

ISBN: 978-81-956774-3-6



प्रो. सुधीरकुमार सक्सेना जन्मशताब्दी महोत्सव

मौखिक परंपरा

(भारतीय कला संस्कृति और साहित्य के संदर्भ में)



संपादक
प्रो. अजय अष्टपुत्रे
श्री दिपक सोलंकी

Published by
Department of Tabla
Faculty of Performing Arts
The Maharaja Sayajirao University of Baroda



In association with
Commissioner of Youth Services and Cultural Activities
Sports, Youth and Culture Activities Department,
Government of Gujarat

Prof. Sudhirkumar Saxena



Prof. Sudhirkumar Saxena was born on 5th July 1923 at Aligarh, U.P. He learnt the art of playing Tabla for years from Ustad Habeebuddin Khan, the doyen of Ajrada Gharana. He dedicated his entire life in rendering expression to this art on different platforms, but within the staunch discipline of Ajrada Gharana. Sudhirkumar Saxena was an extremely humble person and one of

the best Guru one could ever meet. As a teacher, he never declined to teach anyone, he also had graduated in Political Science. A Special event happened in the history of All India Radio that Prof. Sudhirkumar Saxena was selected as an “A” Grade Artist without an audition.

Prof. Sudhirkumar Saxena was the first professor in tabla at a Centre of higher education. Prof. Sudhirkumar Saxena retired from The Maharaja Sayajirao University of Baroda in 1983 as Head of the Instrumental Department, after serving the institution for a glorious thirty-three years. In his long career (1945-1995), Professor Saxena participated in the major music conferences of the country as a Tabla accompanist and also as a soloist. Professor Saxena delighted not only the audience but also the main artist as well, be it a musician, or a Kathak dancer. His disciples are scattered all over the globe, some of them being distinguished academicians and artists in India and in other countries. The Central Sangeet Natak Akademi (Delhi) published his book “The Art of Tabla Rhythm Essentials, Traditions and Creativity” -in English- in 2007. The Hindi version of this book was published in 2015.

Prof. Sudhirkumar Saxena left for the heavenly abode on 30th November 2007. In fond memory of Saxena Sir, carrying his legacy forward to next generation, the Department of Tabla, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda is organizing a prestigious festival “Prof. Sudhirkumar Saxena Janma Shatabdi Mahotsav”.



‘प्रो. सुधीरकुमार सक्सेना जन्मशताब्दी महोत्सव’

मौखिक परंपरा

Department of Tabla

Faculty of Performing Arts,

The Maharaja Sayajirao University of Baroda,

Opp. Sursagar Lake, Vadodara, Gujrat, India- 390001.

In association with



सत्यमेव जयते

Commissioner of Youth Services and Cultural Activities
Sports, Youth and Culture Activities Department,
Government of Gujarat

ढौखलर डरंढरल

ISBN: 978-81-956774-3-6

Editors:

Prof. Ajay Ashtaputre

Senior Professor, Department of Tabla,
Faculty of Performing Arts,
The Maharaja Sayajirao University of Baroda

Shri Dipak Solanki

Assistant Professor, Department of Tabla,
Faculty of Performing Arts,
The Maharaja Sayajirao University of Baroda

Edition: First (16th February 2023)

Book cover designed by:

Shri Dhananjay Vekariya

Assistant Professor, Department of Tabla
Faculty of Performing Arts,
The Maharaja Sayajirao University of Baroda

Published by:

Department of Tabla

Faculty of Performing Arts,
Opp. Sursagar Lake, Vadodara, Gujrat, India- 390 001.
Email: head-tabla@msubaroda.ac.in

Printed by:

**The Maharaja Sayajirao University of Baroda Press
(Sadhana Press)**

Nr. Kirtistambh, Rajmahel Road,
Vadodara, Gujrat - 390 001

मौखिक परंपरा

ISBN: 978-81-956774-3-6

All Rights Reserved

No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form by any means of electronic recording, mechanical, photocopying, or otherwise, without the prior permission of the publisher.

Copyrights Reserved by Authors

Publication, Distribution, and Promotion rights are reserved by the Publishers.

Disclaimer

The author of various papers included in this book has/have assured of the Uniqueness and Truthfulness of their Research work. If any plagiarism is found, the Authors shall be responsible for their Presentation and Publication. Department of Tabla, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, and its members are not at all responsible in this regard.

**Prof. Sudhirkumar Saxena Janmashatabdi
Mahotsav
(5th July 2022 to 5th July 2023)**

Rajmata Shubhangini Raje Gaekwad

Chief Patron
Honorable Chancellor
The Maharaja Sayajirao University of Baroda

Prof. (Dr.) Vijay Kumar Srivastava

Patron
Honorable Vice-Chancellor
The Maharaja Sayajirao University of Baroda

Prof. Gaurang Bhavsar

Convener
Head - Department of Tabla
Dean – Faculty of Performing Arts

Dr. Kedar Mukadam
Co-Coordinator

Prof. Ajay Ashtaputre
Coordinator

**Faculty of Performing Arts
The Maharaja Sayajirao University of Baroda**

Peer-Review Committee

1. Prof. A. B. Beohar
Retired professor from Musicology
Indira Kala Sangit Vishwa Vidyalaya
Khairagadh, Chhattisgarh.
2. Prof. Mahesh Champaklal
Sangeet Natak Akademi Awardee
Former Dean, Faculty of Performing Arts - MSU
Vadodara, Gujarat
3. Prof. Dipak Kannal
Sculptor and a Former Professor
Department of Arts History and Aesthetics, Faculty of Fine
Arts, The Maharaja Sayajirao University of Baroda
Vadodara, Gujarat.
4. Prof. Chetana Beohar
Former Director Kathak Kendra - New Delhi
A constituent unit of Sangeet Natak Akademi
New Delhi.
5. Prof. Praveen Uddhav
Department of Instrumental Music
Faculty of Performing Arts, Banaras Hindu University
Banaras, Uttar Pradesh.
6. Dr. Gaurav Gadgil
Assistant Professor (History)
K. J. Somaiya College of Arts And Commerce (Autonomous),
Mumbai, Maharashtra.

Advisory Board

1. Prof. Gaurang Bhavsar
Dean - Faculty of Performing Arts
Head - Department of Tabla
The Maharaja Sayajirao University of Baroda
2. Prof. Ajay Ashtaputre
Former Dean - Faculty of Performing Arts
Former Head - Department of Tabla
The Maharaja Sayajirao University of Baroda
3. Dr. Rajesh Kelkar
Head - Department of Indian Classical Music (Vocal)
Former Dean - Faculty of Performing Arts
The Maharaja Sayajirao University of Baroda
4. Mr. Rakesh Modi
Head - Department of Dramatics, Faculty of Performing Arts
The Maharaja Sayajirao University of Baroda
5. Prof. Rakesh Mahesuri
Professor, Department of Instrumental Music (Sitar-Violin)
The Maharaja Sayajirao University of Baroda
6. Shri Darshan Purohit
Associate Professor, Department of Dramatics
Faculty of Performing Arts
The Maharaja Sayajirao University of Baroda

Editorial Board

1. Dr. Ami Pandya
Asst. Professor, Department of Dance
Faculty of Performing Arts - MSU
2. Dr. Smruti Vaghela
Asst. Professor, Department of Dance
Faculty of Performing Arts - MSU
3. Dr. Ashvini Kumar Singh
Asst. Professor, Department of Indian Classical Music (Vocal)
Faculty of Performing Arts - MSU
4. Dr. Meghana Ashtaputre
Asst. Professor, Department of Indian Classical Music (Vocal)
Faculty of Performing Arts - MSU

5. Dr. Vishwas Sant
Asst. Professor, Dept. of Instrumental Music (Sitar-Violin)
Faculty of Performing Arts - MSU
6. Dr. Pramod Chavan
Asst. Professor, Department of Dramatics
Faculty of Performing Arts - MSU
7. Dr. Divya Patel
Asst. Professor, Department of Dance
Faculty of Performing Arts - MSU
8. Dr. Nirzari Thakkar
Asst. Professor, Dept. of Instrumental Music (Sitar-Violin)
Faculty of Performing Arts - MSU
9. Mr. Nitin Parmar
Asst. Professor, Dept. of Instrumental Music (Sitar-Violin)
Faculty of Performing Arts - MSU
10. Mr. Manish Rohit
Asst. Professor, Department of Dramatics
Faculty of Performing Arts - MSU
11. Mr. Dhananjay Vekariya
Asst. Professor, Department of Tabla
Faculty of Performing Arts - MSU
12. Mr. Jaydeep Lakum
Asst. Professor, Department of Tabla
Faculty of Performing Arts - MSU

Editing & Proof Reading Committee

1. Ms. Ragini Shah
Research Scholar, Department of Dance - FPA
2. Ms. Akshita Bajpei
Senior Research Fellow, Department of Tabla - FPA
3. Ms. Merai Minal
Research Scholar, Department of Dance - FPA
4. Ms. Bhumika Trivedi
Research Scholar, Department of Indian Classical Music
(Vocal) - FPA

5. Mr. Dipesh Dhodi
Senior Research Fellow, Department of Tabla - FPA
6. Mr. Dhaivat Mehta
Research Scholar, Department of Tabla - FPA
7. Mr. Milan Dodiya
Junior Research Fellow, Department of Tabla - FPA
8. Mr. Pinku Jha
Junior Research Fellow, Department of Political Science,
Faculty of Arts
9. Mr. Nitish Kumar
Junior Research Fellow, Department of Dramatics - FPA
10. Mr. Fenilkumar Soni
Junior Research Fellow, Department of Instrumental Music
(Sitar-Violin) - FPA
11. Ms. Siddhi Mangalam
Research Scholar, Department of Instrumental Music
(Sitar-Violin) - FPA

आमुख

“*प्रॉ. सुधीरकुमार सक्सेना जन्मशताब्दी महोत्सव*” के अंतर्गत एक वर्ष तक विविध कार्यक्रम और प्रयासों का मिला जुला स्वरूप डिपार्टमेंट ऑफ तबला, फैकल्टी ऑफ परफॉर्मिंग आर्ट्स, महाराजा सयाजीराव विश्वविद्यालय, बड़ौदा के द्वारा निर्मित किया गया है। भारतीय कला और संस्कृति से जुड़े विभिन्न विषयों पर ऑनलाइन व्याख्यान, कार्यशाला, तथा राष्ट्रीय संगोष्ठी का आयोजन सतत रूप से किया जा रहा है। इन्हीं सब ऊर्जापूर्ण गतिविधियों के मध्य एक द्वि दिवसीय राष्ट्रीय संगोष्ठी का आयोजन १६- १७ फरवरी, २०२३ को किया गया जिसका विषय **“भारतीय कला, संस्कृति एवं साहित्य की मौखिक परंपरा: एक विश्लेषणात्मक दृष्टिकोण”** था। देश के भिन्न भिन्न स्थानों, विश्वविद्यालयों, शिक्षण संस्थाओं से शोधकर्ताओं ने इस संगोष्ठी में भाग लिया, और संगोष्ठी के उद्देश्य को सफल बनाया।

इस पुस्तक के माध्यम से संगोष्ठी में प्रस्तुत शोधपत्रों को पाठक तक पहुंचाने का प्रयास किया गया है। प्रस्तुत पुस्तिका का शीर्षक, “भारतीय कला, संस्कृति एवं साहित्य की मौखिक परंपरा: एक विश्लेषणात्मक दृष्टिकोण” चयन इस उद्देश्य से किया गया कि शीर्षक केंद्रित विभिन्न आयामों से पाठक को अवगत करवाया जा सके। इस पुस्तक में चयनित लेखों के विषयों की प्रकृति का यदि संक्षिप्त विवरण दिया जाए तो ये कहना उचित होगा की मौखिक परंपरा के ऐतिहासिक, सैद्धांतिक तथा व्यवहारिक पक्षों को भली भांति अलग अलग शोधों के माध्यम से समझा जाना कठिन नहीं है। भारत के भिन्न भिन्न राज्यों से अनेक दृष्टिकोणों को शोधपत्र के रूप में रखा गया, साथ ही भारत को मौखिक परंपरा प्रधान राष्ट्र के रूप में समझने का प्रयास प्रस्तुत पुस्तक के रूप में किया गया।

सभी लेख हिंदी अथवा अंग्रेज़ी भाषा में लिखे गए हैं, और प्रत्येक लेख पुस्तक के मुख्य शीर्षक से जुड़े एक नव आयाम को प्रस्तुत करता है। उदाहरण के लिए, भारतीय संगीत की मौखिक परंपरा; नाद ब्रह्म का

महत्व; भारतीय अभिजात संगीत एवम गुरुमुखी विद्या, मीराबाई और उनके गीतों का मौखिक परम्परा पर प्रभाव, देवदासी परम्परा, भारतीय नृत्य में मौखिक परंपरा का प्रभाव और लोक संगीत से जुड़े कई अन्य महत्वपूर्ण विषयों को प्रस्तुत पुस्तक का हिस्सा बनाया गया है।

अंततः इस पुस्तिका संपादन को संभव बनाने के लिए प्रत्येक व्यक्ति का आभार करना आवश्यक जान पड़ता है। सर्वप्रथम महाराजा सयाजीराव यूनिवर्सिटी ऑफ बड़ौदा की कुलपति महोदया राजमाता शुभांगिनी राजे गायकवाड़ जी एवं उपकुलपति प्रो. (डॉ.) विजय कुमार श्रीवास्तव का कोटि कोटि धन्यवाद जिनके मार्गदर्शन एवं सहायता के बिना इस पुस्तिका का संपादन प्रयास अपूर्ण रह जाता। साथ ही, विश्वविद्यालय के कुलसचिव डॉ. के. एम. चूड़ासमा महोदय जी, सिंडिकेट तथा सेनेट के माननीय सदस्यों का आभार किया जाता है। संकाय में तबला विभाग के सहायक प्राध्यापक श्री धनंजय वेकरिया द्वारा संपादित पुस्तक के मुख्य पृष्ठ की रचना की गई है, तथा वे भी धन्यवाद के पात्र हैं। प्रदर्शन कला संकाय के अध्यक्ष प्रो. गौरांग भावसार का विशेष आभार, जिनका अविरत मार्गदर्शन हमें प्राप्त होता रहा। साथ ही संकाय के सभी विभागों के विभाग अध्यक्षों का धन्यवाद किया जाता है।

तबला विभाग के सभी शिक्षकगणों का धन्यवाद एवं साधुवाद करना आवश्यक है, मुख्यतः प्रो. गौरांग भावसार, डॉ. केदार मुकादम, श्री धनंजय वेकरिया, श्री जयदीप लकुम तथा श्री द्विज गांधर्व जी की सहायता के लिए हम कृतज्ञ हैं।

समीक्षक समिति, संपादक मंडल तथा सलाहकार मंडल के सदस्यों का आभार, जिनके सहयोग से इस पुस्तक का सफल संपादन संभव हुआ है। साथ ही पुस्तक की विषय वस्तु को एक प्रमाणिक स्वरूप पारित करने हेतु सभी सदस्यों का आभार व्यक्त किया जाता है।

यह कहना उचित होगा की भारत की संस्कृति में आभार प्रकट करना और सहायकों का कृतज्ञ रहना सदैव से एक मुख्य अंश रहा है। इसी

परंपरा को ध्यान में रखते हुए इस संपादन लेख के अंत में एक बार पुनः प्रत्येक व्यक्ति विशेष का धन्यवाद किया जाता है। साथ ही यह आशा की जाती है कि सभी का साथ और प्रेम हमारे भविष्य के प्रयासों में भी प्राप्त होता रहेगा। अंततः कलम को विराम देने से पूर्व, पाठकों से निवेदन है की उचित सलाह और प्रतिक्रिया के द्वारा इस पुस्तक के उद्देश्य को जीवंत रूप से पूर्ण करने में हमारी सहायता करें।

आभारकर्ता

प्रो. अजय अष्टपुत्रे
दीपक सोलंकी

अनुक्रम

क्रम	प्रकरण	पृ. सं.
1.	भारतीय संगीत के प्राचीन वाद्यों का इतिहास एवं विकास - Dr. Akashman	1
2.	संस्कृति, प्रकृति और आस्था : मौखिक विरासत - अनीता शुक्ल	6
3.	ताल पक्ष के मौखिक शिक्षा पद्धति में पढ़ंत का महत्व - डॉ. केदार मुकादम	13
4.	भारतीय संगीत की मौखिक परंपरा का पाश्चात्य कला-साधको पर प्रभाव - Dr. Chirayu Shrinivas Bhole, Dr. Kedar Ravindra Mukadam, Shri Nandkishor Prabhakar Date	17
5.	आसाली - Dr. Girish Gaikwad	20
6.	मौखिक परंपरा के परिपेक्ष में ख्याल गायकी एवं तबला संगत में अन्तर्सम्बन्ध - एक विश्लेषणात्मक अध्ययन - दुष्मंत रूपोलिया, डॉ. राजेश जी. केलकर	27
7.	भारतीय आभिजात संगीत : एक गुरुमुखी विद्या - जनक जासकिया	30
8.	बड़ौदा में, शहनाई वाद्य की "गुरुशिष्य" परंपरा एवम 'बड़ौदा संस्थान' - Jay Shinde	32
9.	भारतीय ज्ञान परंपरा का विकास: 'श्रुति' और 'स्मृति' के संदर्भ में - Dhananjay Vekariya, Prof. Gaurang Bhavsar	35
10.	कथक और योग का संबंध - खुशी शाह, डॉ. प्रीति दामले	39
11.	आख्यान - एक विस्मृत साहित्य - मनीष एम. रोहित, डॉ. त्रिलोकसिंह महेरा	44
12.	भारतीय संगीत में रियाज़ और शिक्षा - प्रो० रुचिमिता पांडे	52
13.	एकल तबला वादन में पढ़ंत एवं बजंत का महत्व - कृष्णात राजेंद्र माळवदे, डॉ. दिपक दाभाडे	60
14.	भारतीय कला एवं संस्कृति में गुरु शिष्य परम्परा - डॉ. अपर्णा चाचौदिया	66
15.	रावींद्रिक ताल के साथ हिंदुस्तानी ताल के संबंध - मौमिता चक्रवर्ती, डॉ० अमी पांडिया	72
16.	भारत की सांस्कृतिक एवं सामाजिक प्रगति में गुरु - शिष्य परम्परा का योगदान - एक विश्लेषणात्मक दृष्टि - प्रज्ञा विवेक मिश्र, डॉ० श्वेतकेतु ए० वोरा	79
17.	Devarnam is an Oral Tradition in South India - Miss. Thiagarajah Adhana, Dr. Smruti Vaghela	85

18.	Mirabai and her songs: Reflecting the Oral Tradition of India	91
	- Aditi Sharma	
19.	Education and Riyaz in Indian Music	97
	- Akshat Jain, Jaydeep Lakum	
20.	Oral Tradition & Dance Pedagogy in Present - Time: A Comparative Study	101
	- Ms. Ambikaa Madhoo, Dr. Preeti Damle	
21.	Preserving Oral Tradition through Indian Dance Literature	109
	- Dr. Ami Pandya	
22.	Materials & Manners - An integral oral part of Learning Indian Classical Music	116
	- Amit Karmoker, Swarup Hossain	
23.	Oral Lore: Indigenous culture of Devadasis in subsequent to Guru-Shishya Parampara	122
	- Antraa Mahesh Thakkar, Dr. Smruti Vaghela	
24.	Guru Shishya Tradition in Indian Culture	131
	- Sudani Archita Arvindbhai	
25.	Oral tradition in Jainism given by 24 Tirthankaras	135
	- Astha J. Doshi, Ms. Dhvani Shah	
26.	Guru Shishya Parampara	140
	- Azamali Kalavant, Dr. Kedar Mukadam	
27.	Oral Tradition in Indian Classical Dance - Pathway to New Milestones!	143
	- Charanya Gurusathya, Dr. Ami Pandya	
28.	Oral Tradition: The Preservative in Music	152
	- Devashree Ketkar, Ms. Dhvani Shah	
29.	Oral tradition in Vedic period	159
	- Dhruvi K. Solanki, Ms. Dhvani Shah	
30.	Survival of Indian Classical Dance Bharatanatyam through Oral Tradition	164
	- Ms. Dhvani Shah	
31.	Tradition of Solo Classical Dance in Indian Sculpture	171
	- Dr. Divya J. Patel	
32.	Tradition of North Indian Instrumental Music: An Analytical Study	181
	- Fenilkumar Soni, Dr. Vishwas Sant	
33.	The oral tradition in the context of Vedic scriptures, classical dance, and folk art	186
	- Harshada Chavan, Dr. Smruti Vaghela	
34.	Oral Tradition in Indian Dance	191
	- Dr. Jalpa Patel	
35.	An Oral Tradition of Gujarat: "AKHYAN"	194
	- Jignisha Vaidya	
36.	Guru Shishya Tradition in Indian Culture	198
	- Kamakshi Tiwari, Ms. Tripti Gupta	

37.	“नाद ब्रह्म” – The Significance and Power of Oral Traditions in India	203
	- Kartik Indoriya, Pinku Jha	
38.	Physiological Analysis an Interdisciplinary Approach to Bharatanatyam	208
	- P. M. Kumar, Prof. Dr. Leema Rose	
39.	Indian Literature and Oral Tradition - A Critical Analysis of the play ‘Dance Like A Man’ by Mahesh Dattani	212
	- Madhu Kewlani	
40.	Folk Music Traditions of Gujarat	220
	- Dr. Makrand Suresh Sarpotdar	
41.	Reflection of Oral Tradition in Rabindra Sangeet	223
	- Kazi Mahtab Karim, Dr. Vishwas Sant	
42.	Contribution of India’s First Lady Tabla Player in the Field of Music	230
	- Dr. Chirag Solanki	
43.	Wisdom from Ages: Panchatantra an Oral Tradition	241
	- Mrs. Dyuti Pandya	
44.	The indigenous music of kerala ‘Sopana Sangeeth’ with Dance form ‘Mohiniyattam’	245
	- Wincy Fernandez, Dr. Smruti Vaghela	
45.	Oral Tradition as reflected in Bhatakhanda Sangita Śāstra – an analytical view	251
	- Ms. Pooja Ambarishbhai Jani, Dr. Shweta Jejurkar	

भारतीय संगीत के प्राचीन वाद्यों का इतिहास एवं विकास

Dr. Akashman – Assistant Professor
Department of Tabla,
Institute of Music & Fine Arts,
University of Jammu.

एक सर्वमत के अनुसार संगीत को वैदिक स्वीकारा जाता है। वेदों द्वारा उत्पत्ति के कारण ही संगीत को वैदिक कहा जाता है, वैदिक युग ही भारतीय संगीत का प्राचीनतम युग है। अतः वैदिक युग से ही संगीत संबंधी वाद्यों की उत्पत्ति तथा परंपरा का यथार्थ चित्रण प्राप्त होता है। सिंधु सभ्यता के समय वाद्यों के संबंध में परिचय प्राप्त होता है। विद्वानों का मानना है, कि वायु तथा अग्नि का संपर्क अर्थात् प्राण और उष्णता का संपर्क जैसे ही स्थापित हुआ, उससे एक सुंदर स्वर लहरिया गूंज उठी जिसने सम्पूर्ण ब्रह्मांड को मधुर ध्वनियों से झंकृत कर दिया।¹

इन्हीं स्वर लहरियों को नाद कहा गया है जो सम्पूर्ण वायुमण्डल में प्रत्यक्ष और अप्रत्यक्ष रूप में विद्यमान है। इसी नाद ब्रह्म से हमारे प्राचीन ऋषि-मुनियों ने सृष्टि की उत्पत्ति मानी है, जो की ओंकार वाचक है, जिस कारण संगीत को आदि व अंत के परे स्वीकारा जाता है, इन्हीं कारणों से संगीत की उत्पत्ति को निश्चित काल या समय में नहीं बांधा जा सकता है। मानव की स्वःचेतना के साथ ही संगीत की चेतन अवस्था को स्वीकारा गया। मनुष्य ने सर्वप्रथम नृत्य के साथ करतल ध्वनि के माध्यम से लय व समय को प्रस्तुत किया, जो वर्तमान में भी उपयोग हो रहा है। सूत, मगध व बंदीगण हाथ से ताली देकर लय को प्रस्तुत करते थे, जो वैदिक युग में भी प्रचलित था²

मनुष्य के स्वयं के विकास के साथ-साथ संगीत भी विकसित और परिपक्व होता जा रहा है। संगीत का जो वर्तमान स्वरूप प्राप्त होता है, वह मनुष्यों के द्वारा हो रहे नवीन आविष्कारों और तकनीकों का ही परिणाम है। इसी प्रकार भारतीय संगीत के वाद्यों के विषय में भी तथ्य प्राप्त होते हैं। उत्पत्ति के विषय में कई प्रकार के वाद्यों के मत प्राप्त होते हैं कि, मनुष्य द्वारा वस्तुओं के प्रयोग किए जाने से उत्पन्न होने वाली ध्वनियों का अनुभव किया गया, जिसके माध्यम से संगीत पूर्ण ध्वनियाँ प्राप्त हुयी और वाद्यों की उत्पत्ति अवश्यता के अनुसार संभव हो सकी। वाद्यों का भारतीय संगीत के अंतर्गत विशिष्ट स्थान है। भारतीय संगीत के वाद्यों कि उत्पत्ति के संदर्भ में प्रामाणिक तथ्य नहीं प्राप्त होते है, परंतु गुनिजनों द्वारा यह स्वीकारा गया है, कि गायन वाद्यों कि उत्पत्ति का कारक है। वाद्य शब्द की उत्पत्ति वद् धातु द्वारा मानी गई है, वाद्य शब्द का शाब्दिक अर्थ वादनोपयोगी स्वीकारा जाता है। ग्रंथों के अध्ययन द्वारा ज्ञात होता है, कि वाद्यों को वाद्य, वादित्र तथा आतोद्य के नामों से भी जाना जाता है। जिनमें स्वर वाद्यों हेतु वाद्य व वादित्र तथा ताल वाद्यों व काल मापन हेतु प्रयोग होने वाले वाद्यों को आतोद्य शब्द प्रयोग किया गया है।

आतोद्य शब्द का अन्य अर्थ तड़ित या आघात द्वारा वादित किए जाने वाले वाद्यों के संदर्भ समझा जाता सकता है। संगीत का उद्भव वेदों द्वारा स्वीकारा जाता है, क्योंकि मंत्रों के उच्चारण द्वारा लय व स्वर बद्ध कर देवों की स्तुति हेतु संगीत को प्रयोग में लाया जाता

था, जिसमें रंजकता की वृद्धि हेतु, आवश्यकता अनुसार वाद्यों की उत्पत्ति होना आरंभ हुई, जैसे गान के साथ चल रहे काल मापन हेतु, ताल व लय वाद्यों की उत्पत्ति तथा गान क्रिया में रंजकता की अभिवृद्धि हेतु स्वर वाद्यों का प्रयोग होता गया। इस प्रकार प्राचीन काल में कई प्रकार के वाद्यों का निर्माण समय-समय पर होता गया। एक व्याख्या के अनुसार कहा गया है, कि वाद्यों का प्रयोग वाणी के स्थान पर होना आरंभ हुआ था। आरंभिक काल में वाद्यों को संदेश पहुंचाने व जन समूहों के ध्यान को आकर्षित करने हेतु किया जाता था। धार्मिक मान्यताओं के अनुसार वाद्यों की उत्पत्ति का कारक देवी देवताओं को स्वीकारा जाता है, जिसमें सरस्वती माता को वीणा धारणी, भगवान कृष्ण को वंशीधर, गणेश जी को मृदंग व भगवान शिव को डमरू जैसे वाद्यों से संबंधित माना जाता है।³ व अन्य मान्यता के अनुसार मनुष्य द्वारा अपने भावों की अभिव्यक्ति को व्यक्त करने हेतु भाव भंगिमा का प्रयोग किया जाता था, तत्पश्चात् मनुष्य द्वारा वाद्यों का आविष्कार होना आरंभ हुआ, जिसके अंतर्गत वह किसी भी वस्तु द्वारा ध्वनि उत्पन्न कर अपने संदेश को दूसरे व्यक्ति तक पहुंचाने का कार्य करने लगा।

इसी क्रम में वाद्यों का विकास आरंभ होता गया और आवश्यकता के अनुसार ही वाद्यों का निर्माण होना आरंभ हो गया।

नारद कृत संगीत मकरन्द में कहा है:-

**अनाहतः आहतश्चेति द्विविधो नादस्तत्र।
सोऽप्याहतः पंचविधो नादस्तु परिकीर्तितः।
नखवायुजचर्माणि(चर्मण्य) लौहशारीरजास्तथा॥⁴**

अर्थात् -नाद के दो भेद कहे हैं, अनाहत और आहत। साथ ही वर्णन किया है, कि नाद पाँच प्रकार से प्रस्फुटित होते हैं, जिसे संगीतात्मक ध्वनियाँ कहा जाता है, जिन्हें नखज, वायुज, चर्मज, लोहज तथा शरीरज कहा जाता है। वीणा आदि नखज वाद्यों की श्रेणी में रखे जाते हैं, वंशी आदि को वाद्य वायुज की श्रेणी में, मृदंग आदि वाद्य चर्मज की श्रेणी में, मंजीरा आदि वाद्य लोहज की श्रेणी में तथा पाँचवी श्रेणी कंठ ध्वनि जिसे शरीरज की श्रेणी में रखा जाता है।

जैन धर्म के महान ग्रन्थ जंबुद्वीबपण्णाति के अंतर्गत यह वर्णन प्राप्त होता है कि "तूर्यांग" नामक वृक्ष, जो दस कल्पवृक्षों में से एक था, के द्वारा ही मनुष्य चार प्रकार के वाद्यों की प्राप्ति हुई। इसी प्रकार संगीत रत्नाकर के अंतर्गत वर्णन प्राप्त होता है कि-

