of the Therukoothu performance, gives the gist of the play to the audience and **Komali** entertains the audience with his buffoonery.

### **Burrakatha/ Harikatha**

ü A storytelling technique used in villages of Andhra Pradesh, Karnataka and Tamil Nadu.

ü The troupe consists of one main performer and two co-performers.

ü It is a narrative entertainment that consists of prayers, solo drama, dance, songs, poems and jokes.

ü The topic will be either a Hindu mythological story or a contemporary social problem.

ü Harikatha, also known as Katha Kalakshepa, is a variant which narrates tales of Lord Krishna, other Gods and saints.

## **58. String Puppets**

String puppets are also called as **marionettes**. Marionettes having jointed limbs controlled by strings allow far greater flexibility and are, therefore, the most articulate of the puppets. Rajasthan, Orissa, Karnataka and Tamil Nadu are some of the regions where this form of puppetry has flourished.

### **Kathputli, Rajasthan**

- ü Carved from a single piece of wood, these puppets are like large dolls that are colourfully dressed.
- ü The **Kathputli** is accompanied by a highly dramatised version of the regional music.
- ü Oval faces, large eyes, arched eyebrows and large lips are some of the distinct facial features.
- ü These puppets wear long trailing skirts and do not have legs.
- ü Puppeteers manipulate them with two to five strings which are normally tied to their fingers and not to a prop or a support.

#### **Kundhei, Orissa**

- ü Made of light wood, the Orissa puppets have no legs but wear long flowing skirts.
- ü They have more joints and are, therefore, more versatile, articulate and easy to manipulate.
- ü The puppeteers often hold a wooden prop, triangular in shape, to which strings are attached for manipulation.
- ü The costumes of Kundhei resemble those worn by actors of the Jatra traditional theatre.
- ü The music is drawn from the popular tunes of the region and is sometimes influenced by the music of Odissi dance.

#### **Gombeyatta, Karnataka**

- ü The puppets are styled and designed like the characters of Yakshagana theatre form of the region.
- ü The Gombeyatta puppet figures are highly stylized and have joints at the legs, shoulders, elbows, hips and knees. These puppets are manipulated by five to seven strings tied to a prop.
- ü Some of the more complicated movements of the puppet are manipulated by two to three puppeteers at a time.
- ü Episodes enacted in Gombeyatta are usually based on Prasangas of the Yakshagana plays.
- ü The music that accompanies is dramatic and beautifully blends folk and classical elements.

#### **Bommalattam, Tamil Nadu**

- ü Bommalattam combine the techniques of both rod and string puppets.
- ü They are made of wood and the strings for manipulation are tied to an iron ring which the puppeteer wears like a crown on his head.
- ü A few puppets have jointed arms and hands, which are manipulated by rods.
- ü The Bommalattam puppets are the largest, heaviest and the most articulate of all traditional Indian marionettes. A puppet may be as big as 4.5 feet in height weighing about ten kilograms.
- ü Bommalattam theatre has elaborate preliminaries which are divided into four parts - *Vinayak Puja*, *Komali*, *Amanattam* and *Pusenkanattam*.

#### **59. Shadow Puppets**

Shadow puppets are flat figures. They are cut out of leather, which has been treated to make it translucent. Shadow puppets are pressed against the screen with a strong source of light behind it. The manipulation between the light and the screen make silhouettes or colourful shadows for the viewers who sit in front of the screen. This tradition of shadow puppets survives in Orissa, Kerala, Andhra Pradesh, Karnataka, Maharashtra and Tamil Nadu.

#### **Togalu Gombeyatta, Karnataka**

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- ü These puppets are mostly small in size.
- ü The puppets however differ in size according to their social status, for instance, large size for kings and religious characters and smaller size for common people or servants.

#### **Tholu Bommalata, Andhra Pradesh**

- ü The puppets are large in size and have jointed waist, shoulders, elbows and knees.
- ü They are coloured on both sides. Hence, these puppets throw coloured shadows on the screen.
- ü The music is dominantly influenced by the classical music of the region and the theme of the puppet plays are drawn from the Ramayana, Mahabharata and

Puranas.