**वाद्यं दक्षाध्वर द्वेगत्यागाय शंभुना।
चक्रे कौतुकतो नंदी स्वाति तुंबरू नारदैः॥⁵**

अर्थात्- भगवान शिव ने जब दक्ष द्वारा किए जा रहे यज्ञ का ध्वंस करने के बाद हुए क्षोभ को समाप्त करने के उद्योग से नारद, नन्दी, स्वाति, तम्बुरू द्वारा वाद्यों का उपयोग किया गया अर्थात् क्रोधित शिव को शान्त करने के हेतु, स्वाति, नारद और नन्दी आदि मुनियों ने वाद्यों को निर्मित किया गया।

**ततं वाद्यतु देवानां गंधर्वाणां च शौषिरम्।
आनन्दं राक्षसानां तु किन्नरां घनं विदुः॥**

निजावतारे गोविन्द सर्वमेवान क्षितौ।।⁶

अर्थात्- वाद्यों के संदर्भ में कहा गया है, कि देवों के लिए तत् वाद्य , गंधर्वों हेतु सुषिर वाद्य, राक्षसों आदि का सम्बन्ध अवनद्ध वाद्यों से तथा किन्नरों के लिए में घन वाद्यों को वर्णित किया गया है व प्रस्तुत वर्णन द्वारा ज्ञात होता है, कि समस्त वाद्यों का आगमन पृथ्वी लोक श्री कृष्ण द्वारा ही लाया गया।

कोहल जी द्वारा वाद्य पाँच प्रकार के कहे गए हैं-

पंचधा च चतुर्धा च त्रिविधं च मते मते।

कोहलस्य मते ख्यातं पंचधा वाद्यमेव च।।⁷

नारद मुनि द्वारा वाद्य तीन वर्ग -आनद्ध, तत एवं घन माने है।

नारदमते चार्मणं तान्त्रिकं घनं त्रिधा वाद्यलक्षणम्।⁸

दत्तिल मुनि द्वारा वाद्य चार भागों में-आनद्ध, तत्, घन व सुषिर माने हैं:-

दत्तिलेन तु आनद्धं ततं घनं सुषिरं चेति चतुर्विधं वाद्यं कीर्तितम्।⁹

महर्षि भरत द्वारा वाद्य चार प्रकार के माने हैं:-

भरतेन वाद्यं चतुर्विधं प्रोक्तम्।¹⁰

भरत मुनि द्वारा ने वाद्यों को आतोद्य की संज्ञा दी गई है।

ततं चैवावनद्धं च घनं सुषिरमेव च।

चतुर्विधं तु विज्ञेयमातोद्यं लक्षणान्वितम्।।¹¹

साथ ही भरत मुनि द्वारा वाद्यों के लक्षणों को भी कहा गया है -

ततं तन्त्रीकृतं ज्ञेयमवनद्धं तु पौष्करम्।

घनं तालस्तु विज्ञेयः सुषिरो वंश उच्यते।।¹²

अर्थात्- तत वाद्यों को तंत्री वाद्य, अवनद्ध वाद्यों को पुष्कर वाद्य, घन वाद्यों को ताल वाद्य तथा सुषिर वाद्यों को वंशी वाद्य कहा गया है।

इस प्रकार समय-समय पर आवश्यकता के अनुरूप वाद्यों का अविष्कार होता गया। नाट्यशास्त्र जिसे पंचम वेद स्वीकारा गया है, के अंतर्गत वाद्यों का वर्णन प्राप्त होता है, जिनमें वाद्यों को चार श्रेणियां प्राप्त होती है। इसी प्रकार संगीत रत्नाकर संगीत के द्वितीय सर्वाधिक महत्वपूर्ण ग्रंथ के रूप में प्राप्त होता है। संगीत रत्नाकर के अंतर्गत छठे अध्याय के रूप में वाद्याध्याय की प्राप्ति होती है, जिसमें स्पष्ट रूप से चार प्रकार के वाद्यों के दर्शन होते हैं। संगीत रत्नाकर के अंतर्गत सर्वप्रथम दस प्रकार की वीणा की प्राप्ति होती है, तत्पश्चात् दस प्रकार के सुषिर वाद्यों की प्राप्ति होती है व जिसमें वंशीय 15 प्रकारों को विस्तार से कहा है तथा इसी प्रकार तेईस प्रकार के आवनद्ध वाद्यों व आठ प्रकार के घन वाद्य का स्पष्ट वर्णन प्राप्त होता है। इसी प्रकार प्राचीन वाद्यों के कई स्वरूप मध्यकाल में संगीत रत्नाकर के माध्यम से परिलक्षित होते हैं। वाद्यों को चार श्रेणियों में विभाजित करते हुए तंत्री वाद्य, सुषिर वाद्य, अवनद्ध वाद्य तथा घन वाद्य की श्रेणियां प्राप्त होती हैं। सर्वप्रथम तंत्री वाद्यों के अंतर्गत प्रश्न उत्पन्न होता है कि तंत्री वाद्यों का उद्भव किस प्रकार हुआ होगा। इस स्थान पर यह भी तथ्य प्राप्त होता है कि समुद्र मंथन से प्राप्त होने वाले बहुमूल्य वस्तुओं में से एक वस्तु वीणा भी थी।

“वीणा नाम समुद्रोत्थितं नवरत्न”¹³

वाद्यों की उत्पत्ति के विषय में कहा जाता है कि मनुष्य का आरंभिक जीवन यापन मुख्य रूप से आखेट अथवा शिकार पर आधारित था, जिस कारण धनुष पर चढ़ने वाली प्रत्यंचा से कई प्रकार की ध्वनियों का अनुभव मनुष्य द्वारा किया गया, जिसके फलस्वरूप ही तंत्री वाद्यों की उत्पत्ति संभव हो सकी।

तंत्री वाद्यों के विषय में कहा जाता है कि वह समस्त वाद्य जिनसे स्वर की प्राप्ति होती है, व वादन का आधार तंत्रियाँ हो, वह सभी तंत्री वाद्यों के रूप माने जा सकते हैं। तंत्री वाद्य के वादन हेतु उंगलियों या नाखूनों का प्रयोग किया जाता है। साथ ही मिज़राब अथवा कोण द्वारा वादन किया जाता है, गज तथा लकड़ी की बनी कलमों का भी प्रयोग किया जाता है। इस प्रकार चार प्रकार से तंत्री वाद्यों का वादन संभव होता है। तानपुरा, स्वरमंडल आदि को उंगलियों की सहायता द्वारा बजाया जाता है, सितार व सरोद आदि का वादन कोण या मिज़राब के द्वारा किया जाता है। सारंगी, वायलिन इत्यादि को गज की सहायता से तथा संतूर, कानून आदि को कलम की सहायता से बजाया जाता है। वर्तमान में प्राप्त होने वाले समस्त तंत्री वाद्य प्राचीन वीणा के ही आधुनिक रूप में स्वीकारे जाते हैं। त्रितन्त्री, पिनाकी, मतकोकिला, एकतंत्री इत्यादि समस्त वीणा वर्तमान में नवीन नाम व विकसित रूप में प्रयोग की जा रही हैं। एक तंत्री वीणा को विचित्र वीणा, पिनाकी वीणा को समस्त गज वाद्यों का आधार माना जाता है। समस्त प्राचीन वीणाओं को वर्तमान तंत्री वाद्यों के आधार के रूप में ही जानना व स्वीकार करना चाहिए।

इसी क्रम में सुषिर वाद्यों का वर्णन भी प्राप्त होता है, वह सभी वाद्य जिनसे स्वरों की प्राप्ति वायु द्वारा होती है, उन्हें ही सुषिर वाद्यों के रूप में जाना जाता है। वर्तमान में सुषिर वाद्यों में हार्मोनिका, बांसुरी, हरमोनियम इत्यादि का वर्णन प्राप्त होता है। अवनद्ध वाद्यों के अंतर्गत उन वाद्यों को स्थान दिया गया है, जिनका मुख चमड़े द्वारा अच्छादित होता है व अंदर से खोखले अथवा खाली होते हैं। इन चमड़े से अच्छादित वाद्यों को भरत मुनि द्वारा त्रिपुष्कर कहा गया है। ताल वाद्य के रूप में इन सभी का प्रयोग किया जाता है। इन्हें हाथ के पंजों द्वारा आघात करके वादन किया जाता है, अवनद्ध वाद्यों को एक निश्चित स्वर में निबद्ध कर गायन तथा अन्य स्वर वाद्यों के साथ संगत के लिए भी प्रयोग किया जाता है, जिसके माध्यम से रंजकता का सर्जन संभव हो पाता है। दुंदुभि, भेरी, पटाह इत्यादि को पुष्कर वाद्य भी कहा गया है। अवनद्ध वाद्यों को हाथों के पंजों द्वारा - नाल, ढोल, मृदंग, आदि वाद्यों का वादन किया जाता है तथा कुछ वाद्यों को अंगुलियों के माध्यम से बजाया जाता है- जिनमें खंजरी दायरा इत्यादि वाद्य सम्मिलित हैं। शंकु द्वारा भी कुछ वाद्यों का वादन संभव होता है, जिसमें नगाड़ा दमामा इत्यादि सम्मिलित हैं। कुछ वाद्यों को एक तरफ किसी छड़ी से अथवा दूसरी तरफ हाथ के पंजों द्वारा आघात करके बजाया जाता है- जिनमें ढोल नगाड़ा इत्यादि वाद्य सम्मिलित होते हैं। जिन वाद्यों का वादन आपसी घर्षण, व टकराने से हो, उन्हें घन वाद्यों की श्रेणी में रखा जाता है। इनका मुख्य रूप से प्रयोग काल मापन के अंतर्गत किया जाता है, जिनमें खंजरी, कंठ-ताल घुंगरू इत्यादि को घन वाद्यों के अंतर्गत रखा जाता है अर्थात् यह सभी वाद्य किसी ना किसी धातु द्वारा निर्मित होते हैं, जिनके आपस में टकराने से ध्वनि की उत्पत्ति की जाती है।

उपर्युक्त चतुर्विध वर्गीकरण अधिकांश भारतीय संगीत के प्राचीन व अर्वाचीन विद्वानों द्वारा स्वीकारा गया है, परन्तु इस वर्गीकरण में नामों के हेर-फेर दिखाई देते हैं, जैसे अवनद्ध वाद्यों का वितत् नाम पं० लालमणि मिश्र ने अपने शोध प्रबंध में लिखा है, कि तानसेन के समय के ग्रन्थों में यह नाम देखने को मिलता है।¹⁴ उपर्युक्त विवरण द्वारा ज्ञात होता है, कि संगीत कि उपस्थिति आदि काल से ही थी, परन्तु वर्तमान में जिन वाद्यों का हम विकसित रूप देखते हैं, उन वाद्यों कि उत्पत्ति एवं विकास मानव जीवन की कहानी है। अनेक खोजों से प्राचीन सभ्यताओं के आपसी संपर्क का प्रमाण देखने को मिलता है। कई वाद्यों से हमें एक समान होने के प्रमाण मिलते हैं, जैसे भारतीय वीणा के समान ही मिश्र में भी तंत्री वाद्य प्राप्त होते हैं व भारतीय तुबरू वीणा और मेंसोंपोटामिया की टबूरी।

हमारे प्राचीन ग्रन्थों में चर्म वाद्यों का भी वर्णन है, जिसमें सर्वप्रथम डमरू को प्रमुख माना गया है। मृदंग का आधार डमरू को माना जाता है, एक किवदंती के अनुसार त्रिपुरासुर के वध के पश्चात् ब्रह्माजी द्वारा उसके खाल से एक वाद्य मृदङ्ग का निर्माण किया गया, जिसका वादन सर्वप्रथम गणेशजी द्वारा किया गया। मृदंग, ढोलक, पखावज, तबला यह सभी वाद्य सभी वाद्य चर्म वाद्य हैं।

निष्कर्ष- इस प्रकार भारतीय संगीत का प्राचीन इतिहास अत्यंत वृहद् है, जिस एक शोध पत्र के माध्यम से विस्तार से वर्णित करना पूर्णता संभव नहीं है। प्राचीन जितने भी वाद्यों का इतिहास ज्ञात होता है, वह सभी वाद्य वर्तमान में भी प्राप्त होते हैं, परन्तु नामों से क परिवर्तन अवश्य प्राप्त होते हैं, जिस कारण प्राचीन वाद्य लुप्त नहीं कहे जा सकते हैं, जो वाद्य वर्तमान में उपलब्ध है, वह सभी इतिहास के गर्भ से प्राप्त हुये हैं। वर्तमान में इस वैश्वीकरण के दौर में जो वाद्य प्राप्त हो रहे हैं, उनका आधार प्राचीन वाद्य ही है, जैसे वर्तमान के सबसे लोकप्रिय वाद्य के रूप में सितार को पहचाना जाता है, जो प्राचीन त्रितंत्री वीणा का रूप माना जाता है और इसका वर्तमान स्वरूप जिटार के रूप में प्राप्त होता है। इसी प्रकार कई प्राचीन वाद्य विधुत द्वारा चलने वाले अर्थात् इलेक्ट्रानिक वाद्यों का भी निर्माण इसी आधार पर हुआ है। इससे यह स्पष्ट होता है, कि वाद्यों का विकास प्राचीन वाद्यों के आधार पर हो रहा है, जो वर्तमान में प्रचार किए जा रहे हैं। इस प्रकार ज्ञात होता है, कि इतिहास के गर्भ में ही वर्तमान का विकास हो रहा है।

संदर्भ

1. संगीत बोध/डॉ० शरद चंद श्रीधर परांजपे/पृ० 132-
2. भारतीय कंठ संगीत और वाद्य संगीत/डॉ० अरुण मिश्रा/पृ०-10-11
3. भारतीय कंठ संगीत और वाद्य संगीत/डॉ० अरुण मिश्रा/पृ०-10
4. संगीत मकरन्दे, डॉ. संगीत चूड़ामणि, बड़ौदा संस्करण, पृष्ठ 69)
5. सुभद्रा चैधरी/संगीत रत्नाकर-पं० शारंगदेव/वाद्याध्याय/श्लोक-18
6. पं० शुभाकर कृत संगीत दामोदर/गुरीनाथ शास्त्री/पृ०-51
7. भरतकोष, डॉ. संगीत चूड़ामणि, बड़ौदा संस्करण, पृष्ठ 69
8. वही
9. वही
10. भरतकोष, डॉ. संगीत चूड़ामणि, बड़ौदा संस्करण, पृष्ठ 69
11. नाट्यशास्त्र/भरत मुनि/अध्याय- 28/श्लोक-1
12. नाट्यशास्त्र/भरत मुनि/अध्याय- 28/श्लोक-1
13. शर्मा, भगवत शरण/भारतीय संगीत का इतिहास/संगीत मन्दिर, खुरजा/पृ०-11
14. भारतीय संगीत वाद्य/पं० लालमणि मिश्र/पृ०-21

संस्कृति, प्रकृति और आस्था : मौखिक विरासत

अनीता शुक्ल - सहायक आचार्य,
हिंदी विभाग,

महाराजा सयाजीराव विश्वविद्यालय, बड़ौदा.

‘संस्कृत है कूप जल, भाषा बहता नीर’, और बहते नीर के साथ राह के कंकड़-पत्थर दूर तक साथ चलते हैं। बहता नीर कभी-कभी उन कंकड़-पत्थरों को तराशता है, सँवारता है, तो कभी थोड़ी दूर अपने साथ लाकर किनारे छोड़ देता है। आधुनिक भारतीय भाषाओं का जन्म संस्कृत से हुआ है। संस्कृत के अनेक शब्द तत्सम और तद्भव दोनों रूपों में आधुनिक भारतीय भाषाओं में गृहीत हैं। हिंदी की सत्रह बोलियों में से एक ‘अवधी’¹, जो कि पूर्वी हिंदी की बोली है, भी अपवाद नहीं है।

“‘अवधी’ बोली का केंद्र अयोध्या है। ‘अयोध्या’ शब्द का ही विकसित रूप ‘अवध’ है, जिससे ‘अवधी’ शब्द बना है। अवधी का क्षेत्र लखनऊ, इलाहाबाद, फतेहपुर, मिर्जापुर (अंशत), उन्नाव, रायबरेली, सीतापुर, फैजाबाद, गोंडा, बस्ती, बहराइच, सुल्तानपुर, प्रतापगढ़, बाराबंकी आदि हैं।”² इसे ‘कोसली’ का विकसित रूप भी कह सकते हैं। ‘कोसली’ का उल्लेख 8वीं सदी के ग्रंथ कुवलयमाला में मिलता है, किंतु ‘कोसली’ का इतिहास इससे भी प्राचीन हो सकता है। कोसल प्रदेश की बोली ‘कोसली’ है। कोसल प्रदेश दो भागों में बंटा हुआ था- उत्तर कोसल और दक्षिण कोसल। उत्तर कोसल की बोली का विकसित रूप ‘अवधी’ है।

किसी भी भाषा का व्याकरण उस भाषा का इतिहास बताता है तो उसके शब्द-भंडार, मुहावरे, लोकोक्तियाँ, वरदान, अभिशाप, अभिवादन, आशीष सब उस स्थान का इतिहास बताते हैं। संस्कृत का एक शब्द है- ‘उच्छिन्न’, जिसका अर्थ है समूल नाश। अवधी भाषी जब किसी को सरापते हैं, तो कहते हैं – ‘जा, उच्छिन्न होइ जा!’ अर्थात् जाओ, तुम्हारा समूल नाश हो। एक बार यहाँ हैजा फैला, रोग इतना बढ़ा कि महामारी का रूप ले लिया। यह वह समय था जब चिकित्सा विज्ञान इतना विकसित नहीं था, सुलभ भी नहीं था भारत की अभावग्रस्त जनता के लिए। हैजा ने भयावह रूप धारण कर लिया और मृत्यु का सूचक बन गया। लोग इसके नाम से डरने लगे और यह अभिशाप बन गया – ‘तुहँका हैया धरै’। साथ ही एक और अभिशाप सुनाई दिया – ‘तुहँका भगवती धरै’। भगवती का संबंध ‘चेचक’ से है। कहीं-कहीं इसे शीतला माई भी कहा जाता है। भारत में रोग-व्याधि को दैवी प्रकोप के रूप में देखा जाता रहा है। चेचक को भी शीतला माता का प्रकोप माना जाता है। अवध में जब किसी को चेचक होता है तो उसे एक अलग कमरे में रखा जाता है, साफ-सफाई का ध्यान रखा जाता है और शीतला माता से विनती की जाती है रोगी के शीघ्र स्वास्थ्य लाभ के लिए- ‘शीतला महारानी की जय जय बोलो।’ इस अवसर पर गाए जाने वाले गीतों को ‘पचरा’ कहते हैं। शीतला माता को ‘पचरा’ पसंद है-

सेरवा चढ़त मैया गरजत आवैं हो गंवार लोगवा ना।
माई के महिमा न जानै हो गंवार लोगवा ना।

महिमा तौ जानै मलिया बेटुआ,
खड़ा भै माई के चौरिया, हरवा लैके ना।

शीतला माता को माली के बेटे द्वारा लाया गया ताजे फूलों का हार अत्यंत पसंद है। जिस पर शीतला माता का प्रकोप होता है, वह मालिन का सहयोग लेता है, शीतला माता मालिन के विनती करने से मानती हैं और मालिन के 'पक्की धार' के 'ढरकावन' के साथ अपने 'थाने-पवाने' चली जाती हैं। कष्टों से निजात पाने का मनोवैज्ञानिक उपचार है यह। हमने न समझा।

बचपन में मैंने देखा था, जब गाँव में चेचक फैलता था, उस अवधि में घर में यदि किसी बच्चे का तनिक-सा भी सिर दर्द होता तो अम्मा (दादी) मालिन चाची को बुला भेजतीं। मालिन चाची आतीं, अपने साथ कई रंग के फूल लातीं। उनमें लाल फूल अवश्य होता। लाल फूल, मतलब गुड़हल का फूल। शीतला माता को गुड़हल का फूल बहुत पसंद है। मालिन चाची अपने साथ 'ढरकावन' भी लातीं। घर में एक स्थान को सफेद मिट्टी और पानी से लीप-पोतकर वहीं उस बच्चे को बैठाया जाता। मालिन चाची गा-गाकर कहतीं-

'लरिका कै मुंड़-मुंड़ कै पीरा, देह-देह कै पीरा काटि कै माई जी,
जाइके, अपने थाने-पवाने बिसराम करा माई जी।'

और, 'ढरकावन' ले जाकर शीतला माई के चौरा पर या दूर खेतों में देकर अपने घर चली जातीं। उस समय वे लौटकर नहीं आती थीं। और बस, बच्चा खेलने लगता। उसकी सारी 'पीरा' दूर हो जाती। मालिन चाची द्वारा की गई इस क्रिया का मनोवैज्ञानिक प्रभाव होता। मानो, शीतला माई प्रसन्न हो गईं और सारा दर्द छू-मंतर। इसका असर कुछ-कुछ वैसा ही होता, जैसे डर लगने पर 'हनुमान चालीसा' का पाठ आरंभ करते ही डर भाग जाता है।

दुनिया ने भारतीय पारंपरिक प्रतीकों को अंधविश्वास कहा, ढकोसला कहा, हमने मान लिया। यह अंधविश्वास नहीं, मनोविज्ञान है।

शुचिता भारतीय संस्कृति का प्राण तत्व रही है। ऐसे समय में, जब दुनिया कोरोना महामारी से जूझ रही है, हमें अपनी परंपराओं के पुनरुत्थान की आवश्यकता है। यह भारतीय संस्कृति के पुनर्जागरण का काल है। पुरखों द्वारा सिखाई गई आदतों के पुनर्स्मरण की आवश्यकता है। हमारे सांस्कृतिक, पारंपरिक सूतक-पातक, ऋजुता और शुचिता पर बाज़ार हावी हो गया। ऋतुधर्म का एकांत वास, जो मूलतः किसी प्रकार के संक्रमण की रोकथाम के लिए ही था, 'सैनिटरी पैड्स' के बाज़ार की उछल-कूद में खो गया। नव-प्रसूता और नवजात की सुरक्षा के लिए न अब 'सौर-गृह' रहा, न 'सौर-गृह' के दरवाज़े के बाहर रखी चौबीसों घंटे 'परची' रहने वाली बोरसी की आग। नव-प्रसूता तथा नवजात से मिलने के आकांक्षी प्रत्येक व्यक्ति को बोरसी की आग से हाथ-पैर सेंककर अंदर जाना आवश्यक था वरना बच्चे को 'जमौगा' लग जाने का डर था। 'जमौगा' एक कीड़ा (वायरस) है जो नवजात शिशु को सांस की तकलीफ उत्पन्न कर देता है। आज हम इसे निमोनिया कह सकते हैं। आग प्राकृतिक 'सैनिटाइज़र' है। उसका कोई नकारात्मक प्रभाव भी नहीं होता।

भारतीय संस्कृति में रसोई की शुचिता का मड़ा महत्त्व है। एक सफेद सूती धोती रसोई घर में ही रखी रहती थी। भोजन बनाते समय वह धुली हुई सूती धोती पहनना अनिवार्य था। सूती धोती ही सबसे शुद्ध वस्त्र क्योंकि उसमें सिलाई की मैल भी नहीं रह सकती और कपास के प्राकृतिक धागे से बनती है। जो भोजन बनाता था, वह भोजन पूरा बनने तक रसोई में ही रहता था। घर का अन्य कोई सदस्य बाहर से उसकी सहायता कर सकता था, किंतु बाहर के ही नहीं घर के भी किसी सदस्य का कहीं से आकर सीधे रसोई में प्रवेश वर्जित था। छुआछूत से रसोई जूठी हो जाती थी। ये हमारे पारंपरिक संस्कार थे।

दुनिया में महामारियों का इतिहास रहा है, भारत में भी। चाहे वह स्पैनिश फ्लू हो, सार्स या अब यह कोरोना। इनसे लड़ने के दुनिया के अपने हथियार थे/हैं, भारत के अपने उपकरण। सरसों, लोबान, कपूर आदि शुद्धिकरण के प्राकृतिक 'सेनिटाइज़र' रहे हैं। 'तावन' नामक महामारी के बारे में भी कभी सुना था। कहते हैं यह चूहे तथा गिलहरी से संक्रमित होती थी। इसके कारण शरीर में 'गिलटी' (ट्यूमर) हो जाती थी। इसने भी सैकड़ों लोगों को लील लिया। जीवन आगे निकल गया। मनुष्य जीना नहीं छोड़ता। जीवन चलने का नाम है।

कोरोना से लड़ने के लिए रणनीति तैयार करने के लिए चल रहे विचार-मंथन को संबोधित करते हुए 26 मार्च 2020 को जी-20 देशों की वीडियो कॉन्फ्रेंसिंग में माननीय प्रधानमंत्री श्री नरेंद्र मोदी ने कहा- हमें ग्लोबलाइज़ेशन को नए तरीके से समझना होगा। कहाँ से आएगा यह नया तरीका? निश्चित रूप से सांस्कृतिक परंपराओं से। 22 मार्च 2020 को भारत ने ताली, थाली बजाकर, घंटनाद, शंखनाद करके जब कोरोना के योद्धाओं का धन्यवाद किया तो बड़ी तीव्रता से यह महसूस हुआ कि हारेगा कोरोना, जीतेगा देश। युद्ध का परिणाम उसकी तैयारियों पर निर्भर करता है। संयम और संकल्प इस तैयारी के स्तम्भ हैं।

मेरा जन्म अवध में हुआ है। यहाँ की परंपराओं को मैंने जिया है। कार्तिक की शुक्ल एकादशी (देवउठनी एकादशी) को यहाँ 'डिठवन' कहते हैं। यह दिन दीवाली के बारहवें दिन आता है। कहते हैं- 'दिया दीवाली कोने का, बारह रोज़ डिठौने का।' धान खेतों में पक चुका है। अब फसल घर में आएगी। खलिहान भर जाएगा। घर भी धन-धान्य से संपन्न होगा। किसान के लिए यह उत्सव मनाने जैसा है। 'कूँड़ा-डेहरी' धान से भर जाएंगे। अनाज को साफ करके रखने के लिए नए सूप की आवश्यकता होगी। समृद्धि ईश्वर का प्रतीक है और गरीबी दरिद्रता का। **ईश्वर वह भाव है, जिसमें अडिग आस्था ऐश्वर्य प्रदान करती है।** 'डिठौने' के दिन भोर में गाँव की सभी स्त्रियाँ पुराना सूप बजाते हुए और यह गाते हुए अपने-अपने घरों से निकलती हैं- 'इसवर आवें दलिहर जायँ'। पुराना सूप बजा-बजाकर लगभग तोड़-सा देती हैं और गाँव से दूर किसी बगिया के एक कोने में अथवा खेत के किनारे एक स्थान पर सारे सूप फेंककर आ जाती हैं। यह अत्यंत प्रतीकात्मक है। घर में आई नई फसल की सफाई के लिए नए सूप की आवश्यकता होगी। पुराने से काम नहीं चलेगा।

लोकवार्ता और प्रकृति :

डॉ. सत्येन्द्र मानते हैं कि “आदिमानव के मानस द्वारा प्रकृति-व्यापारों का दर्शन, उनका नामकरण, और उनमें अपने जैसे व्यापारों का ज्ञान वह पहली अवस्था है जिससे लोकवार्ता का उदय हुआ।”³ लोकवार्ता एक विशद पद है। “इसके अंतर्गत वह समस्त आचार-विचार की संपत्ति आ जाती है, जिसमें मानव का परंपरित रूप प्रत्यक्ष हो उठता है और जिसके स्रोत लोक-मानस होते हैं।”⁴ **इस प्रकार लोक-मानस ब्रह्माण्ड की सबसे टिकाऊ भंडारण प्रणाली (Sustainable storage system) है और लोकवार्ताई संस्कृति के अभिलेखागार।** यूरोप की कितनी ही लोकगाथाओं का ‘जिउस’ (Zeus) वेदों का ‘द्यौस’ है। पहले प्राकृतिक व्यापार, फिर देवता हुआ और आर्य ऋषियों ने उसकी स्तुति की। फिर वह धर्मगाथाओं का अलौकिक नायक बन गया; अब उसकी कथा कहने वाला साधारण जन यह कल्पना भी नहीं कर सकता कि जिस ‘जिउस’ के संबंध में वह ऐसी रोचक कहानियाँ सुनता है, वह कोई पुरुष रूपधारी व्यक्ति नहीं, केवल एक प्राकृतिक व्यापार है।”⁵ **लोक वेद का व्यावहारिक रूप है।** आज भारत में राष्ट्रीय शिक्षा नीति-2020 के अमलीकरण के साथ ‘देशज ज्ञान परंपरा’ (Indigenous Knowledge System) की चर्चा हो रही है। लोकवार्ता तथा लोकसाहित्य के वैज्ञानिक अध्ययन के बिना ‘देशज ज्ञान परंपरा’ को न तो समझा जा सकता है और न उनका उपयोग किया जा सकता है। वैदिक साहित्य के अध्ययन के साथ लोक-वार्ताओं के तुलनात्मक अध्ययन की आवश्यकता है।