### **Ravanachhaya, Orissa**

- ü The puppets are in one piece and have no joints. Hence the manipulation requires great dexterity.
- ü They are not coloured, hence throw opaque shadows on the screen.
- ü The puppets are made of deer skin and are conceived in bold dramatic poses.
- ü Apart from human and animal characters, many props such as trees, mountains, chariots, etc. are also used.
- ü Although, Ravanachhaya puppets are smaller in size-the largest not more than two feet have no jointed limbs, they create very sensitive and lyrical shadows.

### 60. Rod Puppets

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

### **Putul Nautch, West Bengal**

- ü The Puppets are carved from wood and follow the various artistic styles of a particular region.
- ü The Bengal rod-puppets are about 3 to 4 feet in height and are costumed like the actors of Jatra theatre form.
- ü These puppets have mostly three joints. The heads, supported by the main rod, is joined at the neck and both hands attached to rods are joined at the shoulders.
- ü A bamboo-made hub is tied firmly to the waist of the puppeteer on which the rod holding the puppet is placed. The puppeteers each holding one puppet, stand behind a head-high curtain and while manipulating the rods also move and dance imparting corresponding movements to the puppets.
- ü While the puppeteers themselves sing and deliver the stylized prose dialogues, a group of musicians, usually three to four in numbers, sitting at the side of the stage provide the accompanying music with a drum, harmonium and cymbals.

### **Yampuri, Bihar**

- ü These puppets are made of wood.
- ü Unlike the traditional Rod puppets of West Bengal, these puppets are in one piece and have no joints.
- ü As these puppets have no joints, the manipulation is different from other Rod puppets and requires greater dexterity.

### 61. Glove Puppets

Glove puppets are also known as sleeve, hand or palm puppets. The head is made of *Papier mache*, cloth or wood, with two hands emerging from just below the neck. The rest of the figure consists of a long flowing skirt. The manipulation technique is simple. The movements are controlled by the human hand with the first finger inserted in the head and the middle finger and the thumb are the two arms of the puppet. The tradition of glove puppets in India is popular in Uttar Pradesh, Orissa, West Bengal and Kerala.

### **Pavakoothu, Kerala**

- ü It came into existence during the 18th century due to the influence of Kathakali.
- ü In Pavakoothu, the height of a puppet varies from one foot to two feet. The head and the arms are carved of wood and joined together with thick cloth, cut and stitched into a small bag. The face of the puppet is decorated with paints, small and thin pieces of gilded tin, the feathers of the peacock, etc.

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- ü The musical instruments used during the performance are **Chenda, Chengiloa, Ilathalam** and **Shankha**.
- ü The theme for Glove puppet plays in Kerala is based on the episodes from either the Ramayana or the Mahabharata.

Different regions follow different cultures and so the New Year traditions also vary. Every Indian state has its own history behind the New Year celebrations. People in various parts of the country celebrate New Year as per their traditional calendar.

### **Ugadi**

§ Ugadi is celebrated as New Year's Day in Karnataka and Andhra Pradesh.

§ The name Ugadi is derived from the name "Yuga Adi", which means 'the beginning of a new age'.

§ It is celebrated on the first day of the Hindu month Chaitra, which marks the onset of spring.

§ It is believed that Lord Brahma, the creator according to Hindu tradition, began creation on this day.

§ Preparations begin well ahead of the festival. Houses are given a thorough cleaning, people don new clothes and special dishes are prepared.

### **Gudi Padwa**

§ Gudi Padwa is celebrated as New Year's Day in Maharashtra.

§ It is celebrated on the same day as Ugadi i.e., the first day of the month Chaitra.

§ Lord Brahma is worshipped on this day and the gudi, Brahma's flag (also called Brahmadvaj), is hoisted in every house as a symbolic representation of Rama's victory over Ravana.

### **Puthandu**

§ Puthandu, also known as Varuda pirappu, is celebrated as New Year's Day in Tamil Nadu.

§ It is celebrated on the first day of the Tamil month Chithirai, which falls on 14 April.

§ Women draw patterns called kolams. A lamp called a kuttuvilaku is placed on the center of the kolam, to eradicate darkness. A ritual called kanni takes place. Kanni means 'auspicious sight'.

§ A car festival is held at Tiruvadamardur, near Kumbakonam.

### **Vishu**

§ Vishu is celebrated as New Year's Day in Kerala.

§ It is celebrated on the first day of the Malayalam month of Medam (mid-April on the Gregorian calendar).

§ Offerings to the divine called **Vishukanni** are neatly arranged on the eve of the festival and consist of rice, linen, cucumber, betel leaves, holy texts, coins and yellow flowers called konna (Cassia fistula). It is considered auspicious to see the Vishukanni first thing in the morning.

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§ On this day, people read the Ramayana and go to temples, Hindu places of worship. Children burst crackers, people wear new clothes and prepare special dishes and the elders of the house give out money to the children, servants and tenants. The money given is called **Vishukaineetam**.

### **Navreh**

§ Navreh is the lunar New Year celebration in Kashmir.

§ This coincides with the first day of the Chaitra (spring) Navratras.

§ This day finds mention in Rajtarangini and Nilamat Purana of Kashmir and is regarded as sacred in Kashmir as the Shivratri.

§ Navreh falls on the same day as Ugadi or Cheiraoba or Gudi Padwa.

### **Maha Vishuva Sankranti**

§ Mahavishuva Sankranti is celebrated as the Oriya New Year.

§ On this day, religious people offer delicious **Pana**, a sweet drink, to their deities.

§ During the festival people will place water pots on the roadsides to help the thirsty souls. Water is also offered to animals and birds. This day is also a celebration of Hanuman Jayanti.

§ Mahabishuva Sankranti generally falls on 13 or 14 April. It is celebrated on same day as Puthandu in Tamil Nadu.

### **Bestu Varas**

§ Bestu Varas is the New Year's Day for Gujaratis and this falls on the day next to Diwali.

§ On this day, people greet each other on this day with "Nutan Varsha Abhinandan".

§ The day starts with the heavy fire works, to welcome New Year, in the early morning as Hindus believe morning starts at 4 am.

### **Chaitti and Basoa**

§ The festivals of Chaitti and Basoa are celebrated as New Year festivals in the state of Himachal Pradesh.

§ Chaitti is celebrated on the first day of month of Chaitra. The first day of this month is considered very

important and is celebrated all over the state. Chaitti is celebrated on the same day as Ugadi and Gudi Padwa.

§ The festival of Basoa, also known as Bishu, is celebrated on the first day of the month of Baisakh. The aboriginal and the farming folk celebrate the Basoa festival.

### **Baisakhi**

§ Baisakhi Festival, also called Vaisakhi, holds great importance for the Sikh community and farmers of Punjab and Haryana.

§ Baisakhi falls on 13 or 14 April, the first day of the second month of the year according to the Nanakshahi Calendar.

§ Sikhs also celebrate this day in honor of their tenth guru, Guru Gobind Singh. Baisakhi commemorates the day when the Sikh Guru eliminated caste differences and founded Khalsa Panth in 1699.

### **Nowruz**

§ Nowruz is the name of the Iranian/Persian New Year in Iranian calendars.

§ Originally being a Zoroastrian festival, and the holiest of them all, Nowruz is believed to have been invented by Zoroaster himself.

§ It is celebrated on 21 March every year, a date originally determined by astronomical calculations.

§ Nowruz is associated with various local traditions, such as the evocation of Jamshid, a mythological king of Iran, and numerous tales and legends.

§ It is included in the UNESCO list of Intangible Cultural Heritage.

## **62. Harvest festivals - Sankranti**

Sankranti is an annual celebration that occurs around the time of the main harvest of a given region. It also marks the beginning of the northward journey of the Sun from its southernmost-limit, a movement traditionally referred to as Uttarayana. This observance occurs annually around January 14 each year. Sankranti is celebrated across the country in different ways.

### **Uttar Pradesh**

§ In Uttar Pradesh, Sankranti is called ‘*Khichiri*’.

§ Taking a dip in the holy rivers on this day is regarded as most auspicious.

§ A big one-month long ‘*Magha-Mela*’ fair begins at Prayag (Allahabad) on this occasion.

§ Apart from Triveni, ritual bathing also takes place at many places like Haridvar and Garh Mukteshwar in Uttar Pradesh, and Patna in Bihar.

### **Bengal**

§ In Bengal every year a very big mela is held at Ganga Sagar where the river Ganga is believed to have dived into the nether region and vivified the ashes of the sixty thousand ancestors of King Bhagirath.