मानव का प्रकृति के साथ आदिकाल से अत्यंत प्रगाढ़ तथा अन्योन्याश्रित संबंध रहा है। मानव-जीवन का कोई ऐसा क्षेत्र नहीं है, कोई ऐसा धर्म, कर्म, श्रम अथवा भाव नहीं है, जिसमें प्रकृति न शामिल हो। ‘देशज ज्ञान परंपरा’ से प्राप्त ज्ञान की अभिव्यक्ति लोक में अनेक रूपों में हुई। “... ज्ञान ने विकसित होकर उन प्रकृति के व्यापारों के वाचक शब्दों के यथार्थ अभिप्राय को अंशतः अथवा पूर्णतः विस्मृत कर दिया, और उन प्रकृतिवाची शब्दों के विषयों को देवत्व और अलौकिकत्व से विभूषित कर दिया। धर्म भावना का, श्रद्धा अथवा भाव का संचार कर दिया। ऐसा प्रकृति के उन तत्त्वों और व्यापारों के संबंध में हुआ जो मनुष्य को अपने प्रत्यक्ष अनुभव से उसके दैनिक कार्य-क्रम में हानि-लाभ पहुंचाते थे।”⁶ मनुष्य प्रकृति के जिन व्यापारों से भयभीत होता था, उनके एक रूप की कल्पना की और उसे देवी-देवता के स्वरूप में पूजने लगा और समय के साथ वह उसकी संस्कृति का अंग बन गया। गुजरात में अरब सागर के तट पर स्थित रालेज गाँव में स्थापित वहाणवटी माता का मंदिर ऐसी ही किसी आस्था, परंपरा और संस्कृति की तरफ संकेत करता है, जब व्यापारी महीनों की समुद्री-यात्रा के पश्चात समुद्र-तट पर सुरक्षित पहुंचते थे और समुद्र की इस देवी – सिकोतर माँ – के चरणों में सिर नवाकर कृतज्ञता ज्ञापित करते थे।⁷

पं. राम नरेश त्रिपाठी ने लोक साहित्य को ‘ग्राम साहित्य’ कहकर उनका संकलन किया है, और इस ग्राम साहित्य को ‘मौखिक यूनिवर्सिटी’ तथा इनमें शब्दों के भंडार तथा नए शब्दों के ढालने की सतत प्रक्रिया को देखते हुए इन्हें ‘भाषा की टकसाल’⁸ कहा है। भारत गांवों में बसता है और “गाँव की प्रकृति और संस्कृति को समझने के लिए उसका मौखिक साहित्य सबसे निकट का सहायक है”⁹

प्रकृति, संस्कृति और आस्था :

भारतीय सनातन संस्कृति का उत्स हमें आरण्यक संस्कृति में देखने को मिलता है। मानव-जीवन के चार आश्रमों में से तीन - ब्रह्मचर्य, वानप्रस्थ और संन्यास - का संबंध अरण्य से है; दूसरे शब्दों में कहें तो प्रकृति से है। और तीसरा - गृहस्थ - प्रकृति को घर और जीवन में खींच लाता है। कभी-कभी ऐसा लगता है कि प्रकृति स्वयं मनुष्य को अपनी तरफ आकर्षित करती है और मनुष्य के सभी क्रियाकलापों में शामिल हो जाती है। आँगन में 'चंदन का वृक्ष' (मोरे आँगन चंदन रुखवा त लहर लहर करै हो।) ⁽¹⁰⁾ और उस पर बैठा 'काग' अपने स्वभाव के विपरीत 'सुहावने बोल' सुनाकर जब नैहर का संदेश देता है, यह आश्चर्य लोक की कल्पना में ही घटित होता है। लोक में कोई अछूत नहीं है, बहिष्कृत नहीं है। चहुँ ओर समरसता है- प्रकृति से समरसता, जातियों में समरसता, वर्गों में समरसता आदि। कोई भेदभाव नहीं। किसी का बहिष्कार नहीं। यहाँ तो नागपंचमी पर विषधर को भी दूध पिलाने की परंपरा है।

कहते हैं, एक बार राजा जनक के राज्य में अकाल पड़ा तो ऋषियों की सलाह से उन्होंने स्वयं खेत जोता और हल चलाया, ताकि इंद्रदेव की उनके राज्य पर कृपा बरसे। इसी समय उनके हल का फल एक घड़े से टकराया और उसमें से एक सुंदर कन्या निकली। राजा जनक ने उस कन्या को अपनी पुत्री के समान पाला और उसका नाम सीता रखा। यह कथा तो हम सबने सुनी होगी। अवध में आज भी यह परंपरा है कि अकाल पड़ने पर इंद्रदेव से इसी प्रकार यानी खेत जोतकर प्रार्थना की जाती है, लेकिन हल कोई राजा नहीं चलाता बल्कि ऐसा माना जाता है कि यदि कोई स्त्री निर्वस्त्र होकर आधी रात को हल चलाएगी तो पानी बरसेगा। मैं इस मान्यता को इन्द्र और अहिल्या से जुड़ी घटना से जोड़कर देखती हूँ। अर्थात् कृषि संस्कृति का लोक इन्द्र के स्वभाव से परिचित है और उनको प्रसन्न करने के लिए कोई एक स्त्री अपने शील का चढ़ावा भी उन्हें चढ़ाने को उद्यत होती है, क्योंकि प्रश्न समाज की अकाल से रक्षा का है। समय आधी रात का चुना जाता है। **आस्था प्रबल है कि ऐसा करने से इंद्रदेव प्रसन्न होंगे और पानी बरसेगा।** लोक का प्रकृति के साथ अत्यंत प्रगाढ़ संबंध है। प्रकृति उसकी सबसे निकटतम आत्मीय है। एक चित्र देखिए- बेटे का विवाह है, सुहागिनें मधुर कंठ से गीत गाते हुए बारात विदा करती हैं। सुंदर वस्त्र-परिधान और आभूषण धारण करके, पूरी साज-सज्जा के साथ दूल्हा विवाह करने चला है। माँ को चिंता है कि कहीं बादल बरसकर इस रंग में भंग न डाल दें। वह सीधे बादलों से संवाद करती है- बदरी बिनु छतवा गए हैं दुलहे रामा उन्हें जिनि भेड़वा। **यह लोक की आस्था है कि कह देंगे तो बादल नहीं बरसेंगे।** कालिदास ने भी तो बादलों से संदेश भिजवाया था। लोक भी भेजता है- 'बदरी बाबुल के अंगना जड़यो, जड़यो बरसियो कहियो, हम तो हैं तोहरी बिटिया की आँखियाँ।'

प्रकृति लोक के सुख-दुख में शामिल होती है। लोक अपने हर्ष-विषाद की अभिव्यक्ति उसी के समीप जाकर करता है। एक वंध्या स्त्री जब अपने घर-परिवार और समाज के ताने सुनकर व्यथित होती है तो अपनी व्यथा जाकर माँ गंगा से कहती है और वहीं आश्रय ढूँढ़ती है- 'गंगा अपनी लहरि हमें देतिव त हम डूबि मरतेंव'। और माँ गंगा का आशीर्वाद पाकर वह लौट आती है, इस वचन के साथ कि - 'गंगा गहबरि पियरी चढ़इबै होरिल

जब होइहैं/ गंगा देहु भगीरथ पूत जगत जस गावइ हो।' और पुत्र रत्न की प्राप्ति के बाद पुनः माँ गंगा के पास लौटती है।

संतान का भारतीय संस्कृति में अत्यंत महत्त्व है। **लोक की आस्था ऊर्जा के अजस्र स्रोत 'सूर्य' में है।** लोक इस वैदिक देवता की स्तुति वैदिक शब्दों के उन्हीं अर्थों के साथ प्रयोग करके करता है। वेदों में 'सूर्य' और 'सवित' का प्रयोग अलग-अलग अर्थों में किया जाता है। लोक भी करता है- 'झमकि अटरियन चढ़ि गई सुरुज मनावै सवित पैयाँ लागै हो।' प्रकृति में देवत्व की कल्पना जीवन में उसके अनन्य महत्त्व को देखकर की गई है। सूर्य और जल (इन्द्र, गंगा) लोक के प्रतिष्ठित देवी- देवता हैं।

लोक का काव्यशास्त्र और प्रकृति :

लोक साहित्य के रचयिता ने कभी काव्यशास्त्र का अध्ययन नहीं किया, किन्तु उसने काव्यशास्त्र को इस तरह जिया कि उसके द्वारा प्रयुक्त उपमान कभी मैले नहीं पड़े। उसने अपने उपमान प्रकृति से लिए और प्रकृति नित-नव रूप धारण कर लोक के सामने आती है। लोक उसे निहारता है, उसके रूप, रंग, आकार से आकर्षित होता है और उसके साथ सौन्दर्य-विधान करके सादृश्यता स्थापित करता है-

घुमुची बरन हम सुन्दरि बाबा, मुनरी बरन करिहाँव।
मोर जोगे बर जब मिलिहैं बाबा, तब मोरा रचिहा बियाह।

यह एक अवधी लोकगीत है। कन्या विवाह योग्य हो गई है। पिता की चिंता बढ़ रही है। बेटी कहती है कि हे बाबा, मैं 'घुमुची' (घुमुची एक घास का बीज है। रंग, रूप, आकार तथा वजन की दृष्टि से यह बेजोड़ है। इसे 'रत्ती' भी कहा जाता है। प्राचीन समय में इससे सोना तोला जाता था।) के समान सुंदर हूँ। मेरा विवाह तभी करना जब मेरे योग्य वर मिले। उपमा की ऐसी सादृश्यता संस्कृत साहित्य में भी दुर्लभ है।

उपमा का एक अन्य प्रयोग भी द्रष्टव्य है- 'अमवा बउर जच्चा भई त ललना टिकोरा भए हो।'

अलंकार ही नहीं, ये गीत 'रस' से भी ऐसे सराबोर हैं कि रस छलके पड़ते हैं - 'जेहि दिन ए बेटी तोहरा जनम भए होइगे भदौना कै राति।' पुत्री का जन्म इतना कष्टदायी है कि चारों तरफ ऐसा अंधेरा छा जाता है कि कुछ सूझता ही नहीं। 'भादों की काली अंधेरी रात' और 'पुत्री के जन्म का दुख' एकमेक हो जाते हैं। रस की अनुभूति के लिए 'सहृदय' होना आवश्यक है। लोक का यह अनुभव तो सर्वसाधारण का अनुभव है। साधारणीकरण की प्रक्रिया के घटित होने की प्रतीक्षा की अपेक्षा यहाँ नहीं है।

संदर्भ:

1. तिवारी भोलानाथ, हिंदी भाषा, किताब महल इलाहाबाद, 2011, पृष्ठ 27
2. तिवारी भोलानाथ, हिंदी भाषा, किताब महल इलाहाबाद, 2011, पृष्ठ 45
3. <https://archive.org/details/in.ernet.dli.2015.379004page/n/20mode/1up?view=theater>, 2.2.2023, ब्रज लोकसाहित्य का अध्ययन -डॉ. सत्येन्द्र, पृ 13 .
4. <https://archive.org/details/in.ernet.dli.2015.379004page/n/20mode/1up?view=theater>, 2.2.2023, ब्रज लोकसाहित्य का अध्ययन -डॉ. सत्येन्द्र, पृ 2 .
5. <https://archive.org/details/in.ernet.dli.2015.379004page/n/20mode/1up?view=theater>, 2.2.2023, ब्रज लोकसाहित्य का अध्ययन -डॉ. सत्येन्द्र, पृ 10 .
6. <https://archive.org/details/in.ernet.dli.2015.379004page/n/20mode/1up?view=theater>, 2.2.2023, ब्रज लोकसाहित्य का अध्ययन -डॉ. सत्येन्द्र, पृ 13 .
7. <https://darpan.blog/travel/vahanvati-sikotar-mata-khambhat-photo-tour-story-history/>, 2.2.2023 ,
8. <https://archive.org/details/in.ernet.dli.2015.342704page/n/39mode/1up?view=theater> 2.2.2023 ,
9. <https://archive.org/details/in.ernet.dli.2015.342704page/n/39mode/1up?view=theater> 2.2.2023 ,
10. <https://archive.org/details/in.ernet.dli.2015.342704page/n/39mode/1up?view=theater> 2.2.2023 ,

ताल पक्ष के मौखिक शिक्षा पद्धति में पढ़त का महत्व

डॉ. केदार मुकादम - असीस्टेंट प्रोफेसर
डिपार्टमेंट ऑफ तबला, फ्रैकल्टी ऑफ पफ़ोर्मिंग आर्ट्स,
द महाराजा सयाजीराव यूनिवर्सिटी ऑफ बड़ौदा

भारतीय परंपरागत शिक्षा व्यवस्था का इतिहास देखे तो मौखिक प्रणाली का बोध करता है। प्राचीन भारत में ज्ञान को आदानप्रदान करने का मुख्य स्त्रोत मौखिक था। वेद-, उपनिषद, और अन्य धार्मिक ग्रंथ कई पीढ़ियों तक मौखिक रूप से सिखाये जाते थे। भारतीय संगीत का भी पारंपरिक प्रसारण मौखिक परंपरा के माध्यम से होता है। एक नियम के रूप में, छात्र अपने शिक्षक को सुनकर, देखकर और फिर उसकी नकल करके सीखते हैं, ठीक उसी तरह जैसे छोटे बच्चे एक भाषा बोलना सीखते हैं। ज्ञान प्रदान करने की मौखिक परंपरा आज भी भारत में प्रचलित है। आयुर्वेद, चिकित्सा की प्राचीन प्रणाली, अभी भी पारंपरिक शिक्षण विधियों के माध्यम से पढ़ाई जाती है। प्राचीन भारतीय किंवदंतियाँ, दंतकथाएँ और मिथक जीवन में जीवंत रहता है जब दादा-दादी अपने पोते-पोतियाँ को सुनाते हैं। मौखिक शिक्षा परंपरा का एक तरीका जो प्रासंगिक और प्रायोगिक शिक्षा पर जोर देता है, वह छोटे बच्चों के मनोवैज्ञानिक विकास के लिए सबसे उपयुक्त है। मौखिक परंपरा जो संगीतकारों की मदद करती है और संचार की एक प्रणाली और कला के रूप में संगीत की अवधारणा करना सिखाती है।

भारत में मौखिक परंपरा के प्रमुख तत्व:

- गुरु (शिक्षक)
- शिष्य (छात्र)
- परम्परा, ज्ञान का माध्यम जिसमें गुरु और शिष्य एक परंपरा की रचना करता है, जो पीढ़ियों तक फैली हुई रहती है।

भारतीय शास्त्रीय संगीत ने हमेशा गुरुशिष्य परम्परा के महत्व पर गहरा जोर दिया है।- भारतीय संगीत में गुरु और शिष्य का संबंध संगीत की तकनीक, शैली और सौंदर्यशास्त्र प्रदान करने से कहीं अधिक है। इस बंधन का सार है सच्ची भक्ति, प्रेम और कड़ी मेहनत। इस प्रक्रिया में गुरु और शिष्य दोनों विकसित होते हैं, शिष्य अपने गुरु से ज्ञान ग्रहण करता है और अपने गुरु से प्राप्त किए हुए ज्ञान से गुरुको एवं उनकी परंपरा और शैली को जीवित रखता है। निस्संदेह, गुरुशिष्य संबंध भारतीय- संस्कृति में लगभग एक आध्यात्मिक स्थान रखता है। मौखिक परम्परा या प्राचीन मौखिक परंपरा कई शताब्दियों तक भारतीय शास्त्रीय संगीत के प्रचार का एकमात्र माध्यम रहा। संगीत शिक्षा के लिए कोई लिखित पाठ्यक्रम नहीं था और गुरु अपने ज्ञान को मौखिक रूप से शिष्य को हस्तांतरित करते थे। छात्रों को अपने श्रद्धेय गुरुओं द्वारा दिए गए निर्देशों और संगीत ज्ञान को सुनकर ज्ञान को ग्रहण करना और आत्मसात करना रहता था।

भारतीय शास्त्रीय संगीत की शिक्षा मुख्य रूप से मौखिक रही है। राग और इसकी संरचना, ताल या ताल की जटिल बारीकियाँ, राग और ताल की बंदिश या रचना के रूप में प्रस्तुतीकरण, गुरु से शिष्य तक मौखिक रूप से और प्रत्यक्ष प्रदर्शन के माध्यम से

प्रदान किया जाता है। लिखित संकेतन की प्रणाली के बिना, मौखिक परंपरा से जटिल और क्लिष्ट बंदिशों के संरचनाओं को अवशोषित करने, याद रखने और पुनः पेश करने की मानव मस्तिष्क की क्षमता की एक अनोखी पद्धति है जो ज्ञान अर्जित करने का माध्यम है। किसी भी राग की बंदिश को प्रस्तुत करने के लिए स्वरो के साथ अर्थपूर्ण साहित्य जुड़ा रहता है उसी कारण से उस बंदिश का सौंदर्य पक्ष जानने में आसानता रहती है लेकिन ताल की संरचना एवं बंदिशों में नाद भाषा का प्रयोग देखने को मिलता है, जिसे श्रवण करने में सांगीतिक मधुरता का आहंसास तो होता है लेकिन उसका कोई दूसरी भाषा की तरह अर्थपूर्ण अर्थघटन प्राप्त नहीं होता। उसी भाषा को समझने के लिए उस भाषा की रचना एवं उसके प्रयोग के बारे में चर्चा करेंगे। ताल पक्ष की रचनाओं को मौखिक रूप से सीखाने के लिए पद्धत सर्वश्रेष्ठ माध्यम है और उस पद्धत का सौंदर्य पक्ष समझने के लिए उस ताल पक्ष की भाषा को जानना अत्यंत आवश्यक है तो उसको सन्धिपत में उजागर करने का प्रयास करेंगे।

ताल शास्त्र के भाषा के सिद्धान्त

पखावज और तबला आधुनिक उत्तर भारतीय शास्त्रीय संगीत के दो लोकप्रिय ताल वाध्य हैं, जो प्राचीन ताल वाध्य पुष्कर के विकसित और परिष्कृत स्वरूप हैं। इन वाध्य द्वारा निर्मित अक्षरों की पहचान करने और उन्हें उंगलिया और हाथों के निश्चित आघातों से जोड़ने के लिए, उनके नामकरण की एक प्रणाली तैयार की गई है। इन्हीं आघातों से उत्पन्न होनेवाली सांगीतिक ध्वनि को नामकरण किया गया जिससे अक्षरों की उत्पत्ति हुई और उस ध्वनि के आधार पर नादभाषा का सर्जन हुआ। ये अक्षर जो तबला और पखावज की भाषा बनती है जिन्हें पटाक्षर या पट वर्ण कहा जाता है।

किसी भी भाषा को योग्य व्यावहारिक रूप प्रदान करने के लिए शब्दों को बनाने के लिए अक्षरों को एक साथ जोड़ा जा सकता है; शब्दों को वाक्य बनाने के लिए एक साथ जोड़ा जा सकता है और गद्य या कविता के रूप में पूरी तरह से एक विचार व्यक्त करने के लिए वाक्यों को एक साथ समूहीकृत किया जाता है। इसी तरह तबला या पखावज के अक्षरों को अर्थपूर्ण शब्द और वाक्यांश बनाने के लिए एक साथ जोड़ा जाता है, जो रचनाओं को बनाने के लिए उपयुक्त नियमों के आधार पर एकदूसरे से जोड़ा जाता - हैं। उसी भाषा के आधार पर तबला एवं पखावज की वादन सामाग्री कीरचना हुई।

तबले की भाषा दूसरी भाषा की तुलना में एक अलग भाषा है, और अहंसास करने की भाषा है, जिसे तबला और डग्गा से निर्मित विभिन्न स्वरों के प्रतीकात्मक शब्दों के माध्यम से व्यक्त किया जाता है। तबले की भाषा इतनी समृद्ध है कि इसका अपना एक व्याकरण है, और कविता के विभिन्न प्रकार छंद, गीत, वृत्ति, जाति आदि तबले के शास्त्र से भी जुड़े हुए हैं। बंदिश का आकार, शब्द, वजन, विराम, रहस्व, दिर्घ, जोरदार और मुलायम इन सभी व्याकरण और काव्य से जुड़ी सभी विषयों का तबले की बंदिशों में प्रयोग देखने को मिलता है। तबले की भाषा एक अर्जित प्रेरणा है; दूसरे शब्दों में यह एक कला है और विध्वानोंने अपने कठोर प्रयासों से इस नाद भाषा की रचना की है।

कोई भी भाषा के उच्चारण में उन भाषा के मुख्य वर्णों को पाँच तत्वों से वर्गीकृत किए जाते हैं। दाँत, होठ, तालु, कंठ्य एवं मुह आदि स्थानों को जबान से स्पर्श करते हुए जो

मुख से उच्चरित किया जाता है, उन उच्चारणों का वर्गीकरण निम्न प्रकार से किया गया है।

कंठ्य अ –, आ, क, ख, ग, घ, ङ, ह दंतव्य त –, थ, द, ध, न, स मूर्धन्य ट –, ठ, ड, ढ, ण, र, ष ओष्ठ्य प –, फ, ब, भ, म

इस वर्गीकरण को गौर से देखने पर हमें ऐसा दिखाई देगा की, तबले के भाषा के जो वर्ण हैं वे बड़ी संख्या में कंठ्य तथा दंतव्य वर्ण समूह हैं। वे इस प्रकार हैं,

क, ख, ग, घ, ङ (कंठ्य) त, थ, द, ध, न (दंतव्य)

तबले के भाषा में प्रयुक्त होने वाले वर्ण के बारे में विचार करने पर उन अक्षर या शब्दों का चार समूहों में वर्गीकरण हो सकता है।

अ) स्वरमय अक्षर धा –, धीं, ता, तीं, गे(गीं), धीन, गेन(गीन), धागेन

ब) व्यंजन अक्षर ति –, तिट, तिरकिट, त्रक, कत, कत्त, धिरधिर

क – (क्रियापद) स्वरमय अंत्यपद (धीनागेना, धागेधीनागेना, धीनधीनागेना, धाधादीना

डधातिट – स्वरप्रधान तथा व्यंजनप्रधान शब्द (, धातिरकिट, धातिधागे, धाति, घेनातिट, धात्रक

तबले के सर्व वादनप्रकारों में इन चार समूहों में अंतर्भूत शब्दों का स्वतंत्र रूप में अथवा – संयुक्त रूप में विविध जातियों और विभिन्न लयों के माध्यम के प्रयोग से उपयोग करके रचनाएं बांधी जाती हैं।

पढ़त का महत्व एवं प्रयोग

पखावज या तबला की रचनाओं को बजाने से पहले पढ़ने की परंपरा पहले से प्रयुक्तमान है। पढ़त के बाद रचना का प्रदर्शन करना बजंत कहलाता है। ताल पक्ष में मौखिक रूप से तालिम देने का पहला मार्ग पढ़त का है। पढ़त प्रदर्शन कलाओं का एक प्राचीन और महत्वपूर्ण हिस्सा है। तबले में पढ़त का अर्थ है तबला के बोल या रचनाओं का पाठ। पढ़त, बोलों को याद रखने एवं उचित उच्चारण करने में मदद करती है। जहां दर्शक और कलाकार समान रूप से समझते हैं और आनंद लेते हैं। किसी शिक्षक से तबला की रचना सीखने का यह पहला चरण है। ताली बजाकर और मात्राओं की गिनती के साथ तबले के बोल और रचना का पाठ किया जाता है जिन्हें आम तौर पर बीट्स कहा। अच्छे शिक्षक अक्सर छात्रों को पहले सस्वर (अलग हैं-जाता है लेकिन दोनों अलग पाठ और उसके बाद बजाने का अभ्यास करने के लिए प्रोत्साहित करते हैं।

पढ़त करते समय कुछ मुख्य बिंदुओं पर ध्यान देना चाहिए। जैसे तो पढ़त करने के कई तरीके हैं, लेकिन सबसे सरल और सबसे आदर्श तरीका इस प्रकार है जब आप किसी – भी ताल के आवर्तनों के बोलों का उच्चारण करते हैं, तो बाएं हाथ को आधार के रूप में उपयोग करें और दाहिने हाथ को बाईं ओर से ताली बजाएं। इसी तरह 'खाली' दिखाने के लिए दाएं हाथ को बाएं से दूर ले जाएं और दाएं हाथ की अंगुलियों के पोरों पर गिनें। शब्दों एवं किसी भी बंदिश के पाठ के लिए वॉयस मॉड्यूलेशन की आवश्यकता सबसे जरूरी है। जिससे यह पता चलता है की कौनसे वर्ण पर वजन देना है। आपकी वाणी को अभिव्यक्ति की भी आवश्यकता होती है, इसलिए आपका पढ़त एक स्वर का नहीं होना चाहिए। पढ़त पाठ एक प्रकार से कथाक्योंकि कथक कथावाचकों का – पाठ है-

नृत्य है। पढ़ंत में एक अन्य महत्वपूर्ण पहलू ताल के नियम और गति के अनुसार पाठ करना है। आपको धड़कनों को ध्यान से सुनने और गति के आधार पर अपने 'बोल' का उच्चारण करने की आवश्यकता है। विभाजन यह दर्शाता है कि कब 'ताली' और 'खाली' भी बनाई जाए। एक बार जब आप इन तीन मुख्य बिंदुओं पर व्यक्तिगत रूप से नियंत्रण प्राप्त कर लेते हैं, तो आप इन तीनों को एक साथ जोड़कर पढ़ंत का अभ्यास कर सकते हैं।

पढ़ंत लयबद्ध चक्रों के नियमों को ध्यान में रखते हुए विभिन्न बोलों को एक साथ रखने की प्रक्रिया है। एक अच्छे सिद्धांत की मुख्य विशेषताओं में से एक है शब्दों का स्पष्ट उच्चारण, योग्य लय का प्रयोग और आवाज का उतारचढ़ाव। ये पहलू प्रदर्शन में अधिक - उत्साह जोड़ते हैं, साथ ही प्रदर्शन को और अधिक आकर्षक बनाते हैं। पढ़ंत यानि किसी भी रचना को पढ़ना एवं उसके सौंदर्यपक्ष को प्रस्थापित करने की एक प्रक्रिया है। पढ़ंत को अच्छी तरह से प्रदर्शित करने के लिए संस्कृत के श्लोको का अध्ययन करना आवश्यक है क्योंकि वाणी की शुद्धता पढ़ंत के लिए बहुत महत्व रखता है। कथक नृत्य एवं तबला एकालवादन में, जब कलाकार अपना एकल नृत्य या वादन करता है, तब जिस रचना की प्रस्तुति कि जानेवाली है उसे हाथ से ताल देकर रचना को प्रस्तुत करने की एक प्राचीन परंपरा है। इसके साथ ही एक और फायदा है दर्शक प्रदर्शन से पहले रचनाको सुनते हैं, जो उनके दिमाग में एक रूपरेखा बनाता है। इस तरह वे बंदिश को उसकी संपूर्णता में सराह सकते हैं। दूसरी ओर, पढ़ंत के बाद, नर्तक और वादक के साथ संगत करनेवाले कलाकार भी उस रचना से अच्छी तरह वाकिफ होते हैं। पढ़ंत प्रदर्शन कलाओं का एक प्राचीन और महत्वपूर्ण हिस्सा है, जहां दर्शक और कलाकार समान रूप से समझते हैं और आनंद लेते हैं। हर तालवाध्य के वादक एवं नर्तक को पढ़ंत का अभ्यास करना चाहिए। ऐसा इसलिए क्योंकि पढ़ंत का दर्शकों पर गहरा प्रभाव पड़ता है। साथ ही कलाकार स्वयं लय पर नियंत्रण प्राप्त कर लेते हैं।

पढ़ंत का संगीत जगत में सबसे महत्व का स्थान है जिस संगीत प्रकार में जिन वाध्य संगीत में उस भाषा का कोई अर्थ नहीं होता उस कला की प्रस्तुति में पढ़ंत अत्यंत महत्वपूर्ण स्थान होता है इसलिए पढ़ंत कलाकार की कला एवं श्रोता का मुख्य माध्यम रहता है।

संदर्भ:

1. माईणकर, सुधीर, "तबलावादन में निहित सौंदर्य", हिंदी, सरस्वती पब्लिकेशन, मुंबई, प्रथम संस्करण, 2008
2. तळवलकर, सुरेश, "आवर्तन", मराठी राजहंस प्रकाशन, पुणे, प्रथम संस्करण,
3. दंडगे, आमोद, "परिक्षार्थ तबला: विशारद", मराठी, भैरव प्रकाशन, कोल्हापुर, प्रथम संस्करण, 2014
4. दंडगे, आमोद, "सर्वगीण तबला", मराठी, भैरव प्रकाशन, कोल्हापूर, चौथा संस्करण, 2017

भारतीय संगीत की मौखिक परंपरा का पाश्चात्य कला-साधको पर प्रभाव

Dr .Chirayu Shrinivas Bhole – Author

Tabla teacher cum Performer

Tabla Alankar, Ph.D.

Dr. Kedar Ravindra Mukadam - Co - Author

Shri Nandkishor Prabhakar Date - Distance Guide

आज भारतीय शास्त्रीय संगीत का प्रभाव पश्चिम देशों में इतना है की वहां के संगीत प्रेमी भारत आकर गुरु शिष्य परंपरा या संस्थाकीय संगीत सीखकर अपने देश में उसका प्रचार प्रसार कर रहे हैं।

मैं जब यूरोप के हंगरी देश के बुदापेष्ट में ICCR द्वारा तबले के प्रचार प्रसार हेतु नियुक्त हुआ, वहां मेरी मुलाकात Mr .Endrasz Koszma से हुई। ये वहां के सर्व प्रथम सितार वादक हैं और पं. रवि शंकर जी से सितार वादन की तालीम प्राप्त की। Mr .Endrasz पिछले ४० वर्षों से हर महीने के पहले सोमवार को सितार वादन का कार्यक्रम कर रहे हैं और साथमें अन्य भारतीय संगीत विधाओंकी विडिओ क्लिप द्वारा जानकारी दे रहे हैं। इस उदाहरण से प्रतीत होता है की वहां के लोगों में भारतीय संगीत के प्रति कितना आदर और लगाव है। ये हैं भारतीय संगीत का प्रभाव.