§ This mela is attended by a large number of pilgrims from all over the country.

### **Tamil Nadu**

§ In Tamil Nadu Sankranti is known by the name of ‘*Pongal*’, which takes its name from the surging of rice boiled in a pot of milk, and this festival has as much or more significance than even Diwali.

§ It is very popular particularly amongst farmers. Rice and pulses cooked together in ghee and milk is offered to the family deity after the ritual worship.

§ In essence in the South this Sankranti is a ‘Puja’ (worship) for the Sun God.

§ It is a four day festival in Tamil Nadu:

ü Day 1: Bhogi Pandigai

ü Day 2: Thai Pongal

ü Day 3: Maattu Pongal

ü Day 4: Kaanum Pongal

§ The festival is celebrated four days from the last day of the Tamil month Maargazhi to the third day of the Tamil month Thai.

§ *Jallikattu*, or taming the wild bull contest, is an event held on the day of Mattu Pongal and this is mostly seen in the villages.

### **Andhra Pradesh**

§ In Andhra Pradesh, it is celebrated as a three-day harvest festival Pongal.

§ The Telugu people call it 'Pedda Panduga' meaning big festival.

§ The whole event lasts for four days, the first day *Bhogi*, the second day *Sankranti*, the third day *Kanuma* and the fourth day, *Mukkanuma*.

### **Maharashtra**

§ In Maharashtra on the Sankranti day people exchange multi-colored tilguds made from

til (sesame seeds) and sugar and til-laddus made from til and jaggery.

§ While exchanging tilguls as tokens of goodwill people greet each other saying – ‘til-gul ghya, god god bola’ meaning ‘accept these tilguls and speak sweet words’.

§ This is a special day for the women in Maharashtra when married women are invited for a get-together called ‘Haldi-Kumkum’ and given gifts of any utensil, which the woman of the house purchases on that day.

§ The festival in Karnataka is also celebrated in the same way by exchanging ‘Ellu Bella’ (sesame seeds and Jaggery).

### **Gujarat**

§ In Gujarat Sankrant is observed more or less in the same manner as in Maharashtra but with a difference that in Gujarat there is a custom of giving gifts to relatives.

§ The elders in the family give gifts to the younger members of the family. The Gujarati Pundits on this auspicious day grant scholarships to students for higher studies in astrology and philosophy.

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## **Conventional General Studies-39**

Indian Culture- Compendium of Basics

Civil Services Examination 2013

Target 2013

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§ This festival thus helps the maintenance of social relationships within the family, caste and community.

§ Kite flying has been associated with this festival in a big way. It has become an internationally well-known event.

### **Punjab**

§ In Punjab huge bonfires are lit on the eve of Sankrant and which is celebrated as "**Lohri**".

§ Sweets, sugarcane and rice are thrown in the bonfires, around which friends and relatives gather together.

§ The following day, which is Sankrant, is celebrated as "**Maghi**".

§ The Punjabi's dance their famous Bhangra dance till they get exhausted.

### **Kerala**

§ The 40 days anushthana by the devotees of Ayyappa ends on this day in Sabarimala with a big festival.

### **Bundelkhand**

§ In Bundelkhand and Madhya Pradesh Sankrant is known by the name '**Sakarai**' and is celebrated with great pomp & merriment accompanied by lot of sweets.

### **Tribals of Orissa**

§ Many tribals in our country start their New Year from the day of Sankrant by lighting bonfires, dancing and eating their particular dishes sitting together.

§ The Bhuya tribals of Orissa have their **Maghyatra** in which small home-made articles are put for sale.

### **Assam**

§ In Assam, the festival is celebrated as Bhogali Bihu.

While, commercial Indian cinema was thriving, the same age saw the emergence of a new **Parallel Cinema** (Art Cinema) movement, mainly led by Bengali cinema. Important filmmakers include Satyajit Ray, Bimal Roy and Chetan Anand. It is known for its serious content of realism and naturalism, with a keen eye on the social-political climate of the times.