भारतीय संगीत सिखने के लिए इस की मौखिक परंपरा का अभ्यास होना ये पाश्चात्य कला साधक या सिखने वाले पहले से ही अपनी तैयारी रखते हैं, और इसके लिए वो हिन्दी भाषा का अभ्यास भी करते हैं।

पाश्चात्य संगीत मोजार्ट और बीथोवन के संगीत से प्रेरित हैं। चैम्बर म्यूजिक, ओपेरा, सिम्फनी म्यूजिक ये इनकी विशेषता हैं। इनका संगीत बजाने के लिए एक विशिष्ट लिपि पद्धति का अभ्यास होता है जिसे स्टाफ नोटेशन कहते हैं।

पाश्चात्य संगीत की विशेषता यह है की जब एक हेतुलक्षी संगीत की रचना होती है तो उसे स्टाफ नोटेशन के अंतर्गत लिपिबद्ध किया जाता है और उसके बाद उसमें कोई बदलाव किया नहीं जाता। यानि उपज अंग के लिए गुंजाईश कम रहेती है।

स्टाफ नोटेशन में क्रोचेट(१ बीट), मिनिम(२ बीट्स), सेमिब्रिव(४ बीट्स)

जैसी सभ्याओं का उपयोग किया जाता है।

भारतीय शास्त्रीय संगीत परम्परा यह एक राग, ताल और भाव प्रदान संगीत है। एक ही राग या ताल प्रधान बंदिश में विभिन्न प्रकार के भाव निर्माण हो सकते हैं जो सिर्फ गुरु द्वारा मौखिक ज्ञान से विद्यार्थी सीख सकता है। यह भाव ही उपज अंग को प्रेरित करता है।

आजसे १००-१५० साल पूर्व तक भारतीय संगीत परंपरा यह सिर्फ गुरु मुखी ही रही। बाद में विद्वानों द्वारा इस विद्या को लिखित रूपमें संवर्धन करने के लिए भारतीय ताल, राग एवम बंदिशों को लिखने के लिए एक विशिष्ट लिपिपद्धती का निर्माण किया गया जो उत्तर हिन्दुस्तानी संगीत की हर विधामें एक ही रूप में पाया जाता है।

भारतीय शास्त्रीय संगीत में मुख्य दो लिपिपद्धतियाँ हैं, १. भातखंडे लिपि पद्धति और २. पलुस्कर लिपि पद्धति।

इस पद्धति में ताल की पहली मात्रा के लिए X, खाली के लिए 0, विभाग के लिए ।, ऐसे अलग अलग संज्ञाओं का उपयोग किया जाता है।

इस लिपिपद्धति से भारतीय संगीत के गायन, वादन और नृत्य की सभी बंदिशों एवम प्रकारों को लिखकर उसका संवर्धन किया गया। इसका फायदा आजके संगीत विद्यार्थियों को हो रहा है।

इस पद्धति से एक लाभ ये भी हुआ की जो विद्वान कलाकार पश्चिमी देशों में जाकर अपनी कला प्रस्तुत करते थे, तो वहाँ के कलाकार एवम संगीत रसिक उस कलाकार की संगीत शैली को सीखना और समझना चाहते थे। उस समय इस पद्धति द्वारा भारतीय कलाकारों ने अपने संगीत को वहाँ के संगीत रसिकों को भारतीय संगीत के प्रति लगाव पैदा करने एवम सिखने के लिए प्रेरित किया।

पाश्चात्य देशों के कलाकार या संगीत रसिक जो भारतीय संगीत सीखना चाहते हैं उनके लिए भारतीय संगीत लिपि पद्धति से बंदिशों को समझना आसान हो गया और रही बात उनके भाव और उपज अंग की तो वो गुरु द्वारा प्रत्यक्ष रूप से पूरी होती है।

इस लिए कह सकते हैं की उनके संगीत में, “जो दीखता है, वो बजता है।

और हिन्दुस्तानी संगीत में,

“जो सुझता है वो बजाया जाता है।

और इस सुझ बुझ कर बजाये जाने वाला संगीत जो एक परंपरा के साथ गुरु द्वारा विधिवत सिखाया जाता है, यही प्रणाली पाश्चात्य देशों के संगीत रसिकों को आकर्षित कर रही है। वर्तमान में पाश्चात्य देशों के ज्यादातर शहरों में भारतीय संगीत एवम नृत्य की संस्थाएँ स्थापित हैं। और वहाँ के ही कलाकार वहाँके विद्यार्थियों को सीखा रहे हैं।

आज वैश्वीकरण और ऑनलाइन पढ़ाना और सीखना सामान्य हो गया है।

पाश्चात्य देशों में जो कलाकार अपने शहर में भारतीय संगीत सीख रहा है वो ऑनलाइन अपने गुरु से जो भारत में हैं उनसे शिक्षा प्राप्त करता है और अपने विद्यार्थी को भी सिखाता है।

तबले की बात करू तो, वहाँ के लोगों को यह वाद्य अन्य अवनथ वाद्यों से ज्यादा आकर्षित करता है। इसका कारण यह है की इस वाद्य की जो भाषा है वोही तबले में बजती है। यह प्रकार उनके लिए एक अद्भुत अनुभूति है।

तबले की बंदिशों की पढ़त करना और बजाना उनके लिए आकर्षण है।

उंगलियों से बजने वाला यौरे दोनों हथोका रखाव अलग अलग होना, गति से बजाना, हर एक गायन, वादन एवम कथक के साथ संगत में बजाना ये सारी तबले की खूबियों के कारण आज तबला पाश्चात्य देशों में भी प्रसिद्ध है। आज तबला पाश्चात्य संगीत के साथ भी बखूबी संगत में बजाया जाता है।

इस वाद्य के प्रचार प्रसार मैं हमारे महान कलाकार जैसे प्रोफेसर सुधीरकुमार सक्सेना उ. अल्लारखा, उ. ज़ाकिर हुसैन और ऐसे कई बड़े कलाकार जिन्होंने अन्य देशों में जाकर अपने तबला वादन से वहां के लोगों को आकर्षित किया।

अपनी इस विशाल और महान संगीत कला को सिखने के लिए देश विदेश से कला साधक आ रहे हैं और इसके लिए हमारी सरकार ने भी कई प्राविधान अंतर देशीय सांस्कृतिक योजना के तहत निश्चित किये हैं। जिस से भारतीय कला और कलाकारों का भी उत्कर्ष हो सके।

अपनी इस महान मौखिक संगीत परंपरा का सारे विश्व में एक विशिष्ट स्थान हैं।

आसाली

Dr. Girish Gaikwad

Department of Marathi, Faculty of Arts,
The M. S. University of Baroda

भारतीय संस्कृति के पत्रों को खोलते हुए कई जगहों पर कई रथ यात्राओं का आयोजन किया गया है। यह देखा जा सकता है कि उन रथ यात्राओं का उन स्थानों और वहां के देवी-देवताओं से घनिष्ठ संबंध होता है। यह रथ यात्राएं हर साल, हर तीन साल या हर पांच साल में आयोजित की जाती हैं। ऐसी ही एक रथ यात्रा मैंने नासिक जिले के कलवन तालुका के वेरुले (आंबापुर) गांव में देखी। यहां हर पांच साल में पांच से सात दिनों तक रथ यात्रा का आयोजन किया जाता है। लेकिन इस साल कोरोना महामारी के चलते सात साल बाद एक दिन के लिए इसका आयोजन किया गया था। लेकिन मुझे बताया गया कि पड़ोस के गांव 'लखानी' में पांच दिन के लिए इसका आयोजन किया गया था।

आमतौर पर देखा जाता है कि, एक रथ में दो-चार घोड़े जुड़े होते हैं। लेकिन यहां का रथ दो बैलों को जोड़कर बनाया जाता है। इसके अलावा, जो रथ बनाया जाता है, ओ एक पारंपरिक बैलगाड़ी होती है। उसे थोड़ा सा सजाने के बाद रथ तैयार हो जाता है। वे इस सजावट को 'बेगड़' कहते हैं। उनके अनेक लोकगीतों में 'बेगड़' शब्द आता है। इस रथ के सजावट में वे शीर्ष पर कलश कि जगह मोर बनाकर रखते हैं (कलश रथ के अंदर होता है), गेंदे के फूलों की माला, चमकीले पर्दे या कपड़े होते हैं। इस रथ में एक सारथी होता है और रथ में पांच छोटे-छोटे बच्चे बैठे होते हैं। इसके अलावा रथ में एक कलश, राम की तस्वीर और एक दीपक होता है। जब तक रथ यात्रा जारी रहती है तब तक इस दीये को जलाएं रखना होता है। जैसे नवरात्रि में नौ दिन दीपक जलाया जाता है या पांच दिनों तक होली जलाई जाती है। यह रथ आमतौर पर रात आठ बजे के बाद गांव के मंदिर से निकलता है। इस समय चार-छह महिलाएँ कुछ लोकगीत गाते हुए रथ के पीछे चलती हैं। उन्हीं लोकगीतों में से एक लोकगीत ऐसा...

तोडली आंबायाची फाटी... तोडली आंबायाची फाटी व तोडली आंबायाची फाटी...

तोडली आंबायाची फाटी व तोडली आंबायाची फाटी...

तेनी धोंडायज पाडे... तेनी धोंडायज पाडे व तेनी धोंडायज पाडे...

तेनी धोंडायज पाडे व तेनी धोंडायज पाडे...

नेली सुताराच्या घरी... नेली सुताराच्या घरी व नेली सुताराच्या घरी...

नेली सुताराच्या घरी व नेली सुताराच्या घरी...

आरं सुतारूज भाऊ... आरं सुतारूज भाऊ र आरं सुतारूज भाऊ...

आरं सुतारूज भाऊ र आरं सुतारूज भाऊ...

आरं सुतारूज भाऊ... एवढा रथ देवा बनवी र एवढा रथ देवा बनवी...

आरं सुतारूज भाऊ र एवढा रथ देवा बनवी...

यानी रथयाज बनवे... यानी रथयाज बनवे व यानी रथयाज बनवे...

यानी रथयाज बनवे व यानी रथयाज बनवे...

यानी रथयाज सजवे... यानी रथयाज सजवे व यानी रथयाज सजवे...

यानी रथयाज सजवे व यानी रथयाज सजवे...
 यानी बेगडाज लावे... यानी बेगडाज लावे व यानी बेगडाज लावे...
 यानी बेगडाज लावे व यानी बेगडाज लावे...
 यानी कळसज बनवे... यानी कळसज बनवे व यानी कळसज बनवे...
 यानी कळसज बनवे व यानी कळसज बनवे...
 यानी बयलूज सजवे... यानी बयलूज सजवे व यानी बयलूज सजवे...
 यानी बयलूज सजवे व यानी बयलूज सजवे...
 यानी झुलीयाज टाके... यानी झुलीयाज टाके व यानी झुलीयाज टाके...
 यानी झुलीयाज टाके व यानी झुलीयाज टाके...
 बैलू जुपे रावण पोवण... बैलू जुपे रावण पोवण व बैलू जुपे रावण पोवण...
 बैलू जुपे रावण पोवण व बैलू जुपे रावण पोवण...
 राम बसे धुरीवरी... राम बसे धुरीवरी व राम बसे धुरीवरी...
 राम बसे धुरीवरी व राम बसे धुरीवरी...
 आवं सीता भावजयी... तुमी बसा रथामदी व तुमी बसा रथामदी...
 तुमी बसा रथामदी व तुमी बसा रथामदी...
 आवं लक्ष्मीण देर... तुमी बसा धुरीवरी व तुमी बसा धुरीवरी...
 तुमी बसा धुरीवरी व तुमी बसा धुरीवरी...
 आवं लक्ष्मीण देर... माला नेता कुणीकडे व माला नेता कुणीकडे...
 माला नेता कुणीकडे व माला नेता कुणीकडे...
 आवं सीता भावजयी... तुला नेतो माहिराला व तुला नेतो माहिराला...
 तुला नेतो माहिराला व तुला नेतो माहिराला...
 रथ चाले वनामदी... रथ चाले वनामदी व सीता रडे मनामदी...
 रथ चाले वनामदी व सीता रडे मनामदी...
 रथ चाले खळखळ... रथ चाले खळखळ व सीता रडे ढळढळ...
 रथ चाले खळखळ व सीता रडे ढळढळ...
 लक्ष्मीणसारखा माझा देर व रामसारखा भरतार...
 लक्ष्मीणसारखा माझा देर व रामसारखा भरतार...

प्रस्तुत लोकगीत में बढई या काष्ठकार से रथ कि निर्मिती, उसे कि गई बेगड़ या सजावट, फिर रावण और पोवन नाम के जुते हुए दो बैल और अंत में राम, लक्ष्मण और सीता का वर्णन है। यह रथ पूरे गाँव का चक्कर लगाता है और वापस गाँव के मंदिर के पास आता है। हर दिन एक चक्कर लगाया जाता है। जब यह रथ गाँव में जुलूस के लिए निकलता है, तो उसके स्वागत के लिए गाँव की महिलाएँ हाथ में थाली लेकर उसमें दीपक जलाकर आरती करते हुए पिछले कदम चलती हैं। आदिवासीओं के डोंगन्यादेव (पर्वत देवता) उत्सव में भी दीये लहराने की परंपरा देखी जाती है। महिलाएं दीये लहराती हैं जबकि पुरुष नृत्य करते हैं। इस समय पारंपरिक वाद्य यंत्र काहल्या बजाई जाती है। इसलिए रथ यात्रा एक उत्सव का रूप ले लेती है।

इस रात को तमाशा या कीर्तन का आयोजन किया जाता है। इस साल तमाशा का आयोजन किया गया था। इस तमाशा को पारंपरिक तरीके से पेश किया जाता है। तमाशा

देखने के लिए लोग शाम से ही मंदिर क्षेत्र में एक सुरक्षित जगह संभाल कर रखते हैं। उस जगह पर कोई चटाई वगैरा रखी जाती है। ताकि उस जगह पर कोई और ना बैठे। आसपास के गांवों के भी काफी लोग तमाशा देखने के लिए आए हुए होते हैं। कुछ मेहमान बनकर भी आए होते हैं। ऐसे सभी युवा और बुजुर्ग इस मंदिर क्षेत्र में तमाशा देखने के लिए इकट्ठा होते हैं। रात भर युवा और बुजुर्गों का मनोरंजन किया जाता है। इससे मंदिर परिसर में रात भर भीड़ रहती है।

हर गांव में हनुमान जी का मंदिर होता है। इसी तरह इस गांव में भी हनुमान जी का मंदिर है। हनुमान ग्राम देवता हैं जो गांव की रक्षा करते हैं। गांव में हर रस्म, हर विधि उनकी इजाजत के बिना नहीं होती। इसलिए गांव में हनुमान जी का बहुत महत्व है। ऐसे हनुमान जी के गुरु राम हैं। इसलिए हर पांच साल में गांव से राम कि रथ यात्रा निकाली जाती है।

सुबह चार बजे के बाद एक मुख्य अनुष्ठान, विधि किया जाता है। यह रस्म गांव के जानकार पुरुषों द्वारा निभाई जाती है। इसमें मटकी के आधे टुकड़े लेकर उसमें सुखे गोबर के टुकड़े (गोहरे) डालकर मिट्टी के तेल (केरोसीन) की सहायता से आग लगाई जाती है। कुछ पुरुष इस जलती हुई आग को सिर पर रखकर स्त्रियों के वेश में नृत्य करते हैं। उन स्त्रियों के वेश में नृत्य करने वाले पुरुषों को और उनके सिर पर रखे अग्निकुम्भ को 'आसाली' कहते हैं। इनकी कमर और पैरों में घुँघरू बंधे होते हैं। दोनों हाथों में दो छोटी लकड़ियाँ होती हैं। पारंपरिक वाद्य यंत्र काहल्या के साथ इन घुँघरूओं और हाथ में रहने वाली दो लकड़ियों की आवाज का मिलाफ होकर एक सुंदर ध्वनि पैदा होती है। इसके अलावा, दो पुरुष बीच बीच में हाथ में चाबुक लेकर जमीन पर, कभी अपने हि शरीर पर जोर जोर से पटकते रहते हैं। उस चाबुक की आवाज भी उस वातावरण में घुल मिल जाती है। यह चाबुक लेकर शान से नाचने वाले गवली और गवलीन होते हैं। इसमें सूप लेकर नाचता हुआ मुख्य भगत होता है। सूप भगत का प्रतीक भी माना जाता है।

इस सुन्दर सुमधुर वातावरण में नाचने वाले और सबका ध्यान अपनी ओर आकर्षित करने वाले जो होते हैं, वे 'गौराई' (बोया हुआ धान) नचाने वाले होते हैं। यह त्योहार अक्षय तृतीया के तुरंत बाद मनाया जाता है। इसलिए, अक्षय तृतीया के लिए बोई हुई गौराई को इस अनुष्ठान के दौरान नृत्य में शामिल किया जाता है। इस पर्व की तिथियों का निर्धारण ब्राह्मण द्वारा किया जाता है। यह रस्म अक्षय तृतीया के महीने में ही मनाई जाती है। इस तरह सभी लोग मंदिर के पास इकट्ठा होते हैं।

जब ये पांच-सात आसाली नाचते हुए मंदिर के पास पहुंचते हैं तो वहां एक नाटकीय रस्म अदा की जाती है। जो भगत होता है, ओ इन्हीं आसाली में से एक एक को वहाँ बुलाता है और उन आसालीओं से वचन लेता है कि वह घर, खेती, गाय-बैल और पुरे गाँव वालों को सुख-शांति देगी। इस समय पाँच कुलों अर्थात् पाँच कुलनामों की आसालीओं को बुलाया जाता है। उस समय उनको डायन के रूप में देखा जाता है। यह आश्वासन दिया जाता है कि गाँव अब इन डायनों से पीड़ित नहीं होगा। वहीं, एक तरफ दूध को मथकर

मक्खन बनाने का सीन दिखाया जाता है। और पुरुषों द्वारा एक गीत गाया जाता है। वह कुछ ऐसा होता है...

*घुसळण घुसळते बाई दुधाला लोणी का नाही...
दुधाला लोणी का नाही... दुधाला लोणी का नाही...
घुसळण घुसळते बाई दुधाला लोणी का नाही...*

एक बाल्टी में थोड़ा निरमा पाउडर डालकर झाग बनाया जाता है। इसे दूध के प्रतीक के रूप में दिखाया जाता है। एक जमाने में दूध का सच में इस्तेमाल होता था। लेकिन अब दूध की जगह निरमा पाउडर का इस्तेमाल किया जाता है क्योंकि दूध की उपलब्धि कम हो गई है। उस बाल्टी में रवि की सहायता से दूध निचोड़ा जाता है। उसी समय उपरोक्त गीत गाया जाता है। अंत में पांचों आसालीयों से सुख-शांति का आश्वासन पाकर दूध मक्खन में बदल जाता है। यानी माना जाता है कि गांव पर आया संकट दूर हो गया है।

आश्वासन के बाद भी संकट या महामारी टली नहीं है। उसे अभी भी गांव से बाहर ले जाना बाकी है। भगत जाणकारों और आसालीओं के साथ हनुमान जी के दर्शन करते हैं। वे पूरे मन से हनुमान जी की पूजा आराधना करते हैं। अंत में, सभी गांव के लोग सीमा पर स्थित कब्रिस्तान में जाते हैं। वहां भगत द्वारा पूजा की तैयारी की जाती है। एक बांग देणे वाला बड़ा मुर्गा और एक छोटा मुर्गी का बच्चा लेकर उन्हें नैवेद्य (प्रसाद) दिखाया जाता है। इस रस्म को यहां के आदिवासी 'कोंबड्याने पुंज घेणे' के नाम से जानते हैं। यदि मुर्गेने प्रसाद अस्वीकार किया, तो यह संकेत करता है कि अनुष्ठान में कुछ बाधा है। मुर्गे की तब तक बलि नहीं दी जाती जब तक वह प्रसाद ग्रहण नहीं करता, यानी पूजा में चढ़ाए जाने वाली दाल, मुरमुरे या चावल नहीं खाता। इसलिए मुर्गे का प्रसाद ग्रहण करना बहुत ही महत्वपूर्ण माना जाता है। ऐसा माना जाता है कि एक बार मुर्गेने प्रसाद ग्रहण कर लिया तो उसके बाद कोई भी रस्म बिना किसी रोक-टोक के, बिना किसी अड़चन के समाप्त हो जाती है। एक तरह से कहा जा सकता है कि मुर्गा अपनी बलि देने की खुद मंजूरी देता है। यहां मुर्गे के प्रसाद लेने के बाद उसे कब्रिस्तान में छोड़ दिया जाता है। उसकी बलि नहीं दी जाती है। लेकिन मुर्गी के बच्चे को गड्ढा खोदकर उसमें जिंदा दफन कर दिया जाता है। अर्थात् उसकी बलि दी जाती है। यह अनुष्ठान यहीं समाप्त होता है। वापस आते समय, वे सभी सामान कब्रिस्तान में छोड़ देते हैं। गांव में आने से पहले वे नदी में नहाते हैं और फिर गांव में प्रवेश करते हैं। एक प्रकार से, वे नदी नाले में जाकर स्नान के रूप में अपवित्रता से पवित्र होकर, अशुद्धी से शुद्ध होकर निकलते हैं। ऐसे पवित्र शरीर के साथ वे गाँव में प्रवेश करते हैं। महामारी को गांव के बाहर छोड़ देते हैं। वे गांव को खुशहाल बनाते हैं।

मैंने वर्तमान अनुष्ठान और 'मरीआई' के अनुष्ठान के बीच कई समानताएँ देखी हैं। लेकिन यहां के लोगों को मरीआई के बारे में कोई खास जानकारी नहीं लगती है। इस अनुष्ठान में पोतराज का प्रमुख स्थान है। पोतराज का अर्थ बलवंत कांबले के 'देवदासी, पोतराज, वाघ्या-मुरळी: रूप-स्वरूप-विकृती' इस ग्रंथ में बताया गया है कि, "घरात सुख-समृद्धी लाभावी, रोगराई, करणी इत्यादींपासून घरच्यांच संरक्षण व्हावे, पहिला मुलगा व्हावा

किंवा मुलं व्हावी अशा अनेक गोष्टींत सफलता मिळण्यासाठी देवीला (लक्ष्मीआई, मरीआई, अंबाबाई आणि तुळजाभवानी) नवस करून झालेला पहिला मुलगा सोडला जातो, त्याला पोतराज म्हणतात.^१ यानी घर में सुख-समृद्धि पाने के लिए, परिवार को रोग, विपत्ति आदि से बचाने के लिए, अनेक कार्यों में सफलता प्राप्त करने के लिए देवी माँ (लक्ष्मी माँ, मरी माँ, अम्बा माँ और तुलजाभवानी) को मन्त्रत करने के बाद पहले जन्मे पुत्र को देवी माँ के चरणों में समर्पित किया जाता है, उसे पोतराज कहा जाता है। यह पोतराज संभवतः महार या मांग जाति का होता है। आइए कुछ मुद्दों के आधार पर देखते हैं कि आसाली और मरीआई की रस्में किस तरह एक जैसी हैं।

पोतराज के भेष और आसाली के भेष में काफी समानता है। दोनों पुरुष हैं और महिलाओं के रूप में खुद को पेश करने की कोशिश करते हैं। दोनों की कमर में घागरा होता है। “कंबरेला घुंगरांची सैलसर माळ अडकवलेली असते. पायांत खुळखुळ्या म्हणजे वाजण्यासाठी आत खडे भरलेले भले मोठे पोकळ पितळी वाळे असतात.”^२ यानी पोतराज की कमर पर घुंघरूओं की माला बंधी होती है। पैरों में भी घुंघरू बंधे होते हैं। हालांकि पोतराज कमर से ऊपर कुछ भी नहीं पहनते हैं। आसाली हालांकि ब्लाउज पहनती हैं।

पोतराज के हाथ में जैसे चाबुक होता है, वैसे आसाली के हाथ में नहीं होता। लेकिन आसाली के साथ नाचने वाले भगत के पास होता है।

पोतराज के पास एक डफली (हलगी) होती है। “हे एक-दोन फूट व्यासाची व सहा ते सात इंच रुंद लाकडाचे गोलाकार वाजविण्याचे साधन असते. बकऱ्याच्या कातड्यापासून मढविलेले असते. ही हलगी दोरीच्या सहाय्याने गळ्यात अडकविलेली असते. एका टिपरुच्या सहाय्याने पोतराज ही हलगी किंवा डफ स्वतः वाजवितो. कधी कधी ही हलगी वा डफ, ढोलकं त्याची पत्नी वाजवते व त्याच्या तालावर पोतराज नाचतो.”^३ याने ‘यह डफली एक से दो फीट लंबी और छह से सात इंच चौड़ी लकड़ी से बना एक गोल वाद्य यंत्र है। यह बकरी की खाल से बना होता है। इस हलगी को गले में रस्सी के सहारे बांधा जाता है। पोतराज डंडी की मदद से खुद हलगी या डफली बजाता है। कभी-कभी यह हलगी या डफली, उसकी पत्नी द्वारा बजाया जाता है और पोतराज इसकी ताल पर नृत्य करता है।’ ऐसा बलवंत कांबले कहते हैं। ठीक ऐसा ही वाद्य यंत्र आसाली को नृत्य करने के लिए बजाया जाता है। इसे काहल्या या सांबल्या कहते हैं। अधिकांश आदिवासीओं के वाद्य यंत्र चमड़े से बने होते हैं।

पोतराज के साथ वाली स्त्री के सिर पर मरीआई का देवारा होता है, वैसे ही आसाली के सिर पर फुटे मटके में जलती हुई आग होती है। यह जलती हुई आग को और उसे लेकर नृत्य करने वाली स्त्रियों के वेश में पुरुषों को ‘आसाली’ कहलाता है।

ऊपर वर्णित लोकगीत में स्पष्ट कहा गया है कि राम के रथ को एक बढई ने आम की टहनी से बनाया है। इतना ही नहीं बढई रथ तैयार करता है और उपर से उसको सजाता भी है। ठीक उसी तरह, “आईच्या गाड्यासाठी आणि मूर्तीसाठी आंब्याची लाकडे तोडून सुताराकडे पोचती करतात. सुतार एक लहानसा गाडा आणि दोन लहान मूर्ती तयार करून महारांना देतो.”^४ याने की ‘आम के पेड़ों को काटकर माँ की गाड़ी और मूर्ति के

लिए बढ़ई के पास पहुँचा दिया जाता है। बढ़ई एक छोटी गाड़ी और दो छोटी मूर्तियाँ तैयार करता है और उन्हें महारों को दे देता है।¹ ऐसा रा. चिं. ढेरे कहते हैं। यहां राम का रथ और मरीआई की गाड़ी (एक मायने में रथ ही) एक बढ़ई ने बनाई है और वह भी आम की लकड़ी से। ऐसा प्रतीत होता है की इन दोनों में कई समानताएँ हैं।

सबसे महत्वपूर्ण है अनुष्ठान के पीछे का उद्देश्य या इरादा। प्रत्येक अनुष्ठान के पीछे का उद्देश्य भिन्न हो सकता है। लेकिन यहाँ आसाली और मरीआई के रथ के उद्देश्य में कोई अन्तर प्रतीत नहीं होता। इस अनुष्ठान का मुख्य उद्देश्य गांव में आई 'मरी' को गांव से बाहर भेजना है। चाहे वह प्लेग जैसी भूतपूर्व भयानक महामारी हो या चेचक जैसी बीमारियाँ, इन अनुष्ठानों को इसलिए किया जाता है क्योंकि उन्हें गांव से बाहर रखना बहुत जरूरी है। मरीआई की गाड़ी को गाँव की सीमा तक ले जाया जाता है और छोड़ दिया जाता है। माना जाता है कि गांव में आई बीमारी इसी गाड़ी के साथ गांव से बाहर चली जाती है। इसी तरह आसाली के सिर पर रखी आसाली (अग्रिकुम्भ) को गांव के सीमा पर स्थित श्मशान तक ले जाया जाता है। माना जाता है कि इस आसाली के साथ ही गांव की बीमारी गांव से बाहर चली जाती है। आश्चर्य की बात यह है की दोनों अनुष्ठान या रस्में गांव के सीमा पर ही खत्म हो जाती हैं।

ऊपर बताया जा चुका है कि 'एक मुर्गी के बच्चे को एक गड्ढा खोद कर उसमें जिंदा दफन कर दिया जाता है'। इसका एक अच्छा संदर्भ बेबी कांबले की आत्मकथा 'जिणं आमचुं' में पाया जा सकता है। बेबी कांबले जब एक-डेढ़ साल की होती है तो दस-पंद्रह दिन की बीमारी में उसका शरीर ठंडा पड़ जाता है। घर में चीख-पुकार शुरू हो जाती है। इसे लंबे समय तक चलने से रोकने के लिए मां के माता-पिता ने उसे जल्दी दफनाने का फैसला किया। इसके लिए गड्ढा खोदा गया। लेकिन उसी समय बेबी कांबले का शरीर हिलने लगता है। फिर उन्हीं के शब्दों में, "वयोवृद्ध माणसाच्या लाल की गार सुनी सोडू नये म्हणून माझ्या आजीला सांगितल्यावर तिने झापातला सगळ्यात मोठा कोंबडा बघून कारभाऱ्याच्या हातात दिला, त्यांनी तो कोंबडा जिवंत गारीत पुरला आणि खणलेली गार (खड्डा) बुजवून काढली."² याने 'खोदा हुआ गड्ढा बिना किसी को दफनाए उस गड्ढे में मिट्टी नहीं डाली जाती। इस बात को ध्यान में रखते हुए दादी ने एक बडासा मुर्गा देखकर दे दिया था और उस मुर्गे को उस गड्ढे में बेबी कांबले की जगह जिंदा गाड़ दिया था।' एक मुर्गे की बलि दी जाती है। यहां भी यही प्रकार देखने को मिल रहा है। गांव में महामारी के कारण कई लोगों की मौत हो जाती है। इस मौत को रोकने के लिए इंसान की जगह मुर्गे या बकरे की बलि दी जाती है।

आदिवासियों के वाघबारस (वसुबारस, बाघबारस) अनुष्ठान के दौरान भी यही प्रकार देखा जाता है। उस समय, बाघ से गायों की रक्षा के लिए बाघ देवता के सामने एक मुर्गे की बलि दी जाती है। ऐसे कई उदाहरण देखे जा सकते हैं।

हालांकि वर्तमान अनुष्ठान में मरीआई के नाम का सीधे तौर पर जिक्र नहीं किया जाता है, यह अनुष्ठान मुख्य रूप से महामारी को दूर करने के लिए किया जाता है। बीमारी या महामारी यानी मरी। इसलिए अप्रत्यक्ष रूप से मरीआई शब्द में से 'मरी' शब्द का उपयोग किया जाता है। महामारी या महामरी, भूकमरी इन शब्दों में से भी 'मरी' शब्द

सूचित होता है। मरीआई याने की मृत्यु की देवता। मृत्यु और स्मशान का गहरा संबंध है। यह भी ध्यान दिया जाना चाहिए कि आसाली अनुष्ठान का अंत भी एक श्मशान में ही होता है। इतने सारे धागों को खोलकर देखने पर पता चलता है कि आसाली और मरीआई की गाडी (गाडा) इन दोनों अनुष्ठानों, रस्मों में काफी समानता है।

संदर्भ:

१. बळवंत कांबळे ,देवदासी ,पोतराज ,वाघ्या-मुरळी :रूप-स्वरूप-विकृती , पद्मगंधा प्रकाशन-पुणे ,प्रथमावृत्ती :जून २००८ ,पृ .६९
२. रा .चिं .ढेरे ,लोकसंस्कृतीचे उपासक ,पद्मगंधा प्रकाशन-पुणे ,तृतीयावृत्ती :२१ जुलै २००७ ,पृ.६९
३. बळवंत कांबळे ,देवदासी ,पोतराज ,वाघ्या-मुरळी :रूप-स्वरूप-विकृती , पद्मगंधा प्रकाशन-पुणे ,प्रथमावृत्ती :जून २००८ ,पृ .७८
४. रा .चिं .ढेरे ,लोकसंस्कृतीचे उपासक ,पद्मगंधा प्रकाशन-पुणे ,तृतीयावृत्ती :२१ जुलै २००७ ,पृ.७४
५. बेबी कांबळे ,जिणं आमुचं ,मानसन्मान प्रकाशन-पुणे ,दुसरी आवृत्ती :९ मे १९९० ,पृ .२-३
६. नंदाबाई वामन बागुल ,मु .आंबापूर पो .दळवट ता .कळवण जि .नाशिक.
७. कौशलाबाई काळू कुवर ,मु .आंबापूर पो .दळवट ता .कळवण जि .नाशिक.
८. मीराबाई शांताराम जगताप ,मु .आंबापूर पो .दळवट ता .कळवण जि .नाशिक.
९. सुक्रीबाई सोनू पवार ,मु .आंबापूर पो .दळवट ता .कळवण जि .नाशिक.
१०. मीराबाई सुभाष चौरे ,मु .आंबापूर पो .दळवट ता .कळवण जि .नाशिक.
११. सुनीताबाई जगन्नाथ जाधव ,मु .आंबापूर पो .दळवट ता .कळवण जि .नाशिक.
१२. केदारनाथ पावजी जाधव ,मु .आंबापूर पो .दळवट ता .कळवण जि .नाशिक.
१३. उलुशा महारु बागुल ,मु .आंबापूर पो .दळवट ता .कळवण जि .नाशिक.
१४. पुंडलिक महादू चव्हाण ,मु .आंबापूर पो .दळवट ता .कळवण जि .नाशिक.
१५. सिताराम भिवसन गांगुर्डे ,मु .आंबापूर पो .दळवट ता .कळवण जि .नाशिक.
१६. रुपचंद काशिनाथ गायकवाड ,मु .आंबापूर पो .दळवट ता .कळवण जि .नाशिक.
१७. प्रतिभा रुपचंद गायकवाड ,मु .आंबापूर पो .दळवट ता .कळवण जि .नाशिक.

मौखिक परंपरा के परिपेक्ष में ख्याल गायकी एवं तबला संगत में अन्तर्सम्बन्ध - एक विश्लेषणात्मक अध्ययन

दुष्यंत रूपोलिया - असिस्टेंट प्रोफेसर

डॉ. राजेश जी. केलकर - शोध निर्देशक

डिपार्टमेंट ऑफ़ इंडियन क्लासिकल म्यूज़िक-वोकल,
फैकल्टी ऑफ़ परफार्मिंग आर्ट्स, एम.एस.यू., बरोडा.

तबला, इस वाद्य का जन्म या अविष्कार प्रतिस्पर्धा कहें या फिर समय की मांग किन्तु जन्म के पश्चात, तात्कालीन संगीत परिदृश्य में एकल वादन की अपेक्षा तबला की प्रतिष्ठा संगत वाद्य के रूप में अधिक रही। कारण था की अनेक नवीन गायन एवं वादन शैलियों के साथ तबले की संगत अधिक अनुकूल रही। विभिन्न गायन शैली जैसे ख्याल, ठुमरी, टप्पा, कजरी, चैती इत्यादि के साथ संगत वाद्य के तौर पर तबले को एक अलग पहचान मिली। यही नहीं अपितु सुषिर वाद्य, तंत्री वाद्य, कल्थक आदि के साथ भी तबला संगत हेतु उपयुक्त रहा और समय के साथ साथ अनेकों प्रयोगों से खुद को परिष्कृत किया। वर्तमान समय में यदि ख्याल गायन शैली की बात करें तो तबला, संगत की दृष्टि से एक महत्वपूर्ण स्थान रखता है। ख्याल गायकी के साथ तबला संगत की तालीम मौखिक परंपरा का परिचायक है क्योंकि संगत की तालीम कभी भी किताबी ज्ञान से प्राप्त नहीं हो सकती है। यह कला गुरु मुख से ही प्राप्त होती है तथा गुरु के सानिध्य में सतत अभ्यास करने से ही साध्य की जा सकती है। वर्षों गायक गुरु के मार्गदर्शन में ही संगत को परिष्कृत किया जाता है। यह कहना अनुचित नहीं होगा की बिना तबला संगत के ख्याल गायन की कल्पना करना भी मुश्किल है। यह बात भी दृष्टिगोचर है की वर्तमान समय में तबले की सशक्तता इतनी बढ़ गयी है की इस वाद्य को किसी भी विधा के साथ बजाया जा सकता है। तबला एकल वादन और तबला संगत ये दोनों अलग विषय हैं और दोनों के प्रशिक्षण का तरीका भी अलग है। हालाँकि संगत से पहले एकल वादन की कुशल तालीम लेना बहुत आवश्यक है। यही कारण है कि, वर्षों तबला सिखाने के बाद ही गुरु शिष्य को कुशल गायक/वादक के पास संगत सीखने को भेजते थे। यह कहना गलत नहीं होगा की आज के समय में तबले के स्वतंत्र घरानों के साथ तबला संगत ने भी एक घराने का रूप ले लिया है। संगत की दृष्टि से तबला एक सहायक वाद्य है। अतः सबसे महत्वपूर्ण है गायन के साथ ठेके को साधना।

सामान्यतः ख्याल गायन तीन लय में गाया जाता है जो क्रमशः विलम्बित, मध्य और द्रुत लय होती है। तबला संगतकार सख्यम और धैर्य का परिचायक होता है। तबला संगत के दौरान वादक को लयदार ठेके को साधना सबसे महत्वपूर्ण है। हर गायक की प्रकृति और प्रवृत्ति अलग होती है। अधिकतर गायक सधा हुआ और सीधा ठेका पसंद करते हैं, तो कुछ गायक भरे हुये बोलों का ठेका पसंद करते हैं। ऐसे में तबला वादक को गायक की प्रकृति के अनुसार ठेका बांधना चाहिए। विलम्बित ख्याल या बड़ा ख्याल की चर्चा करें तो सबसे पहले यह जानना ज़रूरी है की गायक किस घराने का प्रतिनिधि है। प्रत्येक घराने की विशिष्ट लय होती है। जैसे ग्वालियर, आगरा, जयपुर इन घरानों में मध्य विलम्बित लय में बड़ा ख्याल गाया जाता है। परन्तु अन्य घराने जैसे की किराना, रामपुर-

सहस्रवान, बनारस, पटियाला इत्यादि घरानों में विलम्बित लय में गाने का चलन है। इसके अलावा श्याम चौरासी, भेंडी, इंदौर, मेवाती आदि सामान्यतः विलम्बित लय का ठेका की बजाया जाता है। अतः किसी भी संगतकार का लयेदार होना आवश्यक होता है।

संगतकार को गायक की लय मालूम होनी चाहिए। ठेका शुद्ध स्वरूप में बजाना आना चाहिए। ठेका सुरीला और लयेदार होना चाहिए। वजनदार ठेका होना चाहिए परन्तु शोर मचाने वाला ठेका नहीं होना चाहिए और सबसे महत्वपूर्ण बात ये है की ठेके की आकृति बननी चाहिए। यह आकृति बंदिश की चाल के हिसाब से बननी चाहिए। यह जानना भी महत्वपूर्ण है की जब मध्य ख्याल या द्रुत ख्याल में गायक, वादक को निकलने (कुछ बजाने) का इशारा करता है तो ये बात ध्यान में रखनी चाहिए की वादक को कितना बजाना है, अतः ख्याल की बंदिश के अनुसार बजाना चाहिये और इतना ही जितना बंदिश सहन कर सके। पं. सुरेश तलवलकर जी के अनुसार ख्याल की बंदिश ना तो तबला का लहरा है और न ही गत। बंदिश की अपनी लय और चाल होती है जिसका भाव और सौंदर्य, बोलों और छंदों के हिसाब से बदलता रहता है। तो वादक को बंदिश की चाल के हिसाब से बजाने की कुशलता होनी चाहिए। ताल का ठेका इस तरह बांधना कि जैसे गाने साथ लय का तानपुरा बजने लगे। स्थिर और मधुर ठेका बजाने की क्षमता एक कुशल संगतकार की पहचान होती है। यह गुण संगतकार को संगत की तालीम के दौरान गुरु से प्राप्त होते हैं। वर्षों गुरु के सानिध्य में संगत सीखने से ये गुण निखारते हैं। अनावश्यक ठेके को भरने से गायक का ध्यान भंग होता है। बड़ा ख्याल शुरू करने से पहले गायक ताल के बिना आलाप करता है जो आदर्शतः पच्चीस सेकंड का होता है उसके बाद गायक मुखड़े को भरके सम पर आता है। इस स्थिति में तबला वादक को लय की सही पहचान करते हुए छोटा मुखड़ा या मोहरा बजाकर सम पर आना चाहिए और लय के अनुकूल ठेका बांधना चाहिए। ठेके की चंचलता या गंभीरता राग के रसभाव, बंदिश क बोल अर्थात भाषांग पर भी निर्भर करते हैं। किसी गंभीर प्रकृति के राग में यदि ठेका चंचल हो तो राग की हानि होगी। इसी तरह यदि किसी बंदिश के बोल भक्तिमय हों तो राग और बंदिश के भाव को समझकर संगतकार को ठेका बरतना चाहिए।

ख्याल गाएकी में गायन के विभिन्न चरण होते हैं जैसे आलाप, बहलावा, बोलबाँट, तानकारी आदि और हर चरण में ठेके का भाव बदलता है। आलापचारी में सीधा ठेका अच्छा लगता है। बेहलवा करते समय गायक बंदिश के बोलों के साथ लय को झुलाता है, इस समय तबला वादक को भी गायन के छंदों के साथ जुड़कर चांटी और डग्गे को भरके लययुक्त ठेका बजाना चाहिए। बोलबाँट में गायक बोलों के साथ लयकारी करता है उस समय वादक को बोलों के छंद के साथ जुड़कर ठेके को बरतना चाहिये। बोलबाँट के दौरान ठेके में तिरकिट, धाती, धागेना, घेघे, तिनकिना इत्यादि बोलों को भरके गायन में प्रयुक्त लयकारी के अनुकूल ठेका बजाने पर एक चमत्कारिक एवं मनोरंजक सामंजस्य सुनाई देता है। तानकारी के समय सीधा, सधा और वजनदार ठेका अच्छा लगता है और गायक की सृजनात्मकता में बाधा भी उत्पन्न नहीं करता है जिससे गायक सुगमता से पूरा ध्यान तानकारी पर दे सकता है। हर संगतकार का धर्म गायक के गाने को निखारना होता है और यही संगतकार का एकमात्र उद्देश्य होना चाहिए। गायक के

सफल मंच प्रदर्शन में उसके संगतकारों का महत्वपूर्ण योगदान होता है। अतः कुशल तबला संगतकार हर गायक की ज़रूरत और पहली पसंद होता है।

सन्दर्भ ग्रन्थ सूची

1. संगीत रत्नाकर, निसांक शारंगदेव, पृ. 198-199
2. <https://www.youtube.com/live/1w9NrKJKgyM?feature=share> , taalanjali to Prof. Sudhir Kumar Saxena by Taalyogi Padma Shri Pt. Suresh Talwalkar ,
3. शर्मा भगवत शरण , ताल मीमांसा , पृ. 66
4. ताड़ गजानन, संगीत कला विहार, ख्याल विशेषांक, अप्रैल-मई, 1990, पृ. 189
5. वर्मा केशव चंद्र, राग और रस के बहाने, पृ. 44
6. खुराना शन्नो, ख्याल गायकी में विविध घराने, पृ. 9
7. <https://www.youtube.com/watch?v=YV9P2rlWljg>, Accuracy of laya |Aesthetics | Taalyogi Pt. Suresh Talwalkar | Tabla- Sh. Prashant Trivedi ji |
8. <https://youtu.be/RSeo5PwDc5g>, Taalyogi Pt. Suresh Talwalkar Ji on Bandish and Mukhra,

भारतीय आभिजात संगीत : एक गुरुमुखी विद्या

जनक जासकिया - असिस्टेंट प्रोफेसर

फ़ैकल्टी ऑफ पफ़ॉर्मिंग आर्ट्स,

दी महाराजा सयाजीराव यूनिवर्सिटी ऑफ बरोड़ा.

भारतीय संगीत बेहद समृद्ध और वैविध्यपूर्ण है। भारत में संगीत साधना को मोक्ष प्राप्ति का मार्ग माना जाता है। हमारे भारतीय शास्त्रीय संगीत को “आभिजात संगीत” कहा जाता है। आभिजात यानि “कुलीन” या “कुलवंत” ; जो सदियों से चला आ रहा है, आद्य, प्राचीन, एक बड़ी परंपरा, स्वयंभु इत्यादि सभी शब्द हमारे शास्त्रीय संगीत को लागू पड़ते हैं।

संगीत उत्पत्ति के भारतीय धार्मिक मत अनुसार, संगीत का आविष्कार वेदों के रचयिता ब्रह्मा द्वारा हुआ, ब्रह्मा से शिव, शिव से सरस्वती, सरस्वती से नारदमुनी, नारद से गंधर्व-किन्नर, अप्सरा एवं उनसे भरत-हनुमान इत्यादि ऋषिमुनियों को संगीत की शिक्षा प्राप्त हुई। और उनके पृथ्वीलोक पर अवतरित होने के कारण यहाँ संगीत की उत्पत्ति हुई। अन्य एक मतानुसार भगवान शंकर के पूर्व-पश्चिम-उत्तर-दक्षिण और आकाशोन्मुख से अलग अलग पाँच रंगों की उत्पत्ति हुई और इस प्रकार संगीत की उत्पत्ति शिवजी के द्वारा हुई। उपर्युक्त कथनानुसार कहा जा सकता है की भारतीय संगीत वेदकालीन अथवा उससे भी पूर्वकाल से अस्तित्व में है। संगीत की उत्पत्ति किसी ने भी की हो लेकिन एक बात तो स्पष्ट है की जिस तरह प्राचीन गुरुकुलों में गुरु एवं ऋषिमुनियों के द्वारा किसी भी विषय का शिक्षण मौखिक ही दिया जाता था उसी प्रकार संगीत शिक्षा में भी गुरुओं द्वारा संगीत शिक्षण मौखिक रूप से ही दिया गया।

आसान शब्दों में संगीत की व्याख्या की जाय तो “एक कर्णप्रिय ध्वनि जो मन का रंजन करता है वह संगीत है”। ध्वनि यानि जो हम कर्णेन्द्रिय यानि कान द्वारा ही सुन सकते हैं या उसकी अनुभूति कर सकते हैं, अर्थात् संगीत का सीधा संबंध कान से है। जिस तरह चित्रकला का माध्यम केनवास या कागज़ है, शिल्पकला का पत्थर या धातु है उसी तरह संगीत का आस्वाद कानों द्वारा ही संभव है और अगर किसी कला का आस्वाद कानों द्वारा ही संभव है तो उसकी शिक्षा भी उसी माध्यम से संभव है, और इसीलिए संगीत में शिक्षा “गुरुमुखी” या “मौखिक” रूप से ही संभव है।

गुरुमुखी विद्या यानि वह विद्या जो गुरु मौखिक रूप से अपने शिष्यों को प्रदान करता है। प्रचिनकाल से हिंदुस्तान में गुरु-शिष्य परंपरा न केवल संगीत में बल्कि सभी विषयों में चली आ रही है जिसे गुरुकुल प्रणाली कहा जाता है। वैदिककाल से चली आ रही इस गुरुकुल प्रणाली ने हमारी सामाजिक-संस्कृतिक परंपरा को संजोय रखा एवं अनुशासन, संयम, श्रद्धा से सामाजिक विकास, संस्कृतिक विकास को बढ़ावा दिया तथा हमारी संस्कृति को दुनिया में श्रेष्ठतम दर्जा दिलाने में बड़ा योगदान दिया।

संगीतक्षेत्र में गुरुकुल परंपरा के साथ घराना पर भी चर्चा अनिवार्य है। घराना में कोई गुरु जो की अपनी अलग सांगीतिक शैली या ढंग से प्रसिद्ध है वह अपने घर पर अपने

शिष्यों को रख कर उन्हें तालिम देता है और अपनी परंपरा को आगे बढ़ता है। घराने मूलतः पुरानी गुरुकुल परंपरा के प्रतीक हैं जो आज भी अस्तित्व में हैं।

गुरुके सनीध्य में रहकर शिष्य गुरु द्वारा मौखिकरूप से बताए जाने वाली संगीत शिक्षा को ग्रहण करते हैं। गुरु के पास रहकर की जाने वाली यह संगीत साधना किसी तप से कम नहीं होती थी और यह कार्य नियमित रूप से एवं सीना-बसिना होता था। जिस तरह सूर्य के नियमित किरनों के स्पर्श से ज़मीन में पड़ा हुआ बीज अंकुरित होकर एक बड़ा पेड़ बन जाता है ठीक उसी तरह एक शिष्य जो की कई वर्षों तक अपने गुरु के सहवास में रहता है, गुरु के बताए गए उपदेशों का पालन अनुशासन में रहकर करता है एवं गुरु के दिखाये मार्ग पर चलता है तब गुरु-रूपी सूर्य के ज्ञान-रूपी किरनों के स्पर्श से शिष्य-रूपी बीज अंकुरित होकर समझों ज्ञान से भरपूर एक वटवृक्ष बन जाता है और यह तभी संभव है जब शिष्य का गुरु के प्रति आदर, सम्मान, समर्पणभाव, पूर्ण श्रद्धा, गुरु की क्षमता में पूर्ण विश्वास, आज्ञाकारिता एवं अनुशासन हो।

संगीत विद्या एक मौखिक विद्या है। जिस प्रकार आंखों के लिया सुंदर दृश्य है, सुगंध नाक के लिए है, पकवान जीभ के लिए है उसी तरह संगीत कानों के लिए है और उसकी शिक्षा भी मौखिक रूप से ही संभव और आदर्श मनी गई है। संगीत विषय पर लिखे गए ग्रंथ एवं पुस्तकें, रागों का वर्णन, बंदिशों का नोटेशन इत्यादि को हम नकार नहीं सकते। किसी भी विषय का अस्तित्व उसके ऊपर लिखे गए शास्त्र से ही है, संगीत के प्रलेखन से ही हमारे संगीत कि जड़े आज भी मजबूती से टिकी हुई हैं। संगीतक्षेत्र में गहन अध्ययन के लिए यह पुस्तकें एवं ग्रंथ एक गुरु से कम नहीं। परंतु संगीत के व्यावहारिक शिक्षण प्राप्त करने हेतु एक श्रेष्ठ गुरु के सनीध्य में रहना और उनसे सीना-बसिना तालिम लेना ही सर्वश्रेष्ठ माना गया है।

विज्ञान एवं टेक्नोलोजी के इस युग में संगीत सीखने के लिए माध्यमों कि कोई कमी नहीं है जैसे यूट्यूब, गूगल, ऑनलाइन शिक्षा इत्यादि विकल्प उपलब्ध हैं। इन माध्यमों से चाहे हम थोड़ा बहुत सीख भी लेते हैं लेकिन हमारे संगीत को सुनके हमारी गलतियाँ-त्रुटियाँ बताने के लिए कोई गुरु नहीं होगा और शायद हमारा ज्ञान अधूरा रहेगा। इसलिए संगीत कि शिक्षा में गुरुकुल पद्धति एवं गुरु-शिष्य परंपरा ही आदर्श मानी गयी है एवं इसका कोई दूसरा विकल्प है ही नहीं।

संदर्भ सूची :

संगीत विशारद – वसंत
संगीत में घराना, घराना अंक संगीत , जन-फर १९८२
पत्रिका – संगीत कलाविहार
राग परिचय, भाग ४ – हरिश्चंद्र श्रीवास्तव

बड़ौदा में, शहनाई वाद्य की “गुरुशिष्य” परंपरा एवम ‘बड़ौदा संस्थान’

Jay Shinde - Assistant Professor (Violin)
 Dr. Vishwas Sant - Research Guide
 Department of Instrumental Music (Sitar - Violin),
 Faculty of Performing Arts,
 The Maharaja Sayajirao University of Baroda

प्रस्तावना

शहनाई का भारतीय इतिहास देखने पर विदित होता है की प्राचीन काल से आधुनिक युग तक, शहनाई वाद्य, धार्मिक और सामाजिक गतिविधियों में सम्मिलित होकर, समाज का मुख्य अंग बन गया है।

शहनाई वाद्य एक शुषीर वाद्य है। उत्तर भारत का मशहूर वाद्य है जिसे शहनाई, शेनई, सरनाई, सनाई, सहनाइ और शेनोय नाम से भी पुकारा जाता है। इस वाद्य की ध्वनि, मंगल और पवित्र भावनाओं को बनाए रखने में सहायक होती है। एक महाराष्ट्रियन शहनाई और दूसरा बनारसी शहनाई मुख्य दो प्रकार की शहनाई प्रसिद्ध मानी जाती है।

शहनाई वाद्य, गुरु शिष्य परंपरा से ही आगे बढ़ता रहा है और घरानेदार गुरु अपनी गुरु-शिष्य पद्धति से सीना-ब-सीना रूप में ही शिक्षा दान करता है। शहनाई ग्रहण-विधि, हस्त संचालन, फूक संचालन विधि, प्रयुक्त रागों का चलन, पत्तर बनाने की विधि, तथा राग विस्तार विधि से शहनाई शिक्षण आगे बढ़ता है। उच्च कोटी के वादन में “परंपरागत शिक्षण” ही सर्व श्रेष्ठ माना जाता है। आधुनिक काल तक, यही परंपरा चलती आ रही है।

बड़ौदा संस्थान एक संस्कारी नगरी के रूप में, पहचानी जाती है। बड़ौदा शहर का संगीत इतिहास सारे विश्व में प्रसिद्ध है। बड़ौदा संस्थान में, गायन-वादन-नृत्य-नाट्य आदि सभी प्रकार की विद्या देखने को मिलती है। बड़ौदा संस्थान में, हर धार्मिक और सामाजिक उत्सव में शहनाई वाद्य बजाया जाता था। बड़ौदा राज्य में, संगीत के लिए नगर खाना, कलावंत कारखाना तथा “गायनशाला” की नींव रखी गई।

बड़ौदा नरेश सर सयाजीरावजी ने महाराष्ट्र के शहनाई वादक, पंडित गणपतराव वसईकर को आमंत्रित करके राज्याश्रय दिया। पं. गणपतराव वसईकर जी ने गुरु शिष्य परंपरा अनुसार शिक्षण के साथ-साथ, आपने 1914 में “सनाई वादन पाठमाला” (भाग 1 से 4) की रचना कर पुस्तक का प्रकाशन किया। उन्होंने उस समय शहनाई का “समूह शिक्षण” की नींव रखी। जो उस कल खंड का अजूबा थी। शहनाई को सम्पूर्ण शास्त्रीय संगीत पद्धति से, ख्याल-अंग से शिक्षा देना शुरू किया। भारतीय शहनाई इतिहास में, गुरु शिष्य परंपरा के साथ शहनाई का समूह शिक्षण की नींव रखी। आज बड़ौदा में करीबन 10 परिवार हैं, जो पंडित जी की गुरु शिष्य परंपरा अनुसार, उनके कार्य और परंपरा को आज भी आगे बढ़ते रहे हैं।

आज से 100 साल पहले समृद्ध शहनाई शिक्षा की, गुरु शिष्य परंपरा एवं बड़ौदा शहनाई की शिक्षण पद्धति जो, उस समयकाल का कठिन और अशक्य काम था। बड़ौदा में गुरु

शिष्य परंपरा से शहनाई वादन होता था। जिसमें संत, गायकवाड, शिंदे, शिर्के, गुरव, भोंसले, वसाइकर, क्षीरसागर, कोरडे, गुरव आदि परिवार...., "गुरु-शिष्य परंपरा" निभाते आए हैं।

सुषीर वाद्यो में, शहनाई एक प्राचीन और सुप्रसिद्ध वाद्य है। भारतीय परंपरा अनुसार, इस मंगल वाद्य आज, धार्मिक और सामाजिक गतिविधियों में सम्मिलित होकर, समाज का मुख्य अंग बन गया है।

शहनाई वाद्य प्राचीन काल से आधुनिक काल तक, "गुरु शिष्य" परंपरा से सिखाई और बजाई जाती है। "गुरु शिष्य" परंपरा भारत की शिक्षा पद्धति का प्रतिबिम्ब है। गुरु भगवान से भी श्रेष्ठ माना जाता है। छात्र, शिक्षक को अपना आदर्श मानते हैं तथा गायन वादन में उनका अनुकरण करते हैं। गुरु-शिष्य, समाज की आपूर्ति करके, राष्ट्र और धर्म की रक्षा भी करता है।

"गुरु-शिष्य परंपरा" शिक्षा पद्धति, एक आवासीय विधि मानी जाती थी, जिसमें शिष्य अपने गुरु के साथ उनके परिवार के सदस्य की तरह रहता था और शिक्षा ग्रहण करता था। अब संस्थागत शिक्षण पद्धति के आने से गुरुकुल परंपरा समाप्त हो गई।

बड़ौदा की शहनाई वादन परंपरा, महाराष्ट्र की परंपरा की एक शाखा है। बड़ौदा नगरी, एक संस्कारी नगरी के रूप में पहचानी जाती है। बड़ौदा में, हर धार्मिक और सामाजिक उत्सवों पर, शहर के मुख्य चार दरवाजों पर सुबह-शाम, शहनाई वादन होता था। गणपती-नवरात्रि-दिवाली तथा पावन अवसरों पर, हर धार्मिक स्थल तथा मंदिरों में शहनाई वादन परंपरा मनाई जाती थी। बड़ौदा में शहनाई वाद्य हररोज प्रचार में रहता था। बड़ौदा संस्थान में शहनाई वाद्य को, प्रमुखा स्थान देने का श्रेय, सर सयाजीराव गायकवाड को जाता है।

बड़ौदा संस्थान की बात करें तो, बड़ौदा नरेश सर। सयाजीराव गायकवाड ने, अपनी सियासत में, कई दिग्गज संगीतकारों को बुलाया जाता था तथा दरबारी संगीतकारों में स्थान दिया जाता था। आप संगीत प्रेमी थे, साथ साथ संगीत के विकास हेतु आपने अपनी रियासत में "नोबत खाना", "कलावंत कारखाना", तथा "गायन शाला" जैसी संस्था बनाई।

"गायनशाला" में गायन-वादन-नृत्य-नाटक तहत वेस्टन वाद्यों को भी सिखाया जाता था। शुरू के क़ेवाई वर्षों तक शहनाई वाद्य "गायनशाला" का हिस्सा नहीं था। बड़ौदा नरेशने धार्मिक और सामाजिक लाभ हेतु, प्रयुक्त होनेवाले शहनाई वाद्य को, शास्त्रीय संगीत के प्रवाह में, सम्मिलित किया और शहनाई की समृद्ध परंपरा की नींव डाली। शहनाई वाद्य के शिक्षण हेतु बड़ौदा नरेश ने, महाराष्ट्र से पं. गणपतराव वसाइकर को आमंत्रित किया और दरबारी संगीतकार एवं शहनाई शिक्षक के रूप में नियुक्त किया।