§ This movement is distinct from mainstream Bollywood cinema and began around the same time as the French New Wave and Japanese New Wave. The movement was initially led by Bengali cinema (which has produced internationally acclaimed filmmakers such as Satyajit Ray, Mrinal Sen, Ritwik Ghatak, and others) and then gained prominence in the other film industries of India

1) The **Representative List** of the Intangible Cultural Heritage of Humanity comprises cultural "practices and expressions [that] help demonstrate the diversity of this heritage and raise awareness about its importance." This is the longer of the two lists.

2) The List of Intangible Cultural Heritage in **Need of Urgent Safeguarding** is composed of those cultural elements that concerned communities and countries consider require urgent measures to keep them alive. Eight items from India were listed as Masterpieces and now included in the Representative List. These are: Ø Chhau Dance, Eastern India (three distinct styles hail from Seraikilla, Purulia and Mayurbhanj)

- Ø Kalbelia folk songs and dances of Rajasthan
- Ø Mudi yettu, ritual theatre and dance form of Kerala
- Ø Navroz, Parsi new year festivity. It is celebrated on 21 March every year, a date originally determined by astronomical calculations. Novruz is associated with various local traditions, such as the evocation of Jamshid, a mythological king of Iran, and numerous tales and legends.
- Ø Ramman, religious festival and ritual theatre of Garhwal hills (Chamoli, Uttarakhand)
- Ø Kutiyattam, Sanskrit Theatre from Kerala
- Ø Ramlila, traditional performance of Ramayana
- Ø Tradition of Vedic chanting

## GI TAGS APPROVED

- The juicy Nagpur orange, the famous tribal Warli art, Dharmavaram saris and Kerala's Kaipad rice have been cleared for inclusion in Geographical Indications (GI) registry in the country. The logo for Leather Toys of Indore (already a GI product) was also approved.
- These products were approved at a consultative expert meeting organised by Controller General of Patents. They will be notified after providing four months for the public to file its objections.
- The famous saris coming from Dharmavaram, a weaving cluster in Ananthpur of Andhra Pradesh, have been described by the Andhra Pradesh Weavers Cooperative Society Ltd. as saris with broad solid colour borders with contrast *pallus* woven with brocaded gold patterns.
- Kaipad rice is the system of paddy cultivation in brackish water.

## WARLI ART

- The Warli tribal art, representing the folklore of the Warli tribe of Maharashtra and Gujarat, is mostly practised by women and has become popular among the art connoisseurs in recent times.
- Research suggests that the tribals are the propagators of a tradition which originated sometime in the Neolithic period between 2,500 BC and 3,000 BC.
- Their mural paintings are similar to those done between 500 and 10 000 BC in the Rock Shelters of Bhimbetka, in Madhya Pradesh.
- Their extremely rudimentary wall paintings use a very basic graphic vocabulary: a circle, a triangle and a square. The circle and triangle come from their observation of nature, the circle representing the sun and the moon, the triangle derived from mountains and pointed trees. Only the square seems to obey a different logic and seems to be a human invention, indicating a sacred enclosure or a piece of land.
- So the central motive in each ritual painting is the square, known as the "chauk" or "chaukat"; inside it we find Palaghata, the mother goddess, symbolizing fertility.
- The central motif in these ritual paintings is surrounded by scenes portraying hunting, fishing and farming, festivals and dances, trees and animals.
- Human and animal bodies are represented by two triangles joined at the tip; the upper triangle depicts the trunk and the lower triangle the pelvis. Their precarious equilibrium symbolizes the balance of the universe, and of the couple, and has the practical and amusing advantage of animating the bodies.



## DRAFT NATIONAL CONSERVATION POLICY

[This topic contains some example of sites, styles etc., which are purposely not edited. Students should get themselves familiarized with such examples.]

- The Archaeological Survey of India (ASI) released the draft of a new "National Conservation Policy" (NCP) for the purpose of public discussion in May.
- It pertains to monuments, archaeological sites and remains protected by the ASI. Although the ASI has periodically amended its conservation policies to broadly adhere to international charters, the draft represents the first serious relook of conservation guidelines that it has followed since 1923.
- This new 2013 draft has lofty aims. All edifices at the approximately 3,600 ASI sites are to be preserved in a strategic and sensitive manner. For instance, eroded or defaced, figural, relief carvings and wall paintings are not to be reconstructed and chemical cleaners are to be used sparingly.
- While conducting renovations, newly quarried and dressed stones are at once to be harmoniously fitted into a building's original fabric and to be discernible from it. All conservation efforts are to be documented.
- Furthermore, in recognition of our country's vast and varied population, the draft policy permits diverse uses of monuments. It also acknowledges the importance of making monuments more accessible to visitors including those with disabilities.

### CRITICISM

- However, despite its scope and content, the NCP draft leaves much to be desired. First, it barely acknowledges the existence of thousands of sophisticated monuments that are not protected by the ASI. Standing in every part of the country in various states of completion and preservation, some of these monuments are today under the jurisdiction of State archaeology and culture departments. Trusts, committees and even private individuals control others.
- Shared architectural typologies, pilgrimage circuits, patronage structures and the circulation of processional images are some ways in which these sites are connected to those that are today recipients of ASI protection.
- The ASI could conserve many high-medieval and early modern step-wells, tanks, kundas, naulas and other water structures that are currently threatened by forces of man and nature by initiating partnerships with organisations such as the Peoples' Science Institute and the Centre for Science and Environment that have expertise in water management.
- Furthermore, as the case of the exquisitely sculpted stone door jambs of temples at the UNESCO World Heritage site of Pavagadh in Gujarat attests — they are currently lying amid heaps of non-biodegradable waste — the ASI could actively partner with civic groups to promote the use of natural materials and construct incinerators.
- Meanwhile, initiating collaborations with groups involved in wildlife conservation work holds forth the possibility of receiving up-to-date reports on the state of little known antiquities and bringing new finds to the ASI's notice.
- Finally, instead of confining public-private partnerships at ASI sites to the construction of restrooms and drinking water fountains, the ASI could meaningfully engage interested institutions, non-governmental organisations, corporations and individuals to develop and maintain interpretation centres.

- In seeking to protect monuments, the proposed NCP policy advocates the utilisation of the skills of hereditary craftspeople, by arguing that they are living repositories of ancient architectural formulae and construction techniques. Giving livelihood to accomplished masons, stone carvers, and stucco-workers is undoubtedly a worthy endeavour.
- However, one is unsure how many master craftspeople working today are knowledgeable of techniques used to excavate the Fifth century caves at Ajanta or to adapt the Vastupurushamandala to generate aspects of the plan and elevation of the 11th century temples at Khajuraho. In those few instances, where master craftspeople are knowledgeable of traditional forms and construction techniques, it is of rather late typologies such as the Nayaka period architecture of Tamil Nadu or the revivalist Maru-Gurjaraesque tradition of western India. Therefore, the careful conservation of monuments cannot be left to a few modern practitioners with limited abilities.
- The raising of an army of highly qualified and self-motivated individuals to follow the guidelines of the proposed policy, to carefully interpret its provisions, and to develop new measures are critical needs that have been insufficiently considered by the draft policy.
- Such endeavours may begin with revising the curriculum of the ASI-run Institute of Archaeology, the training ground for its officers. In revising the curriculum, framers may wish to bear in mind that the goal of a specialised-training programme cannot merely be to impart elementary facts.
- Teachers therefore ought to train students to recognise local, regional, and trans-regional forms and meanings of Indian art and architecture. This is important as builders often self-consciously incorporated or juxtaposed forms, iconographies and construction techniques. For instance, at Mahakuta in Karnataka, Eighth Century temples built in northern and southern Indian modes stand side by side.
- The NCP draft wisely and repeatedly cautions against the completion of fragmentary inscriptions. However, not once does the draft propose training ASI officers to read inscriptions. Rigorous epigraphy and paleography courses need to be instituted and enrolment in them encouraged.
- In addition, the ASI might increase its ranks of highly trained individuals by hiring professionals in formal advisory positions and on short-term basis as consultants to specific projects. Attractive schemes similar to the Army's short-service commission may be instituted and widely advertised.

## Literature

## Sports

1. Marion Bartoli of France won Women's Wimbledon. Andy Murray won Men's.

## Films

## Music

## Science

## Social Service

## Magsaysay Award

## Misc

1. Lt. Cdr. Abhilash Tomy successfully completed non-stop solo circumnavigation on his sailing vessel "Mhadei".

## Nobel Prize