बड़ौदा संस्थान की शिक्षा पद्धति में, "गुरु-शिष्य" परंपरा एवम उस समय की आधुनिक व्यवस्था से शिक्षण दिया जाता था। जैसे "गायनशाला" में खुदके बसाये वाद्य, कशा अनुसार शिक्षण, कशा अनुसार कोर्स, कशा अनुसार परीक्षा पद्धति, कशा अनुसार पुस्तकें, पुस्तक प्रकाशन तथा साल के अंत में विद्यार्थियों का मंच प्रदर्शन होता था। यह प्रक्रिया पद्धति, आज से 100 साल पहले, बड़ौदा संस्थान में मौजूद थी, याने

आधुनिक भारत के, विश्व विद्यालयों जैसी पद्धति 100 साल पहले बड़ौदा संस्थान में प्रचलित थी। आज से 100 साल पहले ही, आजकी आधुनिक शिक्षा पद्धति से उस काल खंड में शिक्षण दिया जाता था।

“गुरु-शिष्य” परंपरा तथा बड़ौदा संस्थान पद्धति दोनों पद्धति से पं. वसाइकर जी शहनाई शिक्षण देते थे। पं. वसाइकर को दरबारी संगीतकार का स्थान दिया गया साथ ही “गायनशाला” में शहनाई शिक्षक के रूप में भी नियुक्त किया गया। पं. वसाइकर, एक गायक परिवार से आते हैं, आप बाल्यकाल से ही गायन-वादन तथा शहनाई की शिक्षा में पारंगत थे। आपने “गायनशाला” में शहनाई की वर्ग-शिक्षा की शुरुआत की, जो सम्पूर्ण भारत में, यह प्रयोग सर्वा-प्रथम था। शहनाई वाद्य उस काल खंड में, केवल, मंदिर और सामाजिक उत्सवों पर बजाया जानेवाला वाद्य ही था। उस काल खंड में, शहनाई वाद्य की शिक्षा भी अशक्य थी।

पं. वसाइकर के शहनाई कक्ष, केवल 4 विद्यार्थी से शुरू हुआ था बाद में, यह संख्या बढ़ती चली गई फिर शहनाई शिक्षा “समूह शिक्षा” का भाग बन गई। कई विद्यार्थियों को, कक्षा अनुसार “समूह शिक्षा” दी जाती थी।

आप, महाराष्ट्रियन शहनाई वाद्य बजते थे। बड़ौदा की शहनाई परंपरा महाराष्ट्रियन शहनाई की ही शाखा मानी जाती है। पं. वसाइकर एक गायक परिवार से आते हैं, शहनाई को आपने “गायकी-अंग” से बजाना शुरू किया। शहनाई की शिक्षा “गुरु-शिष्य परंपरा” अनुसार देते थे, जिसमें गायकी अंग की बंदिश, आलाप-जोड़, तान, स्वर-लगाव, हस्त-संचालन, फूँक-संचालन टहता शहनाई के सभी पहलूओं का शिक्षण देते थे।

पं. वसाइकरजी ने “गुरु-शिष्य” परंपरा से शुरुआत की। “गायनशाला” में भारत की सर्व प्रथम, शहनाई-वादन की वर्ग शिक्षा देने का श्रेय आपको जाता है। शहनाई वाद्य के मुख्य दो प्रकार माने जाते हैं। उस समय जब शहनाई का शिक्षण, कठिन माना जाता था तब आपने समूह शिक्षा के अंतर्गत “शहनाई वाद्य का शिक्षण दिया। पं. शंकरनाथ गायकवाड भी आपका साथ निभाते थे। आपके शिष्यों में, बड़ौदा के 10 प्रमुख परिवार हैं, जिसमें संत, गायकवाड, शिंदे, वाघमारे, शिर्के, गुरव, कोरडे, सोनवाने, भोसले, क्षीरसागर, यह परिवार आज भी, वसाइकर की “गुरु-शिष्य” परंपरा अनुसार शहनाई वादन और शहनाई का प्रचार-प्रसार करते रहे हैं।

निष्कर्ष :-

आज भी बड़ौदा में, “गुरु शिष्य परंपरा” तथा “समूह शिक्षा” याने “संस्थागत शिक्षण” इन दोनों पद्धतियों का आपने पुनः स्थापन किया, जो आज भी प्रचार में है। आज भी बड़ौदा संगीत शिक्षा में, समूह-शिक्षा प्रणाली के साथ, “गुरु शिष्य” परंपरा से तालिम दी जाती है। शहनाई वाद्य को, भारतीय संगीत के प्रवाह में लाना तथा शहनाई को ख्याल अंग से बजाना, शहनाई की शिक्षा देना, आदि कई असंभव कार्य को, आप शिखर तक ले जाने का श्रेय, पंडित वसाइकर को जाता है।

भारतीय ज्ञान परंपरा का विकास: 'श्रुति' और 'स्मृति' के संदर्भ में

Dhananjay Vekariya - Asst. Professor

Prof. Gaurang Bhavsar - Research Guide

Department of Tabla, Faculty of Performing Arts,
The Maharaja Sayajirao University of Baroda

शोध सार

प्रस्तुत शोध एक सैद्धांतिक शोध के रूप में भारतीय दृष्टिकोण पर जोर देता है। शोध के माध्यम से शोधकर्ता श्रुति और स्मृति परंपरा को सर्वोच्च गुण के रूप में भारतीय ज्ञान परंपरा का भाग समझता है। मुख्य रूप से शोध पत्र के स्त्रोत द्वितीय तथ्य पर आधारित है। अतः प्रस्तुत निष्कर्ष के आधार बिंदु उसी रूप में समझे गए हैं।

परिचय

भारतीय ज्ञान परंपरा अद्वितीय ज्ञान और प्रज्ञा का अनूठा प्रतीक है जिसमें ज्ञान तथा विज्ञान, लौकिक और पारलौकिक, कर्म, धर्म तथा भोग और त्याग का अद्भुत संगम देखने को मिलता है। ऋग्वेद के समय से ही शिक्षा प्रणाली जीवन के नैतिक, भौतिक, आध्यात्मिक और बौद्धिक मूल्यों पर आधारित हो कर विनम्रता, सत्यता, अनुशासन, आत्मनिर्भरता और सभी के लिए सम्मान जैसे मूल्यों पर जोर देती थी। वेदों में विद्या को मनुष्यता की श्रेष्ठता का आधार स्वीकार किया गया था (ऋग्वेद, 10/71/7)। छात्रों को मानव, प्राणियों एवं प्रकृति के मध्य संतुलन को बनाए रखना सिखाया जाता था। शिक्षण और सीखने के लिए वेद और उपनिषद् के सिद्धांतों का अनुपालन जिससे व्यक्ति स्वयं, परिवार और समाज के प्रति कर्तव्यों को पूरा कर सके, इस प्रकार जीवन के सभी पक्ष इस प्रणाली में सम्मिलित थे।

वर्तमान शोध पत्र भारतीय ज्ञान परंपरा में निहित शिक्षा को श्रुति एवं स्मृति माध्यम से समझने का प्रयास करता है।

भारतीय ज्ञान और शिक्षा का आधार

शिक्षा प्रणाली ने सीखने और शारीरिक विकास दोनों पर ध्यान केंद्रित किया। माना जाता है, कर्म वही है जो बंधनों से मुक्त करे और विद्या वही है जो मुक्ति का मार्ग दिखाए। इसके अतिरिक्त जो भी कर्म हैं वह सब निपुणता देने वाले मात्र हैं (विष्णु पुराण, 1/9/41)। शिक्षा के इस संकल्प को भारतीय परंपरा में अंगीकृत कर तदनु रूप ही विश्वविद्यालयों और गुरुकुलों में शिक्षा दी जाती थी। घर, मंदिर, पाठशाला तथा गुरुकुल में संस्कार युक्त स्वदेशी शिक्षा दी जाती थी। उच्च ज्ञान के लिए छात्र विहार और विश्वविद्यालयों में जाते थे तथा शिक्षण अधिकतर मौखिक था, छात्रों को कक्षा में जो विषय पढ़ाया जाता था उसको वो याद कर मनन करते थे।

प्राचीन काल की शिक्षा प्रणाली ज्ञान, परंपराएं और प्रथाएं मानवता को प्रोत्साहित करती थीं। पुराण में ज्ञान को अप्रतिम माना गया है (ब्रह्माण्ड पुराण, 1/4/15)। भारत के तक्षशिला, नालंदा, विक्रमशिला, बल्लभी, उज्जयिनी, काशी आदि विश्व प्रसिद्ध शिक्षा एवं

शोध के प्रमुख केन्द्र थे तथा यहां कई देशों के शिक्षार्थी ज्ञानार्जन के लिए आते थे। यह कहना अतिशयोक्ति नहीं होगी की ज्ञान प्रवाह को सभी वर्गों और समुदायों तक पहुंचाने वाली शिक्षा प्रणाली भारत में उपलब्ध थी।

वैदिक काल में महिलाओं की शिक्षा के क्षेत्र में उल्लेखनीय प्रसिद्धि थी जिसमें मैत्रेयी, ऋतम्भरा, अपाला, गार्गी और लोपामुद्रा आदि जैसे नाम प्रमुख थे। बोधायन, कात्यायन, आर्यभट्ट, चरक, कणाद, वाराहमिहिर, नागार्जुन, अगस्त्य, भर्तृहरि, शंकराचार्य, स्वामी विवेकानंद जैसे अनेकानेक महापुरुषों ने भारत भूमि पर जन्म लेकर अपनी मेधा से विश्व में भारतीय ज्ञान को एक उचित स्थान दिया है। सभी ने वेदों और उपनिषदों के ज्ञान को श्रुति एवं स्मृति परंपरा के रूप में जन जन तक पहुंचाया है।

श्रुति एवं स्मृति: एक सकारात्मक बल के रूप में

यदि श्रुति या स्मृति में किसी प्रकार का भ्रम हो तो इसे एक दूसरे की सहायता से दूर किया जा सकता है। आइये इन दोनों को थोड़ा विस्तार में समझते हैं।

हिन्दू जीवन शैली में एक ऐसी तकनीक जो हमारे अति प्राचीन "गुरु-शिष्य" परंपरा की नींव है उसका विश्लेषण श्रुति एवं स्मृति परंपरा के रूप में किया जाना उपयोगी है। प्राचीन काल में जो भी ज्ञान गुरु के पास होता था वो उसे अपने सभी शिष्यों को सुनाते थे। उसी ज्ञान को श्रवण करना "श्रुति" कहलाता था। श्रुति का साधारण अर्थ होता है "सुनना"।

भारत को हमेशा एक 'ज्ञानी समाज' के रूप में जाना जाता रहा है। मौखिक मूल 'विद्' से व्युत्पन्न जिसका अर्थ है 'जानना', वेद 'श्रुति' के रूप में, जिसे भारतीय ज्ञान परंपरा (IKT, जिसे हिंदू बौद्धिक परंपरा के रूप में भी जाना जाता है) के रूप में जाना जाता है, का स्रोत माना जाता है। परंपरा के अनुसार, 'ऋषियों' ने कुछ बाहरी अनुभव-बोध से वैदिक मंत्रों, मंत्रों की रचना की। एन कज्जानस के अनुसार, ये भजन "हमेशा परिवर्तन की हमारी आम दुनिया से परे अपरिवर्तनीय थे"। इसलिए वैदिक मंत्रों को 'नित्य' और 'अपौरुषेय' (शाश्वत और मनुष्यों द्वारा निर्मित नहीं) कहा जाता है।

इस प्रक्रिया (श्रुति) से प्राप्त ज्ञान को सुनकर शिष्य उसे याद करने का प्रयत्न करते थे। गुरु से मिले ज्ञान को याद रखना ही "स्मृति" कहलाया। स्मृति का अर्थ होता है स्मरण करना अथवा याद रखना। इस प्रकार वो ज्ञान गुरु से शिष्य और फिर उस शिष्य से उनके शिष्यों तक हस्तांतरित होता रहता था। अर्थात् शिष्य अपने गुरु से मिले ज्ञान को पहले याद करते थे और फिर उस ज्ञान को अपने शिष्यों को प्रदान करते थे।

श्रुति और स्मृति के बीच के अंतर को समझने के लिए विद्वानों, पंडितों और संस्कृतियों ने दर्द उठाया है। फ्रांसीसी इंडोलॉजिस्ट रॉबर्ट लिंगट लिखते हैं कि परंपरा (स्मृति) रहस्योद्घाटन (श्रुति) से अलग है क्योंकि यह दिव्य धारणा की प्रत्यक्ष "सुनी" धारणा नहीं है, लेकिन स्मृति पर आधारित एक अप्रत्यक्ष धारणा है (स्मृति: याद करने के लिए, लैटिन संस्मरण)। एक ऋषि उस परंपरा को याद करता है और लोगों तक पहुंचाता है जिसे उसने इकट्ठा किया है। अपने व्यापक अर्थ में, स्मृति पवित्र साहित्य के एक पूर्ण भाग को दर्शाती है: छह वेदनाग, महाकाव्य (महाभारत और रामायण) और पुराण।

अप्पादोराय बताते हैं कि श्रुतियां धर्म का स्रोत हैं : महान भारतीय संतों द्वारा पीढ़ी-दर-पीढ़ी मौखिक रूप से प्रेषित पवित्र ज्ञान, आम तौर पर चार वेदों और उपनिषदों को शामिल करने के लिए लिया जाता है।

IKT (भारतीय ज्ञान परंपरा) एक स्तर पर पूरे ब्रह्मांड में सभी अस्तित्व की एकता की धारणा को दूसरे पर सापेक्षवाद और ट्रुसिम (trusim) के साथ जोड़ती है। इस विश्व दृष्टिकोण से सुसज्जित, IKT "या तो/या दोनों" तर्क का उपयोग करता है। इसकी तुलना प्रमुख परमाणुवादी विश्वदृष्टि से करें जो केवल "या तो/या" तर्क का उपयोग करता है। IKT में सामान्य प्रभाव मत की बहुलता पर लगता है बजाय एक या दूसरे को पूरी तरह से खारिज करने और नकारने पर। इसलिए कहा गया है, "एक सद् विप्रा बहुधा वदन्ति"।

उदाहरण का प्रयोग किया जाए तो भारतीय ज्ञान को समेटने वाले बहुतेरो स्रोत है, जिन्हें श्रुति अथवा स्मृति माध्यम से आज भी जीवंत रूप प्राप्त है। यदि हम आधुनिक काल गणना की भी बात करें तो महाभारत का कालखंड ७००० वर्ष एवं रामायण का कालखंड १४००० वर्ष पूर्व का बताया गया है। हिन्दू धर्म के सबसे प्राचीन ग्रंथ वेदों को लगभग २८००० वर्ष प्राचीन बताया जाता है। अब प्रश्न ये है कि ये सारे धर्मग्रन्थ तो आज भी हमारे पास हैं। फिर इस अथाह ज्ञान को इतने लम्बे समय तक किस प्रकार संचित किया गया? अत्यंत सरल उत्तर है, श्रुति एवं स्मृति परंपरा के माध्यम से गुरुकुल, मंदिर शिक्षण पद्धति आदि का प्रभाव।

ये प्रश्न बिलकुल उचित है क्योंकि आज हमारे पास कागज है किन्तु कुछ शताब्दियों पूर्व तक वो उपलब्ध नहीं थे। पुराने समय में मानव समाज ज्ञान संचित करने के लिए "ताड़पत्रों" का उपयोग करते थे। ताड़पत्र वृक्षों के छाल से बनाया जाता था जिसे कागज की ही भांति उपयोग में लाया जाता था। उससे भी अधिक पीछे जाएं तो बहुत महत्वपूर्ण जानकारीयों को पत्थर पर उकेर का सहेजा जाता था जिसे "शिलालेख" कहते थे। किन्तु यहाँ हम कुछ सहस्र वर्ष पुरानी बात नहीं कर रहे हैं। हम बात कर रहे हैं ७००० वर्ष और उससे भी अधिक पहले के समय की। उस समय शिलालेखों का भी प्रचलन नहीं था। यदि था भी तो भी रामायण (२४००० श्लोक), महाभारत (१००००० श्लोक) एवं पुराणों (४०००००+ श्लोक) जैसे विशाल ग्रंथों को शिलालेख पर लिखना संभव नहीं है। अतः ऐसे में ज्ञान का संचयन और प्रसारण जीवन श्रुति स्मृति के माध्यम से ही संभव था।

अंत में अगर देखा जाए तो श्रुति और स्मृति के निम्नलिखित उदाहरण हमारे संग उपलब्ध है। श्रुति: ये प्राचीनतम ग्रन्थ माने जाते हैं और हिन्दू धर्म में इनका स्थान प्रथम है। केवल वेदों को ही श्रुति में सम्मिलित किया जाता है। वेदों की उत्पत्ति सर्वप्रथम भगवान ब्रह्मा ने की। ऐसी मान्यता है कि ब्रह्मा के ४ मुख से ही ४ वेदों की प्रथम श्रुति हुई। वेदों का ज्ञान परमपिता ने सर्वप्रथम अपने १६ मानस पुत्रों को दिया। ये ४ वेद हैं – ऋग्वेद, यजुर्वेद, सामवेद एवं अथर्ववेद। ये सभी वेद भी ४ भागों में बंटे हैं – संहिता, ब्राह्मण, आरण्यक एवं उपनिषद। इन चारों के भी अनेक उप-विभाग हैं। आज हम आम तौर पर किसी भी धार्मिक पुस्तक को धर्मग्रन्थ कह देते हैं किन्तु वास्तव में ये सत्य नहीं है। केवल श्रुतियों को ही धर्मग्रन्थ कहलाने का अधिकार प्राप्त है।

स्मृति: श्रुति के बाद स्मृति प्राचीनतम है। श्रुति के अतिरिक्त जो कुछ भी उपलब्ध है वो सब स्मृति में सम्मिलित किया जाता है। स्मृतियाँ कई हैं किन्तु उनमें से भी १८ मूल स्मृतियाँ मानी जाती हैं। ये हैं – अत्रि, विष्णु, हरिता, औशनस, अंगिरा, यम, आपस्तम्ब, संवर्त, कात्यायन, बृहस्पति, पराशर, व्यास, शंख, लिखित, दक्ष, गौतम, शतातप एवं वशिष्ठ स्मृति। इसके अतिरिक्त अन्य मुख्य स्मृतियाँ हैं – मनु, याज्ञवल्क्य, नारद, उमव्रत, गार्ग्य, देवल, शरतातप, कश्यप, भृगु एवं प्रचेता। इन सब में भी मनुस्मृति सबसे प्रसिद्ध है। इसके अतिरिक्त ४ उप-वेद – आयुर्वेद, धनुर्वेद, गंधर्ववेद एवं शास्त्रार्थ भी स्मृति के ही भाग हैं। इसके अतिरिक्त भी जो कुछ भी उपलब्ध है वो स्मृति का ही भाग है। रामायण, महाभारत, भगवद्गीता, महापुराण, उप-पुराण, शाखा, ब्रह्मसूत्र, धर्मशास्त्र, योगसूत्र, अरन्याक, वेदांग, कर्मकांड इत्यादि सब स्मृति के भाग हैं।

निष्कर्ष

यह कहना उचित है की भारतीय ज्ञान परंपरा के कई गुण देखने को मिलते हैं, किंतु उसकी व्यापकता और समरसता को श्रुति और स्मृति के आधार पर जाना जा सकता है। संगीत, कला और साहित्य जैसे ज्ञान के विभिन्न रूपों को सहेज कर रखना श्रुति एवं स्मृति के बिना असंभव से प्रतितु होता है। अतः प्रस्तुत शोध पत्र एक आधारभूत शोध के रूप भविष्य के शोधों को उत्तम स्रोत प्रदान करता है।

सन्दर्भ स्रोत

1. शिक्षार ,2021) .May 27). भारतीय ज्ञान परम्परा और राष्ट्रीय शिक्षा नीति. राष्ट्रीय शिक्षा :शिक्षा में समाज प्रबोधन .<https://rashtriyashiksha.com/indian-knowledge-tradition-and-national-education-policy/>
2. ए .अप्पादोराय ,अध्याय” ,5 व्यास का महाभारत -शांति पर्व “,युगों के माध्यम से भारतीय राजनीतिक सोच ,नई दिल्ली। खाम पब्लिशर्स ,1992 ,नोट ,35 पृ.90 .
3. Gautam, P. K. (n.d.). *Shruti and Smriti: Some Issues in the Re-emergence of Indian Traditional Knowledge* | Manohar Parrikar Institute for Defence Studies and Analyses. https://idsa.in/issuebrief/ShrutiandSmriti_PKGautam_120213
4. Kumar, A. (2019, December 12). *The Indic Knowledge Tradition*. *Times of India* Blog. <https://timesofindia.indiatimes.com/blogs/beyond-occident/the-indic-knowledge-tradition/>

कथक और योग का संबंध

खुशी शाह - शोध छात्र
डॉ. प्रीति दामले - मार्ग दर्शक
कथक विभाग, फेकल्टी ऑफ पेरफॉर्मिंग आर्ट्स
ध महाराजा सायजीराओ यूनिवर्सिटी ऑफ वडोदरा

प्रस्तावना

भारतवर्ष में अत्यंत प्राचीन काल से योगाभ्यास करने की पद्धति प्रचलित है। आजसे हजारों साल पहले अपने ऋषिओं ने मात्र लोककल्याण के हेतु से योग विद्या का सर्जन किया है। योग शरीर, मन और आत्मा के मिलन, एक हो जाने का पथ है – आत्मा चेतना का परमात्मा चेतना से मिलन। योग सिर्फ एक प्रकार का शारीरिक अभ्यास नहीं अपितु एक प्राचीन ज्ञान है जो हमें स्वस्थ, खुश व शांति पूर्वक जीवन जीने का मार्गदर्शन प्रदान करता है – जिसका अंतिम लक्ष्य स्वयं से मिलना। हर मनुष्य आनंद चाहता है। प्राचीन समय में ऋषि मुनि स्वाध्याय द्वारा ऐसी परम चेतना की अवस्था प्राप्त कर लेते थे जहां उन्हें स्वतः स्वस्थ, आनंद व सार्थक जीवन जीने की कला का साक्षरात्मक हो जाता था। शारीरिक, मानसिक और आध्यात्मिक प्रथाओं या विषयों का एक समूह है जिसकी उत्पत्ति प्राचीन भारत में हुई है।

योग शब्द की उत्पत्ति संस्कृत भाषा के युज् धातु में “धज्” प्रत्यय लगाने से हुई है। उदाहरण स्वरूप युज् + धज् = जोड़ना या एकजुट होना या एक साथ जुड़ना और योग का उद्देश्य है की शरीर, मन और आत्मा को सामंजस्यपूर्ण संपूर्णता में लाना है। जैसे की श्रीमद् भागवत गीत के अनुसार भगवान श्री कृष्ण कहते हैं की ही धनंजय ! तू योगस्थ होकर, स्थिर होकर, सहज होकर, शांत होकर, आशक्ति को त्यागकर सफलता और असफलता में अपने आप को दुःख -सुख, यश-अपयश, लाभ-हानी, शीत-उष्ण, माँ-अपमान आदि में समान बनाए रखते हुए अपने कर्म किए जा, यही “ योग” है। इसी प्रकार योग का हेतु परमात्मा और आत्मा दोनों से मिलने का है।

इसी प्रकार नृत्य भी मानवीय अभिव्यक्ति का रसमय प्रदर्शन है। यह एक सार्वभौम कला है, जिसका जन्म मानव के जीवन के साथ ही हुआ है। नृत्य है वो प्रकृति का एक अभिन्न अंग है और नृत्य का आरंभ ही देवी देवताओं के साथ हुआ है। और नृत्य पूजा अर्चना के लिए, भगवान को रिजाने के लिए किया जाता था।

भारतीय परंपरा के अनुसार नृत्य के आदि प्रवर्तक भगवान शंकर थे। वे नित्य संध्याकाल में अपनी मस्ती में ज़ूम उठकर नाचते हैं। इसलिए भगवान शंकर के इस आनंद में सभी भगवान शंकर का साथ देते थे, जैसे की ब्रम्हा ताल देते हैं, विष्णु मृदंग बजते हैं, सरस्वती वीणा, सूर्य – चंद्र बाँसुरी, अप्सराएं और किन्नरीया श्रुतिओं का ध्यान रखती हैं, नंदी व भृंगी डमरू व मादल बजते हैं और इसके साथ नारद स्वर मिलते हैं। शिवजी के पदघातों से पृथ्वी और हाथों के संचालनों से नक्षत्र – मण्डल गतिमान हो जाते हैं इसलिए कहा जाता है की यह सर संसार ही नृत्यमय है।

‘नृत्यमयं जगत्’

इसप्रकार शिवजी ने ‘तांडव’ नृत्य की उत्पत्ति की ओर इस प्रकार भगवान शिव को नृत्य करते देख कर माता पार्वती ने सुकोमल अंगहारों से युक्त एक नृत्य की रचना की जिसको ‘लास्य’ कहा जाता है। इसी तरह हरेक नृत्य कलाकार का जो मुख्य हेतु रहता है वो इस आध्यात्मिकता को बनाए रखने का होता है। नृत्य से भी आत्मा और परमात्मा उन से मिलने का रास्ता है।

हिन्दू परंपरा में, देवी-देवता जीवन की गतिशील ऊर्जा को व्यक्त करने के तरीके के रूप में नृत्य करते हैं। नटराज की छवी देवताओं के देवता, शिव को नृत्य के साथ-साथ भारतीय शास्त्रीय नृत्य जो उनकी शिक्षा से उत्पन्न हुई है। हिन्दू पौराणिक कथा में शिव योगिराज भी हैं, जिनके बारे में एस मानने में आया है की उन्होंने ८४०००० से अधिक आसनों की रचना की रचना की थी। भारत में नर्तक अपने नृत्य की दिव्य उत्पत्ति का समान करते हैं, जो ऋषि भरत को पता चल था और उनके द्वारा नृत्य नाटक, नाट्य शास्त्र पर शास्त्रीय पाठ में लिखित किया गया था (लगभग २०० सी ई)। योग के केन्द्रीय ग्रंथों में से एक, पतंजलि का योग सूत्र जो उसी समय के आसपास लिखा गया था, नटराज के साथ एक मुलाकात से प्रेरित था।

इसी प्रकार योग और नृत्य में बहोत समानता है। जैसे की योग और नृत्य दोनों का संबंध भगवान से जुड़ा हुवा है। जीवन में दुख दर्द कम करने के लिए योग और नृत्य दोनों ही बड़े महत्वपूर्ण हैं। जैसे योग एक साधना है वैसे ही नृत्य नहीं एक साधना है। दोनों में गुरु शिष्य परंपरा होती है और दोनों बिना अभ्यास और रियाज़ के बिना साधे हम नहीं कर सकते, इन चीजों को अपने अंदर उतारने के लिए हमें इसे ईश्वर की साधना के रूप में साधना चाहिए। योग और नृत्य में मुद्राओं, शारीरिक क्रिया, प्राणायाम, ध्यान इन सभी चीजों की समानता रहती है।

यह पर में कथक जो भारत की ८ शास्त्रीय नृत्य में से एक है उसमें योग का क्या महत्व है और योग कैसे कथक नृत्य में उपयोग में आता है और उससे नर्तक या नर्तकी की को क्या फायदा होता है वह दर्शाने का एक प्रयास कर रही हु।

कथक :

भारत के प्राचीन परम्परागत शास्त्रीय नृत्यों की श्रृंखला में कथक नृत्य का प्रमुख स्थान है। ताण्डव और लास्य के उपरान्त कुशीलव तथा चारण संज्ञक नटों द्वारा स्वतंत्र शैली के रूप में विकसित यह भारतीय नृत्यकला का प्रथम नृत्य-रूप (Dance-form) है, जिसने प्रत्येक युग की सामाजिक-सांस्कृतिक स्थितियों के अनुरूप रंगारंग स्वरूप धारण कर विकास प्राप्त किया है। इसमें ताण्डव की उद्धत चारियाँ भी हैं और लास्य का ललित अंगहार भी। देशी नृत्यों की सहज गतिमत्ता, संगीत का साहचर्य, नाट्य की सात्विक भावाभिव्यक्ति और शास्त्रों की मोहक चमत्कारिक छटाओं का अद्भुत संयोग इसमें दृष्टव्य है, जिसे मध्ययुग में कृष्ण-कथा की प्रयोग बहुलता ने ‘नटवरी’ अभिधान से विभूषित किया है। उत्तर में काश्मीर से लेकर दक्षिण में आन्ध्र प्रदेश तक और पूर्व में

आसाम- बंगाल से लेकर पश्चिम में वर्तमान पाकिस्तान तक दो तिहाई भारत में यही नृत्य शैली प्रचलित है।

कथक शब्द वैदिक संस्कृत शब्द कथा से लिया गया है जिसका अर्थ है "कहानी", और कथाकार जिसका अर्थ है "वह जो कहानी कहता है", या "कहानियों के साथ करना"। घुमंतू कथाकारों ने नृत्य, गीत और संगीत के माध्यम से महान महाकाव्यों और प्राचीन पौराणिक कथाओं की कहानियों का संचार किया। कथक नर्तक अपने हाथों के आंदोलनों और व्यापक फुटवर्क, अपने शरीर के आंदोलनों और लचीलेपन के माध्यम से विभिन्न कहानियों को बताते हैं लेकिन सबसे महत्वपूर्ण रूप से उनके चेहरे के भावों के माध्यम से। कथक भक्ति आंदोलन के दौरान विकसित हुआ, विशेष रूप से हिंदू भगवान कृष्ण के बचपन और कहानियों को शामिल करके, साथ ही उत्तर भारतीय राज्यों की अदालतों में स्वतंत्र रूप से। मुगल शासन की अवधि के दौरान, सम्राट कथक नृत्य के संरक्षक थे और अपने शाही दरबारों में इसे सक्रिय रूप से बढ़ावा देते थे। कथक प्रदर्शनों में उर्दू गज़लें शामिल हैं और आमतौर पर इस्तेमाल किए जाने वाले वाद्य यंत्र मुगल काल के दौरान लाए गए थे। परिणामस्वरूप, यह फ़ारसी तत्वों को प्रदर्शित करने वाला एकमात्र भारतीय शास्त्रीय नृत्य रूप है।

कथक तीन अलग-अलग रूपों में पाया जाता है, जिसे "घराना" कहा जाता है, जिसका नाम उन शहरों के नाम पर रखा गया है जहां कथक नृत्य परंपरा विकसित हुई - जयपुर, बनारस और लखनऊ। जबकि जयपुर घराना पैरों की गति पर अधिक ध्यान केंद्रित करता है, बनारस और लखनऊ घराने चेहरे के भावों और सुंदर हाथों की गतिविधियों पर अधिक ध्यान केंद्रित करते हैं।

योग :

ओर इसी प्रकार योग के इतिहास में भी यह जान लेना योग्य है कि वेदों के माध्यम से ही इस योग कला का प्रादुर्भाव इस संसार में हुआ था। विभिन्न तथ्यों एवं प्रमाणों के ऊपर से कहा जा सकता है कि मानव ने इस धरती पर जब से जन्म लिया है तभी से योग की शुरुआत हो गई थी। सृष्टि की उत्पत्ति से लेकर ६०० ई.पू. तक का समय वैदिक काल के अंतर्गत आता है। इस समय सीमा के दौरान उपनिषद, पुराण, रामायण, महाभारत, गीता, योगवासिष्ठ आदि ग्रंथों की रचनाएं हुईं थीं। इन सभी आर्ष ग्रंथों में योग के विभिन्न स्वरूपों पर प्रकाश डाला गया है। इस काल में लोग ऋषिओ और योगीओ द्वारा बताई गई बातों का अनुसरण करते थे और अपने जीवन को दिव्य तरीके से जीते थे।

योग का सबसे पहला उल्लेख ऋग्वेद में मिलता है। अथर्ववेद में 'श्वास नियंत्रण' का उल्लेख है, लेकिन सटीक तिथियों को निर्धारित करना संभव नहीं है क्योंकि वेदों को मौखिक रूप से पारित किया गया था। लेकिन इससे बहुत पहले- 2700 ईसा पूर्व- सिंधु-सरस्वती सभ्यता में योग आसनों को दर्शाने वाली कई मुहरें मिली थीं। योग और संबंधित साहित्य के बारे में जानकारी प्रदान करने वाले मुख्य स्रोत वेदों, उपनिषदों, स्मृतियों, बुद्ध की शिक्षाओं, पाणिनि, महाकाव्यों, पुराणों आदि में उपलब्ध हैं।

कथक ओर योग का संबंध :

कथक नृत्य संपूर्ण एक योग है, जो हमें फिजिकली और मेंटली जोड़ता है। योग कोई आसन नहीं है, बल्कि यह एक अष्टांग मार्ग है। इस मार्ग में यम, नियम, आसन, प्रणायाम, प्रत्या द्वार, ध्यान, धारना और लीन शामिल है। कथक नृत्य के सभी बोल को एक सांस में पढ़ना होता है, जिसे हम प्रणायाम कह सकते हैं। कथक हमारे मन को मजबूत बनाता है। मंच पर एक नर्तक शारीरिक, मानसिक और आध्यात्मिक आनंद के द्वारा की दर्शकों को जोड़ता है और यही योग है।

कथक और योग दोनों ही भारतीय शास्त्रीय परंपरा है जिनमें गहरा संबंध है। योग शब्द संस्कृत भाषा के “युज्” धातु से बना है जिसका अर्थ है “जोड़ना” । यह जोड़ आत्मा का परमात्मा से, व्यक्ति चेतना का समष्टि चेतना से तथा नृत्य साधक का अपने नृत्य से भी हो सकता है, जिसके फल में हमें आनंद, संतुष्टि मिलता है। कथक एवं योग साधन दोनों ही पूर्णतः आध्यात्मिक है तथा प्राचीन ग्रंथों में दोनों का अंतिम लक्ष्य मोक्ष की प्राप्ति ही है।

नृत्य साधक जब अपने नृत्य से पूर्ण रूप से जुड़ जाता है तो सृजन होता है अद्भुत अलौकिक रस का, जिसकी परिकल्पना नृत्य साधक के मन एवं मस्तिष्क में होती है। नृत्य साधक का अपने नृत्य से पूर्ण रूप से जुड़ने का आनंद साधक के अंतर्मन से दर्शकों की ओर प्रवाहित होता है जो नृत्य साधक एवं दर्शकों को एक सूत्र में बाँधता है। यही योग है नृत्य साधक का अपने नृत्य से एवं नृत्य प्रस्तुति का दर्शकों से।

कथक की जो टेकनीक है उसमें जो कथक नर्तक/नर्तकी ठाट का प्रस्तुतिकरण करते हैं उसमें जब नर्तक ठाट के द्वारा नृत्य के प्रारंभ में शरीर की पहली मुद्रा का एक ढाँचा प्रस्तुत किया जाता है और कसक मसक यानि श्वास अंदर और बाहर करनेकी क्रिया है वह एक प्राणायाम ही है, जो नर्तक या योग साधक एकदम ठहराव से करते हैं।

महर्षि पतंजलि ने व्याधि, संशय, प्रमाद आदि को चित के हेतु विक्षेप अर्थात् चित के अन्तरायों की सज़ दी है, जो विभिन्न प्रकार के क्लेशों का कारण है। नृत्य साधक एवं नृत्य प्रस्तुति के मध्य ऐसे ही अनेक क्लेश बाधाये उत्पन्न करते हैं, जो नृत्य साधक को शारीरिक, मानसिक, भावनात्मक और आध्यात्मिक अनेक तरह से प्रभावित करते हैं। महर्षि पतंजलि ने तप, स्वाध्याय, ईश्वर प्राणिध्यान को क्रियायोग कहा गया है। जैसे की तप में नर्तक निरंतर अभ्यास द्वारा कथक नृत्य साधक का अपनी कला अर्थात् नृत्य साधना में तपन। फिर स्वाध्याय यानि नर्तक निरंतर अभ्यास करने से अपने आपकी क्षमता को पहचानता है। और ईश्वर प्राणिध्यान यानि नर्तक बिना किसी भी फल की आशा किए बिना अपनी नृत्य की प्रस्तुति की भगवान के समक्ष प्रस्तुत करता है। और समाधि यानि ध्येय-स्वरूप का भान रहे तबसे ध्यान में से “समाधि” का सर्जन होता है। अर्थात् समता की भावना जागृत होती है।

अभी मुद्राओं की बात करें तो योग और नृत्य में दोनों में मुद्राओं का उपयोग होता है। चेतना विधयुत का प्रवाह ५ महाभूतों (पृथ्वी, जल, अग्नि, वायु, आकाश) से बना हुवा अपने शरीर का संचालन प्राण शक्ति चेतना का विधयुत प्रवाह BIO-ENERGY करता है। अपने पूरे शरीर में चेतना का विधयुत प्रवाह बहता है जिसका स्विचबोर्ड अपने हाथ के दोनों पंजे और पर के तलिए में भी होता है।

नाट्यशास्त्र और अभिनयदर्पण में हाथों की मुद्राओं का वर्णन मिलता है उसके दो प्रकार हैं १ असंयुक्त हस्त २ संयुक्त हस्त । यानी एक हाथ से किए जाने वाली मुद्रा और दोनों हाथों से किए जाने वाली मुद्रा । कथक नृत्य में भी की मुद्राओं का उपयोग होता है जैसे की अराल मुद्रा , मयूर हस्त , सिंहमुख , हंसस्य हस्त , त्रीशुल हस्त , कर्तरीमुख , आदि मुद्राओं का उपयोग किया जाता है और ये सभी मुद्राओं योग की की मुद्राओं के समान हैं । जैसे की हंसस्य मुद्रा जो योग के ज्ञान मुद्रा से समान है जो एकाग्रता , स्मरण शक्ति , मानसिक शक्ति बढ़ती है आदि । फिर त्रीशुल मुद्रा योग की इन्द्र मुद्रा के समान है जो चर्म रोग में लाभकारी और आदि में लाभकारी है। फिर मयूर हस्त जो योग की पृथ्वी मुद्रा के समान है जिसका उपयोग शरीर की हड्डीया व मासपेशिया मजबूत होती है। विटामिन की कमी दूर होती है। और इस प्रकार बोहोत सारी नृत्य की मुद्रा है जो योग की मुद्रा से समान है और एक नर्तक के जीवन में उपयोगी है।

और इस प्रकार योग और अपनी शास्त्रीय नृत्य का जड़ वैदिक काल से जुड़ा है इस प्रकार योग का महत्व कथक में बोहोत है। योग से नर्तक को बोहोत फायदा रहता है और इस प्रकार मंच पर एक नर्तक शारीरिक , मानसिक और आध्यात्मिक आनंद के द्वारा की दर्शकों को जोड़ता है और यही योग है।

पाद टिप्पणी :

- १ योगासार – डॉ सोमविर आर्य / डॉ धर्मवीर आर्य
- २ सहज पंचमक्रियाओं और प्राणायाम – सर्वोपथी योगलय , वडोदरा
- ३ कथक नृत्य शिक्षा भाग २ – डॉ पुरू दधीच
- ४ कथक नृत्य के प्राचीन नृत्यांग – डॉ श्रीमती गीता रघुवीर
- ५ अभिनयदर्पणम् – नंदिकेश्वर
- ६ कथक नृत्य एक योग है , जो हमें फिजिकली और मेंटली जोड़ता है।
- ७ नृत्य और योग – <https://www.artofliving.org>yoga>
- ९ kathak Wikipedia

आख्यान – एक विस्मृत साहित्य

मनीष एम. रोहित - शोधछात्र

डॉ. त्रिलोकसिंह महेश - मार्गदर्शक

नाट्यविभाग, फेकल्टी ऑफ़ परफ़ोर्मिंग आर्ट्स,
ध महाराजा सयाजीराव यूनिवर्सिटी ऑफ़ बरोड़ा, वडोदरा

प्रस्तावना

मध्यकालीन समय में गुजराती साहित्य में अनेक साहित्यस्वरूपों का विकास हुआ है जैसे की पद, छप्पा, चाब्बा, काफ़ी, बारमासी, रास-फागो, फागु, प्रबंध और पद्यवार्ता। वैसे ही आख्यान स्वरूप भी मध्यकालीन गुजराती साहित्य का पद्य स्वरूप है।

कवि नरसिंह महेता से आरम्भ होने वाले इस साहित्य स्वरूप का अस्तित्व कवि दयाराम तक दिखाई देता है। इस समयकाल में जितने भी कवि हुए उन सभी ने अपने अपने तरीके से इस स्वरूप को प्रगट करने का और विस्तार करने का प्रयास किया है। इस समय में यानी की मध्यकालीन समय में बाकि सारे साहित्य स्वरूपों की तुलना में ज्यादा लिखा गया और उसका प्रचार भी हुआ दिखाई देता है।

कवि नरसिंह महेता, मीरा, अखो, शामड, दयाराम और कवि प्रेमानंद जैसे मुख्य कविओं ने धर्म को ही केन्द्र में रखकर इस साहित्यकृति का निर्माण किया है। विशेषरूप से आख्यान स्वरूप में पौराणिक कथानको का उपयोग करके आख्यानकारों ने इस स्वरूप को समृद्ध किया है और इस समय में लोक मनोरंजन का ऐसा कोई साधन उपलब्ध नहीं था जिसके चलते आख्यानकारों ने आख्यान को लोकबोली में और लोक-भोग्य शैली में गाकर लोगों का मनोरंजन किया करते।

मध्यकाल में जितने भी प्रचलित गुजराती साहित्य स्वरूप थे उन सब में आख्यान को प्रमुख स्वरूप माना जाता है।

आख्यान का अर्थ :

जिस तरह मध्यकालीन गुजराती साहित्य में रास, फागु, प्रबंध जैसे स्वरूपों के अर्थ हैं, उसी प्रकार आख्यान की भी अर्थ प्राप्त है।

“आख्यान” शब्द मूलतः संस्कृत में से प्राप्त हुआ है ऐसा कई सारे विद्वानों का मानना है। जिसमें “आ” यानि आरंभ से लेकर और “खये” खया का अर्थ कहेना ऐसा होता है।

आख्यान स्वरूप में देखा जाये तो कोई महान व्यक्ति, कोई राजा या कोई भक्त की कथा आरंभ से लेकर अंत तक कही जाती है। आख्यान का दुसरा अर्थ भी प्राप्त है जिसमें “आख्या” यानी ‘कहना’ या ‘वर्णन’ ऐसा होता है।

लेकिन आख्यान स्वरूप के प्रारम्भिक समय में आख्यान के लिए “रास” शब्द प्रयोग किया करते थे वैसे प्रमाण भी देखने को मिलता है। गुजराती साहित्य के ख्यात आख्यान कवि नाकर ने अपनी आख्यानकृति में “रास” शब्द का विनियोग किया है। जैसे की

“अजाणता में किधो रास”

वैसे ही कवि विष्णुदास भी अपनी काव्यकृति में आख्यान के लिए “रास” शब्द का प्रयोग किया है। जैसे

“रामकृपा ऐ किधो रास”

गुजराती साहित्यमें आख्यान के ‘जनक’ जिनको मानते हैं वैसे कवि भालण सबसे पहले “आख्यान” शब्द का प्रयोग करते नजर आते हैं। उसके बाद अन्य कविओं के लिए “आख्यान” शब्द राजमार्ग बनता हुआ दिखाई देता है।

आख्यान की व्याख्या के सन्दर्भ में संस्कृत आचार्यों ने आख्यान का अर्थ कुछ इस प्रकार किया है। “आख्यान के पूर्व वृत्तान्त” यानी ‘पूर्व या पहले घटित हुई किसी भी घटना का कथन’

काफ़ी सारे विवेचक आख्यान स्वरूप को महाकाव्य और खंडकाव्य इन दोनों के बिच का स्वरूप मानते हैं। इस सन्दर्भ में इन तीनों स्वरूपों में भेड़ जानना आवश्यक हो जाता है।

महाकाव्य :

महाकाव्य स्वरूप को श्राव्यकाव्य के तौर पर विशेष स्थान प्राप्त है। इस सवरूप में किसी महापुरुष के जीवन वृत्तांत का रसपान कराने हेतु या उस महायुग की समालोचना कराने के हेतु से लिखे जाते, जिसके चलते उसका स्वरूप भी महान ही होना चाहिए। जिस में जीवन का विस्तृत विशाल, सर्वव्यापी और वास्तविक दर्शन कराने की अपेक्षा महाकवि के पास राखी जाती है।

खंडकाव्य :

गुजराती साहित्य में “खंडकाव्य” स्वरूप भी देखने जाए तो पौराणिक ग्रंथों के आधार पर ही लिखे जाते हैं। जिसमें कोई पात्र या पात्र के जीवन के किसी प्रसंग को केन्द्र में रखकर संवेदनानुमत्त निरूपण करके कवि उस पात्र को जिवंत करते हैं।

आख्यान :

उसी प्रकार आख्यान स्वरूप में भी पौराणिकग्रंथों में से कोई एक प्रसंग या फिर लोक-प्रचलित कथा को केन्द्र में रखकर कथावस्तु का विस्तार करके “आख्यान” की रचना करते हैं। जिस में लोकरुचि को काफी हद तक महत्व दिया जाता है।

आगे दर्शाए हुए विचारों से यह तो स्पष्ट होता है की “महाकाव्य”, “आख्यानकाव्य” और “खंडकाव्य” गुजराती साहित्य का मौलिक और स्वतंत्र साहित्य स्वरूप है।

आख्यान की व्याख्या

गुजराती साहित्यमें बाकी सारे साहित्य स्वरूपों के जैसे ही आख्यान की अलग अलग व्याख्या मिलती है जिसे कई सारे साहित्यकारों द्वारा की गई है।

“प्रबंध मध्ये परबोधनार्थ नलापुधाख्यान मिबोपाख्यानभिनयन

पठन गायन यहेको ग्रंथितः कथयति तद् गोविन्दवदाख्यान”

उपरोक्त व्याख्या को आचार्य हेमचन्द्र “काव्यानुशासन” के आठवे अध्याय के आठवे सूत्र में आख्यान की व्याख्या करते हैं जिसका अर्थ है “प्रबंध के बिच में लोगो को समजाने

के लिए जो छोटी कथा वर्णित होती है वह उपाख्यान", जैसे की नालोपख्यान, और जो एक ही इंसान पाठ, गायन और अभिनय के साथ वर्णित करता है उसे आख्यान कहा जाता है।

आचार्य हेमचन्द्र की व्याख्या को समर्थन देते हुए नगीनदास पारेख कहते हैं की "गुजराती आख्यान को सबसे ज्यादा लागू होने वाली यह व्याख्या है।" रामनारायण विश्वनाथ पाठक आख्यान की व्याख्या करते हुए बताते हैं की "महाकाव्य की तुलना में कद छोटा पर महाकाव्य के प्रकार के इस काव्य को आख्यान कहता हूँ। आख्यान ज्यादा सुगुंथित होने चाहिए।" ऐसा भी इनका मानना था।

आख्यान के लक्षण :

मध्यकालीन गुजराती साहित्य में जिस प्रकार से रास, फागु, प्रबंध और पद्यवार्ता के लक्षण देखने को मिलते हैं उसी प्रकार इस समय के आख्यानकारों के द्वारा रचित आख्यानकृति के आधार पर इस साहित्य स्वरूप के कुछ विशिष्ट लक्षण देखाई देते हैं। जिसे दो विभाग से विभाजित किया जा सकता है।

- [1] आख्यान के बाह्य लक्षण
- [2] आख्यान के आंतरिक लक्षण

[1] आख्यान के बाह्य लक्षण -

आख्यान के बाह्य लक्षणों के मुख्य चार प्रकार हैं।

- 1.1 [कड़वाबद्ध रचना
- 1.2 [मंगलाचरण
- 1.3 [फलश्रुति
- 1.4 [कवि परिचय

1.1 [कड़वाबद्ध रचना

जिस तरह महाकाव्य सर्ग में, प्रबंध खंड में नवलकथा प्रकरण में नाटक अंक में लिखे होते हैं वैसे ही आख्यान "कड़वा" में लिखे होते हैं। 'कड़वा' यानी कुछ एक पंक्तियों का समूह और यह कड़वा तिन विभागों में होता है।

- [A आदिभाग
- [B मध्यभाग
- [C कड़वा का अंतिम भाग

[A आदिभाग

कड़वा के आदिभाग यानी की आगे के हिस्से को मुखबंध या मोढीयु के नाम से भी जाना जाता है और कड़वा के आरंभ में आने वाली एक-दो पंक्तियों को मुखबंध या मोढीयु कहते हैं।

ओखाहरणकृति कड़वा ११ [ग्यारह] के आरंभ में कवि प्रेमानंद मुखबंध की रचना कुछ इस प्रकार करते हैं।

"ओखा कहे सुण, साहेली रे ।।।।

लाव नाथ ने वहेली वहेली ,
बाई , तु छे सुख नई दाता ।।।।।
लाव स्वामी ने , थाय सुख शाता ।”

[Bमध्यभाग

कड़वा के मध्यभाग में रचित होने वाली रचना को ‘ढाड’ या ‘मुख्यढाड’ के नाम से जाना जाता है। समग्र कड़वा में यह भाग सबसे बड़ा होता है। जिस में कड़वा का मुख्य कथानक केन्द्र में आता है।

[Cअंतिम भाग

किसी भी आख्यानकृति के कड़वा के अंतिम भाग को या अंतिम दो पंक्तियों को ‘वलण’ या ‘उथलो’ कहते हैं। जिसका राग मुख्यढाड से अलग होता है। ‘वलण’ की अंतिम दो पंक्तियों की पहली पंक्ति में उस कड़वा का सारांश या उपसंहार होता है और ‘वलण’ की आखरी पंक्ति में उसके बाद शुरू होने वाले कड़वा के विषयवस्तु का संकेत होता है।

इस तरह देखा जाये तो ‘वलण’ या ‘उथलो’ यह दो कड़वा को जोड़ने वाली कड़ी के समान होता है। कड़वा के तीनों भागों के बारे में जानने के बाद मन में सवाल आता है की आख्यानकृति कितने कड़वा में लिखी हुई होती है या लिखी जानी चाहिए ?

तो आख्यानकृति में आख्यानकार विषयवस्तु की पसंदगी के आधार पर या फिर विवरणशक्ति के आधार पर कड़वा की संख्या निर्धारित होती है। जैसे की ‘सुदामाचरित्र’ १४ [चौदह] कड़वा में रचित रचना है ६४ [चौसठ] कड़वा में रचित कृति है। इस उदहारण से हमें यह तो पता चलता है कड़वा की संख्या आख्यानकृति की रचना करने वाले आख्यानकार पर निर्भर होती है।

1.2 [मंगलाचरण

मंगलाचरण यह आख्यान स्वरूप का बाह्य लक्षण है। जिस तरह रास, फागु या प्रबंध में मंगलाचरण होता है उसी प्रकार आख्यान के प्रारम्भ में मंगलाचरण होता है। आख्यानकृति का लेखन निर्विघ्न [बाधा रहित] पार हो इसलिए श्री गणेश , शारदादेवी या ऋषि-महात्माओं का स्तवन किया जाता है। कभी कभी आख्यान कार पूरा कड़वा ही मंगलाचरण के संदर्भ से निर्देशित करते हैं। सामान्य रूप में दो से चार पंक्तियों में कवी मंगलाचरण का निर्देश करते हैं। उसके बाद ही मुख्य विषय-वस्तु का निर्देश कवी करते हैं। जैसे की

“श्री शंभूसूत ने आध आराधू जी , मन-कर्म-वचने सेवा साधुजी,
चौद लोक जेने माने जी , तेना गुण शु लखिए पाने जी ?
पाने लख्याजाये नहीं , श्री गणेशना गुणगान,
कड़ कारज सिध्द पामे , मुखे लेता नाम ।”

1.3 [फलश्रुति]

फलश्रुति यह भी आख्यान स्वरूप कृति का बाह्य लक्षण है। अन्य गुजराती साहित्य कृतिओं के जैसे ही आख्यान कृति में भी मध्यकालीन कवि आख्यानकृति के अंत में फलश्रुति का वर्णन करते हैं। संस्कृत नाट्य कृति के अंत में जिस तरह भारत वाक्य द्वारा समाज के कल्याण के लिए प्रार्थना की जाती है उसी प्रकार आख्यानकृति के अंत में भी पाप का नाश, ईश्वर पर श्रद्धा पर प्रेम, स्वर्गवास, पूण्यसंचय, अपने मन की आशा अपेक्षाओं की पूर्णाहुति हो ऐसी अनेक भावनाओं के लिए प्रार्थना फलश्रुति में की जाती है जिसका फल कहे या पूण्य कहे आख्यान का पठन करने वाले और उसे सुनने वाले हर श्रोता को प्राप्त होता है। महाकवि प्रेमानंद की प्रचलित आख्यान कृति 'सुदामाचरित्र' में फलश्रुति का वर्णन करते हुए कहते हैं की ॥॥॥

“जे सुदामाचरित्र सांभडे, तेना दोहेला दुःख जाये,
जन्म दुःख वामे, मुक्ति पामे, मडे माधवराम”

1.4 [कवि परिचय]

आख्यान का अंतिम बाह्य लक्षण कवि परिचय है। मध्यकालीन युग में गुजराती साहित्य में जितनी भी साहित्य कृति की रचना हुई उन सभी में एक समानता ऐसी देखी जाती है की उन सभी कृति या रचना के अंत में कवि अपना परिचय देते हैं और साथ ही उसी रचना का तिथि के साथ रचितवर्ष, कवि के गुरु के नाम का उल्लेख भी आख्यान के अंत में निर्देशित होता है। जैसे की महाकवि प्रेमानंद पानी रचना में अपना परिचय देते हुए कहते हैं की,

“छे विरक्षेत्र वडोदरु, गुजरात मध्ये गाम,
चतुर्विंशी न्यात ब्राह्मण, कवि प्रेमानंद नाम,
संवत् सत्तर आइत्रिस वर्षे, श्रावण सुदी निधान,
तिथि तृतीया भृगुवासरे पदबंधन किधू आख्यान।”

[2 आख्यान के आंतरिक लक्षण

जिस तरह आख्यान साहित्य स्वरूप के बाह्य लक्षण की चर्चा देखी वैसे ही आख्यान के आंतरिक लक्षण भी प्राप्त हैं जो इस प्रकार हैं।

- 1.1 [कथावस्तु]
- 1.2 [विस्तृत कथा]
- 1.3 [पात्रालेखन]
- 1.4 [कथन शैली]
- 1.5 [समाज दर्शन]
- 1.6 [रसवैविध्य]
- 1.7 [वर्णनकला]

1.1 [कथावस्तु]

मध्ययुगीन गुजराती साहित्य के कुछ प्रचलित साहित्य स्वरूपों में अनेक प्रकार की कथावस्तु नजर आती है जैसे की फागु में कथावस्तु मुख्यरूप से वसंतऋतू या वर्षाऋतू

पर आधारित होता है या प्रबंध स्वरूप में ऐतिहासिक कथावस्तु होती है उसी प्रकार आख्यान स्वरूप में कथावस्तु ज्यादातर धार्मिक और सामाजिक होती है। जिसका मुख्य आधार पौराणिक ग्रंथ जैसे की रामायण, महाभारत, श्रीमद् भागवत के पुरानो में से लिया जाता है और कभी लोकप्रिय भक्त के जीवन के आधार पर भी आख्यानो की रचना देखी जाती है। नरसिंह महेता के जीवन पर आधारित "कुंवरबाई नु मामेरू" जो एक उत्तम उदाहरण है।

1.2 [विस्तृत कथा]

विस्तृत कथा यह आख्यान साहित्य स्वरूप का दुसरा लक्षण है। आख्यान का मुख्य विषय तो प्रचलित होता ही है परन्तु आख्यानकार अपनी कल्पनाशक्ति के आधार पर मूल कथा में या कथा के मुख्य पात्र के वर्णन या प्रसंग में कुछ बदलाव करके कथा को और विस्तृत करते। यह बदलाव लोककथा या लोकमानस में चलते विचारों की पुष्टि करने या फिर आख्यान की रचना को न्याय मिले इसलिए करते और फिर उसे विस्तृत रूप में प्रस्तुती करते।

1.3 [पात्रलेखन]

जिस तरह कथावस्तु आख्यान का एक मुख्य लक्षण है उसी प्रकार आख्यान में पात्रों का वर्णन भी मुख्य लक्षण माना जा सकता है क्योंकि कवि आख्यानकृति का विषयवस्तु पात्रों के माध्यम से ही प्रस्तुत करते। कथावस्तु के विकास के साथ ही पात्रों का विकास होता और आख्यान का कथाप्रवाह को विस्तारपूर्वक प्रस्तुत करना हो तो विविध पात्रों के आधार पर ही होता है। साथ ही आख्यानकृति का विषय अगर जीवंत होता है प्रस्तुती के दौरान तो वह पात्रों के आधार पर ही जीवंत होता है। इसलिए आख्यान स्वरूप में पात्रनिरूपण एक मुख्य अंग साबित होता है।

1.4 [कथनशैली]

किसी भी कला की सुन्दरता उसकी प्रस्तुती या अभिव्यक्ति में होती है। सिर्फ उत्तम विषय की चयनता से वह कृति उत्तम नहीं बन सकती, वह उत्तम तब बनती है जब सर्जक उस में भावनाओं का, अपनी सर्जनता का समावेश कर प्रस्तुत करता है तभी वह कृति भावकप्रिय बनती है। आख्यान कृति तो वैसे ही श्राव्य प्रकार है। इसलिए जब आख्यानकृति की प्रस्तुती उस कृति में आने वाले पात्रों के जीवन में बनने वाली घटना जैसे की प्रस्तुती के वक्त जीवंत हो रही है ऐसी कथनशैली के स्वरूप में होती है। कथनशैली का आधार भाषा पर निर्भर होता है इसलिए रचना की प्रस्तुती के समय आख्यानकार की भाषा महत्व का किरदार निभाती है। विषयवस्तु के अनुरूप भाषा होना अनिवार्य है यह आख्यानकारों को ज्ञात था इसलिए अपने समय की भाषा द्वारा ही समाजजीवन को जीवंत करते। कई बार कथनशैली में आख्यानकार अपनी कृति में अलंकार, कहावते और सामाजिक तडपदी लोकबोली का विनियोग भी विषय के अनुरूप करते।

1.5 [समाजदर्शन]

कोई भी कवि या आख्यानकार अपने युग का प्रतिनिधि होता है। अपने समय के समाजजीवन को कवि एक या अन्य स्वरूप में अभिव्यक्त करते रहते हैं। गुजराती

समाज जीवन और जीवन व्यवहार को आख्यान स्वरूप में निरूपण होते हुए हम देख सकते हैं। आख्यानकार पौराणिक विषय वस्तु का आधार लेकर समकालीन जीवन रंगों की रचना अपनी कृति में करते। इस समय में गुजराती साहित्य का हर एक कवि अपनी कृति में अपने समय का जो सामाजिक जीवन था उसको जिवंत करते नजर आते हैं। समाजजीवन का निरूपण किसी भी कवि की समझ-शक्ति पर आधारित होती है इसलिए साहित्य सामाजिक जीवन का दर्पण समान होता है।

1.6 [रसवैविध्य]

आख्यानकृति में रसवैविध्य को एक अभिन्न अंग माना जाता है। आख्यान की रचना विस्तृत रूप में और अनेक कड़वा में होने के कारण कृति में आने वाले पात्रों का स्वभाव या विविध प्रसंगों को कवि एक से ज्यादा रस जैसे की हास्यरस, शृंगाररस, करुणरस, वीररस, अद्भुतरस, बीभत्सरस, भयानकरस जैसे अनेक रसनिरूपण द्वारा कृति को मनोहर, रसिक और लोकरंजक बनाने का प्रयत्न करते हैं क्योंकि प्रत्येक कवि आख्यानकृति का मुख्य आशय जनसमुदाय को आनंद की प्राप्ति हो यही मानते हैं। इसलिए आख्यान की प्रस्तुती वाचक या श्रोताजन के मन को लुभाए इस तरह अनेक रसों में आख्यानकृति की प्रस्तुती करते।

1.7 [वर्णनकला]

आख्यान स्वरूप में अगर कोई विशेषता है तो वह उसकी वर्णनकला ही है। आख्यानकृति में आने वाले पात्र, प्रसंग या स्थल की जानकारी का आधार वर्णनकला पर ही होता है। कवि विषयवस्तु को सिर्फ वर्णन करने के लिए ही वर्णन नहीं करता पर आने वाले पात्र, प्रसंग या घटना को जिवंत प्रदर्शित ही वैसे वर्णन करता है। आख्यान में आने वाली घटना वर्णनकला के कारण ही एक रूप में सुगठित होती है। आख्यान के विषय को वर्णनकला द्वारा भव्यता और रम्यता देने का एक भी मौक़ा किसी कवि जाने नहीं देता। आख्यान में कोई पौराणिक पात्र को साक्षात् करने के लिए सर्जक वर्णनकला का ही आधार लेते नजर आते हैं। जैसे की महाकवि प्रेमानंद ने सुदामाचरित्र में सुदामा के जीवन की निर्धनता को वर्णनकला द्वारा जिवंत किया है।

इस प्रकार आख्यान स्वरूप के अलग अलग लक्षणों द्वारा ही साहित्यकार एक उत्तमकृति का सर्जन करता है। लेकिन मध्यकाल की हर एक आख्यानकृति में उपर दर्शाए हुए सभी लक्षण हो ऐसा अनिवार्य नहीं है यह कवि की कुशलता पर आधारित होता है। श्रेष्ठ आख्यानकार आख्यानो के आधार पर ही उनके लक्षण निर्धारित हुए होंगे। एक सक्षम कवि कभीकभार कुछ एक लक्षणों का उपयोग करता है तो कभीकभार नहीं भी करता। यह कवि की अपनी आवश्यकता, रुचि और मनसुफी पर निर्भर रहता है।

निष्कर्ष

मध्यकालीन समय में गुजराती साहित्य के अनेक स्वरूपों का विकास हुआ दिखाई देता है जिसमें आख्यान साहित्य स्वरूप का भी विकास समाहित है। लेकिन कवि दयाराम के अस्त के साथ ही इस विशिष्ट स्वरूप को लुप्त होता हुए हम देख सकते हैं। कवि नरसिंह महेता से प्रारंभ हुए इस आख्यानस्वरूप मध्यकाल खत्म होने के साथ ही इस स्वरूप का भी अंत हम मन सकते हैं। फिर भी मध्यकाल के समय में जितने भी कवि

हुए उन सभी ने अपनी अपनी समझ और सर्जनात्मक के बल पर इस विशेष साहित्य स्वरूप को प्रगट करने का सामर्थ्य दिखाई देता है।

संदर्भग्रंथ सूची

१. श्रेष्ठ गुजराती खण्डकाव्य, संपादक : चिनुमोदी, द्वितीय मुद्रण जुलाई १९९५, पुष्ठ ०८
२. गु.सा. नो इतिहास – मध्यकालीन, लेखक : प्रसाद ब्रह्मभट्ट, प्रथम संस्करण २००२. पुष्ठ १८८
३. सुदामाचरित्र, संपादक : डॉ रतिलाल दवे और अन्य आवृति – १९९०,
४. कुंवरबाई नु मामेरू, संपादक : लाभशंकर ठाकर और अन्य, पार्श्व पब्लिकेशन, आवृति १९९०
५. अतुल्य भारत, लेखक : रजनी व्यास, अक्षरा प्रकाशन, आवृति २००८
६. प्रेमानंद नई आख्यान कथाओं – ३, लेखक रमेश जानी, वोरा एण्ड कंपनी प्रा.लि. आवृति १९६१
७. मध्यकालीन गुजराती कथासाहित्य, हसू याग्निक, गुजराती साहित्य अकादमी, आवृति १९८८

भारतीय संगीत में रियाज और शिक्षा

प्रो० रुचिमिता पांडे
संगीत विभाग
दयानन्द गर्ल्स पीजी कॉलेज,
कानपुर.

सारांश

संगीत हमेशा से हमारी संस्कृति परम्पराओं और मानव व्यक्तित्व का प्रतिबंध रहा है। अन्य कलाओं की अपेक्षा संगीत अभिव्यक्ति का सशक्त माध्यम रहा है जिसका प्रभाव भी तुरन्त ही तीव्रता से पड़ता है। संगीत को विद्यार्थियों के दिनचर्या का मुख्य अंग और कड़ी बनाना और इस पवित्र कला के द्वारा सरलता से व्यक्तित्व निर्माण करना एक महत्वपूर्ण कदम है, क्योंकि संगीत एक आशा का संदेश है, एक सांत्वना है, शान्ति और मनुष्य की प्रतिष्ठा का प्रतीक है। यह एक अत्यन्त महत्वपूर्ण विषय ही नहीं जीवन जीने की कला है, संस्कार है, जो सब के द्वारा सीखा जाना चाहिए।

भारत में वैदिक काल से ही संगीत सामाजिक, सांस्कृतिक और धार्मिक परम्परा का केन्द्र रहा है। इसके द्वारा कला की सौंदर्यात्मक अभिव्यक्ति होती है इसके द्वारा आत्मा का परमात्मा से मिलन संभव है यह मनुष्य की शारीरिक और मानसिक दोनों विकास में सहायक है।

मुख्य शब्द—रियाज, अभिरुचि, एकाग्रता, औपचारिक शिक्षा, प्रदर्शन कला, Team spirit, Improvisation Voice Modulation.

प्रस्तावना

संगीत का प्रशिक्षण और रियाज बच्चों में बाल्यकाल से ही कराना चाहिए ताकि संगीत के प्रति उनकी अभिरुचि को उत्पन्न किया जा सके। यह बात सर्वविदित है कि बाल्यावस्था में बच्चे किसी भी कार्य को शीघ्रता से ग्रहण करते हैं और यदि संगीत की नींव इस आयु में डाली जाए तो सकारात्मक परिणाम की शत-प्रतिशत संभावना है। संगीत शिक्षा किसी विषय के रूप में नहीं बल्कि एक स्वाभाविक क्रिया के रूप में यदि बच्चों के पाठ्यक्रम में शामिल की जाए तो प्रगति निश्चित रूप से होगी। प्रारम्भिक वर्षों में क्रियात्मक पक्ष पर बल देते हुए सिद्धान्त पक्ष का मात्र

मौखिक ज्ञान देने से स्वर, ताल जैसी बारीक चीजों को बालक सरलता से बिना प्रयास के ग्रहण कर लेता है।

संगीत के विद्यार्थियों को प्रेरित करने के लिए सर्वप्रथम अच्छे संगीत और कलाकारों को सुनने की आदत डालनी चाहिए। कई प्रयोगों से सिद्ध हुआ है कि सुनना संगीत शिक्षा का महत्वपूर्ण अंग है क्योंकि प्रारम्भिक कक्षाओं में संगीत को सुनकर उसका हूबहू अनुसरण ही किया जाता है। प्रोफेसर शंकर लाल मिश्रा अनुभव और प्रयोग के द्वारा सुनने के विषय के महत्व को प्रतिपादित करते हुए बहुत ही अच्छा उदाहरण देते हैं, कि मियां तानसेन जब वह बालक ही थे जनवरों और मनुष्य दोनों की नकल कर आवाज निकालने की कला में निपुण थे। प्रोफेसर मिश्रा का मानना है कि बड़े से बड़े कलाकारों की श्रवण ग्राह्यता की क्षमता मधुर संगीत उत्पन्न करने में सहायक सिद्ध होती है।

संगीत विद्यार्थी को प्रभावित करने वाले सामाजिक आर्थिक और व्यक्तिगत पहलू

आज के हिन्दुस्तानी शास्त्रीय संगीत शिक्षा को सामाजिक, आर्थिक और विद्यार्थी की व्यक्तिगत जरूरत के परिदृश्य में देखना चाहिए, जो उसकी प्रत्येक स्तर पर अध्ययन के विभिन्न चरणों पर आधारित हो। अनेकों अध्ययनों द्वारा विद्वत्जनों और शिक्षाविदों ने यह पाया कि संगीत शिक्षा का प्रारम्भिक कक्षाओं में सीखा जाना नितांत आवश्यक है इस आयु में बच्चों में स्वर और लय के प्रति सरलता से संवेदनाउत्पन्न की जा सकती है।

संगीत प्रशिक्षण द्वारा संगीत के प्रति अभिरुचि यदि बाल्यकाल से उत्पन्न हो जाए और माता-पिता द्वारा घर पर संगीत का सकारात्मक और अनुकूल वातावरण उपलब्ध कराया जाए, साथ ही विद्यालयों में नर्सरी स्तर से ही संगीत शिक्षा को पाठ्यक्रम का अभिन्न हिस्सा बनाया जाए जिससे बच्चे खेल-खेल में संगीत को स्वाभाविक रूप से सीख सकें तो निश्चित रूप से संगीत की दिशा में यह एक महत्वपूर्ण और सकारात्मक उपलब्धि होगी।

बाल्यावस्था जीवन की सर्वश्रेष्ठ और महत्वपूर्ण अवस्था है जिसमें बच्चों के मृदु और कोमल हृदय और दिमाग में सरल धुने, लयात्मक कविता, देशभक्ति गीत और आधुनिक संगीत के प्रति स्वाभाविक आकर्षण उत्पन्न कराना एक सरल क्रिया होगी। इन धुनों और गीतों का साहित्य प्रकृति,

राष्ट्रभक्ति, प्रेम, वसुधैव कुटुंबकम आदि होना चाहिए तो बाल मन पर सकारात्मक प्रभाव डालेगा।

संगीत में रियाज का महत्व

साधना, रियाज, आराधना सभी अभ्यास के पर्याय हैं। जब यह साधना या अभ्यास संगीत से जुड़ा हो तो जीवन का पर्याय ही बदल जाता है। संगीत एक अविरल निरन्तर धारा के समान है जिसका प्रभाव असीम और अनंत है इस अविरल धारा के निरन्तर प्रवाह को बिना खंडित किए हुए प्राप्त करने का एकमात्र साधन, साधना है। कहते हैं—

करत करत अभ्यास से जड़मति होत सुजान

संगीत साधना के विषय में उपरोक्त उक्ति एकदम सटीक प्रतीत होती है सुनियोजित अभ्यास एवं गुरु की कृपा के बिना संगीत का ज्ञान नहीं हो सकता। अभ्यास एक ऐसा साधन है जिससे हम किसी विषय वस्तु की बारीकियों को समझ कर उस पर आधिपत्य स्थापित कर सकते हैं।

अभ्यास या रियाज आज शास्त्रीय संगीत का महत्वपूर्ण अंग है। पंडित जसराज कहते हैं, कि “मेरे लिए संगीत सभी चीजों से परे हैं, सभी अभिव्यक्तियों से परे हैं, हर भाव से ऊँचा है, बस संगीत ही है और कुछ नहीं। संगीत वही है जिसमें आप अपने को खोजें, सब दुख परेशानियां भूलकर संगीत में रम जाए संगीत के प्रति ऐसा भाव बिना साधना और तपस्या के हासिल नहीं हो सकता यही स्थिति साधना की पराकाष्ठा है।”

संगीत एक सांस्कारिक क्रिया है, जो ईश्वर के प्रति आस्था व विश्वास गुरु के प्रति अटूट वह सच्ची श्रद्धा से उत्पन्न होती है। रियाज करके संगीत की अभिव्यक्ति जागृत होती है और यह जागृति ईश्वर से जोड़ देती है। शास्त्रीय संगीत में रियाज के साथ-साथ संगीत के प्रति अभिरुचि होना परम आवश्यक है। अभिरुचि होना तत्पश्चात् अच्छे गुरु के सानिध्य में अभ्यास और संगीत के प्रति समर्पण और अंत में ईश्वर कृपा हो तो अवश्य ही सफलता प्राप्त होगी।

शास्त्रीय संगीत शिक्षा का प्रथम चरण औपचारिक शिक्षा या फॉर्मल एजुकेशन है। शास्त्रीय संगीत अब पाठ्यक्रम का महत्वपूर्ण हिस्सा बन चुका है विद्यार्थी अन्य विषयों के साथ संगीत भी विषय रूप में अध्ययन कर रहे हैं जिससे अन्य विषयों की नीरसता समाप्त होती है और विद्यार्थियों में नई स्फूर्ति और चेतना उत्पन्न होती है। शास्त्रीय संगीत

का अभ्यास चित्त को एकाग्र कर मन को स्थिरता प्रदान करता है। संगीत अभ्यास से Concentration power बढ़ती है क्योंकि संगीत एक विद्यार्थी को एक साथ स्वर, ताल, मात्रा सभी पर ध्यान केन्द्रित करना होता है। संगीत के इसी गुण को देखते हुए स्कूलों में संगीत शिक्षा को अनिवार्य रूप से शामिल किया गया है। संगीत शिक्षा से सम्पूर्ण व्यक्तित्व का सर्वांगीण विकास होता है, बच्चों की क्रियात्मक क्षमता बढ़ती है, साथ ही अनुशासन, बड़ों का आदर, व्यवहार में सौम्यता, वाणी में विनम्रता का विकास होता है उनके अन्दर प्रतिस्पर्धा की भावना उत्पन्न होती है और सामूहिक रूप से कार्य करने की क्षमता बढ़ती है। Team Spirit की भावना से की गई पढ़ाई में भी उन्नति होती है तथा स्वास्थ्य भी ठीक रहता है। इन्हीं सभी गुणों को देखते हुए माता-पिता का रुझान संगीत शिक्षा की ओर हुआ है।

संगीत एक प्रायोगिक विषय है इसकी तुलना अन्य विषयों से नहीं किया जा सकता। अन्य विषयों की भांति संगीत को मात्र पढ़कर नहीं समझा जा सकता, संगीत एक विषय नहीं अपितु एक कला है। एक Performing Art है, एक प्रदर्शन कला है, यह अभ्यास का विषय है। एक ही तकनीक को वर्षों रियाज कर के साधा जाता है। यह तो अनन्त महासागर के समान है जिसको सीखने की प्रक्रिया जीवन पर्यन्त चलती रहती है। अभ्यास ही सफलता की प्रथम सीढ़ी है।

Every Practice is a Learning Process

महापुरुषों और संगीतज्ञों की जीवनियां हमें क्यों पढ़ाई जाती हैं, ताकि हम उनके जीवन से प्रेरणा ले सकें कि कैसे उन्होंने विषम परिस्थितियों का सामना करते हुए अपने दृढ़ निश्चित और कठिन परिश्रम से संगीत सीखा, कैसे वर्षों तक गुरु की सेवा की तब जाकर गुरु ने शिष्य की लगन और समर्पण और गुरु भक्ति से प्रसन्न व प्रभावित होकर उन्हें सिखाना प्रारम्भ किया।

संगीत के प्रति समर्पण का एक संस्मरण उस्ताद अलाउद्दीन खान साहब का है, जब वह 8 वर्ष की आयु में अपना घर छोड़कर कोलकाता आए तब बड़ी विषम परिस्थितियों में उनकी मुलाकात नूलो गोपाल जी से हुई। नूलो गोपाल को बालक के निश्चय और संगीत सीखने के प्रति लगन व सच्चाई पर स्नेह आया और परीक्षा लेने की दृष्टि से उन्होंने उन्हें 12 वर्ष की आयु तक स्वर साधना करने को कहा। गुरु ने मंत्र

दिया, एक हाथ में तानपुरा और एक हाथ में तबले का डग्गा और कहा पैर से ताल दो और मात्रा गिनो फिर क्या था खां साहब दिनभर गुरु की सेवा करते और रात्रि में 2:00 बजे से प्रातः 5:00 बजे तक स्वर साधना करते। चार-पाँच वर्ष बीत जाने पर नूलो गोपाल जी ने उन्हें उनके धैर्य और सहनशीलता से प्रभावित होकर विधिवत् संगीत शिक्षा दी। यह उनकी दृढ़ इच्छाशक्ति और धैर्य का ही परिणाम है कि वह संगीत का पर्याय बन चुके हैं।

There is no glory in practice, but without practice there is no glory

जनसाधारण के लिए संगीत मात्र मनोरंजन का माध्यम है परन्तु विषय रूप में संगीत शास्त्रों और नियमों से बंधा है इसको हम अपनी इच्छा से परिवर्तित नहीं कर सकते। संगीत को विषय रूप में अध्ययन करने के लिए उसका प्रायोगिक पक्ष अत्यन्त महत्वपूर्ण है और प्रायोगिक पक्ष सीखने के लिए शास्त्र का ज्ञान होना परम आवश्यक है। प्रायोगिक पक्ष यद्यपि शास्त्र नियमों से बंधा है परन्तु अभ्यास से साधा जा सकता है। तबले पर बजायी जाने वाली विभिन्न चीजें, 10 वर्ण, कायदा, परण, टुकड़ा, पलटा लगगी लड़ी, इसी प्रकार गायन व स्वर वादन की विभिन्न तकनीकें, जैसे मींड, गमक, परन, खटका, मुर्की, जमजमा इन सबकी परिभाषाएं यदि कर लेने मात्र से नहीं सीखा जा सकता जब तक कि इनका प्रायोगिक अभ्यास न किया जाए। तबले का एक ही कायदा जो विद्यार्थी भी बजाता है और वह एक कलाकार भी बजाता है परन्तु दोनों के बजाने में अन्तर क्यों है? क्योंकि कलाकार का वर्षों का अभ्यास और साधना है और उसके वादन में एक विद्यार्थी की अपेक्षा अधिक परिपक्वता व गंभीरता परिलक्षित होती है।

कलाकारों का सबसे बड़ी गुण उपज या Improvisation है जो संगीत का एक महत्वपूर्ण अंग है। Improvisation का अर्थ होता है कि जब हम किसी राग या ताल को सीख लेने के पश्चात् पहले तो अपने गुरु के सिखाए हुए ढंग से गाते बजाते हैं और उनका अनुसरण करते हैं तत्पश्चात् उस में पारंगत होकर अपने मन से नवीनता लाने का प्रयत्न करते हैं तो एक नया ही रूप सामने आता है यही कारण है कि एक ही राग या ताल का प्रस्तुतीकरण दो अलग-अलग कलाकारों द्वारा भिन्न-भिन्न होता है। Improvisation निरन्तर अभ्यास से ही आता है।

If you want to play, practice.

If you want to win, practice hard

सा रे गा मा पा जैसे रियलिटी शो में बच्चों की तैयारी देखकर यह बात स्पष्ट हो जाती है कि बिना रियाज के यह स्वर और यह स्तर प्राप्त करना असंभव है। Inborn Talent या जन्मजात गुण भी अभ्यास के बिना सफल नहीं हो सकते कुछ बच्चे Inborn Talent ना होते हुए भी सीख कर अपनी मेहनत से और दृढ़ निश्चय से सफलता प्राप्त करते हैं।

There is no shortcut to practice and there are no easy notes available in the market, practice is the only key to success

यह 2 निमट मैगी नूडल्स नहीं है कि बनाया और खाया।

वॉइस माड्यूलेशन (Voice Modulation) हमारे बोलने की स्वाभाविक क्रिया है जिसे हमें सीखने की आवश्यकता नहीं होती बचपन से अभ्यास करते आ रहे हैं। वॉइस माड्यूलेशन का अर्थ है कि कैसे हम अपने सुख-दुख, क्रोध, प्रेम आदि भावों को अपनी वाणी द्वारा अभिव्यक्त करते हैं। वाणी का उतार-चढ़ाव भावों के अनुसार बदलता रहता है, उसी प्रकार गायन वादन में भी यह उतार-चढ़ाव होता है कि स्वर पर जोर देना है कि स्वर को धीरे से गाना है या बजाना है, किस पर रुकना है आदि बहुत सी बारीकियां हैं जो अभ्यास से ही प्राप्त होती हैं। गायन के रियाज में कितना मुंह खोलना है, स्वर पर कितना ठहराव है, श्वास कहां रोकना है आदि।

सम का शास्त्रीय संगीत में एक महत्वपूर्ण स्थान है जिस पर संगीतज्ञ बहुधा जोर देते हैं। सम पर आना गायन वादन को पूर्णता प्रदान करता है इसीलिए सम पर तबले पर जोर से आघात किया जाता है जिस प्रकार भाषा में कोमा और पूर्ण विराम का महत्व होता है उसे लगाने से बोले गए वाक्य का भाव बदल जाता है, जैसे—

रुको, मत जाओ या रुको मत, जाओ

उसी प्रकार संगीत में आकार मात्रा आदि का महत्व होता है जिससे गायन वादन का स्वरूप बदल जाता है गाने वाले विद्यार्थियों को अपने गले की रेंज पहचान कर अभ्यास करना चाहिए कंठ साधना के द्वारा अपना आधार स्वर निश्चित करना चाहिए। अपने गले की रेंज का

निर्धारण अपने गुरु की सहायता से करना चाहिए अन्यथा गले की स्वर तंत्रियों में तनाव उत्पन्न हो सकता है। आवाज फट सकती है। तबले और स्वर वाद्यों के विद्यार्थियों को भी प्रारम्भिक अभ्यास की चीजों का निरन्तर अभ्यास करते रहना चाहिए।

Practice creates confidence, confidence empowers you.

संगीत के विद्यार्थियों को सदैव अंग्रेजी के 3 D याद रखने चाहिए।

Devotion - लगन

Dedication - परिश्रम

Determination - दृढ़ निश्चय

ज्ञान का अथाह भंडार भरा पड़ा है परन्तु अभ्यास ही उसे प्राप्त करने की चाबी है।

Knowledge is a treasure

But practice is the key

अन्त में कुछ बिन्दु जिनका संगीत में विद्यार्थियों को सदैव अनुसरण करना चाहिए।

1. सही अभ्यास
2. अच्छे संगीतज्ञ को सुनना
3. प्रतिदिन अभ्यास
4. खाली समय में मानसिक अभ्यास
5. Mental and Muscle Memory Practice

संदर्भ ग्रन्थ

1. Pande Ruchimita (,2021) Objectives and content of modern hindustani classical music education, Artistic Narration, Jan- July, vol. XII
2. Attri, Sita Ram (1988), Bachon ki sangeet shiksha, Sangeet shiksha ank-Jan-Feb.
3. Awasthi, S.S. (1963), A critique of Hindustani music and music education. Dhanpat Rai and sons, Jullundur.
4. Deva, Chaitanya (1974), Problems of music education, Indian music journal, vol. 8-10 No. 15-20.
5. Kaslival, Sunita (1988). Sangeet Shiksha mein applied music Shamil Karne ki aavashyakta, Sangeet Patrika, Jan-Feb.
6. Michru Shankar Lal (1990), Sangit au vianovigyan, (Paper)

7. Moudgalya, Vinay Chandra (1966). The Role of Vidyalaya (Paper).
8. Nye Robert E. (1963). Music for elementary school children.
9. Patwardhan, N.V. (1966). The musicians dilemma.
10. Prem Kumari V. (1988), Experiments in music teaching.
11. Sadaganan VV (1966, 1974), Music education in universities.
12. Dimensions of music education,

एकल तबला वादन में पढ़ंत एवं बजंत का महत्त्व

कृष्णात राजेंद्र माळवदे – शोधकर्ता
डॉ. दिपक दाभाडे – मार्गदर्शक

सार संक्षेप

भारतीय शास्त्रीय संगीत में तबला एक ऐसा अवनद्य वाद्य है जो संगीत जगत में अत्यंत लोकप्रिय एवं प्रगतिशील साज माना जाता है। तबला वाद्य का इतना प्रगतिशील होना इसकी वजह इस साज की बाज एवं बनावट रही है। तबले की बाज एवं बनावट के कारण इस वाद्य पर विस्तारक्षम रचनाएं एवं अविस्तारक्षम रचनाओं का वादन किया गया। तबले की इन रचनाओं के कारण ही तबला वाद्य अन्य अवनद्य वाद्यों की तुलना में अत्यंत श्रेष्ठ साबित हुआ। इन रचनाओं को बजाने का एक विशिष्ट प्रकार की विधि है और इसकी एक विशिष्ट प्रकार की रियाज पद्धति है, अनुशासन है। जिसको हम पढ़ंत एवं बजंत इन दो भागों में विभाजित कर सकते हैं। एकल वादन प्रस्तुति हो या साथसंगत हो, इन दोनों के लिए भी पढ़ंत एवं बजंत अत्यंत महत्वपूर्ण है। कई विद्वान बुजुर्ग तबला वादक कहते थे कि, “जैसी पढ़ंत वैसी बजंत”

प्रस्तुत शोधपत्र “एकल तबला वादन में पढ़ंत एवं बजंत का महत्त्व” में शोधार्थी ने पढ़ंत एवं बजंत का महत्त्व, उपयोगिता और उनके रियाज के लिए उपयुक्त बोलपंक्ति आदी मुद्दों पर चर्चा की है। इसके लिए अनेक विद्वानों के, गुरुजनों के विचार एवं विभिन्न ग्रंथों की सहायता प्रस्तुत शोधपत्र को लिखने के लिए की गई है।

मुख्य शब्द : पढ़ंत, बजंत, तबला वादन, रचना, बोल, भाषा

शोधपत्र

एकल तबला वादन पद्धति में शास्त्र पक्ष एवं तंत्र पक्ष ये दो प्रकार की विधाएं आती हैं। इनकी भी एक रियाज करने की विशिष्ट पद्धति है। इस रियाज की विशिष्ट पद्धति में प्रमुख दो प्रकार आते हैं। एक सैद्धांतिक रियाज और दूसरा है क्रियात्मक रियाज। सैद्धांतिक रियाज में पढ़ंत की भूमिका अत्यंत महत्वपूर्ण रही है। शोधार्थी ने पहले भी कहा कि “जैसी पढ़ंत वैसी बजंत”। सर्वप्रथम कोई भी छात्र अपने गुरु के पास तबले की शिक्षा लेने के लिए जब भी जाता है, तो उससे गुरु पहले हाथ से ताली देकर पढ़ंत करवाते हैं कि उसे लय का ठीक तरह अभ्यास हो और उसे बजंत करते समय थोड़ी सुलभता प्राप्त हो। पढ़ंत के लिए भी अनेक प्रकार हैं। जैसे विस्तारक्षम रचनाओं की, अविस्तारक्षम रचनाओं की पढ़ंत हो सकती है। विभिन्न प्रकार के तालों की भी पढ़ंत करवाई जाती है। लयकारी जैसे कि आड़, कुआड़, बिआड़, तीस्र, चतुरस्र, खंड, मिश्र, संकीर्ण जैसी विभिन्न जातियों का भी पढ़ंत के लिए प्रयोग किया

जाता है। कथक नृत्य में गिनती की तिहाई का भी प्रयोग पढ़ंत के लिए किया जाता है।

पढ़ंत का अर्थ एवं परिभाषा

एकल तबला वादन में पढ़ंत का महत्व देखने से पहले पढ़ंत की परिभाषा देखना शोधार्थी को महत्वपूर्ण लगता है। “पढ़ंत” यह शब्द हिंदी भाषा के “पढ़ना” इस क्रियापद से बना है। तबला वादक अपने वाणी द्वारा तबले के वर्णों को अपने मुँह से बोलकर प्रकट करता है, उसको पढ़ंत कहते हैं। तबला वादन में हर एक बोलों को ताली द्वारा एक लय में बोलना यह पढ़ंत कहलाता है।

पढ़ंत के बारे में कुछ विद्वानों के विचार

पं. सुधीरजी माईणकरजी कहते हैं, बंदिश का सौंदर्य लिखित रूप में अत्यल्प मात्रा में प्रतीत होता है, पढ़ंत से वह पर्याप्त मात्रा में महसूस होता है। “मनुष्य कोई भी शिक्षा मस्तिष्क द्वारा ग्रहण करता है। जिन ज्ञान को आँखों से पढ़कर मस्तिष्क ग्रहण करता है, उसे वह अवयवों के द्वारा उपयोग में लाता है। सुने हुए शब्दों का जितना गहरा ग्रहण मस्तिष्क करता है, उतना गहरा उच्चारण मस्तिष्क मुँह के द्वारा कर सकता है। तबले की रचना स्पष्ट होने की दृष्टि से तबले के बोल बोलने की क्रिया द्वारा साध्य किया जा सकता है।”

पं. सुधीर माईणकरजी के कथन अनुसार, “जो बंदिश, जिस लय में, जिस सुंदरता से, जिस ताकत से प्रस्तुत होती है, उसी बंदिश को प्रस्तुत करने से पहले उन्हीं सभी बारीकियों के साथ मौखिक रूप में प्रस्तुत करना, याने ‘पढ़ंत’।”

पढ़ंत के बारे में अपने विचार रखते हुए पं. सुरेशजी तळवलकर कहते हैं, “भारतीय संगीत सादरीकरणातील लय-ताल क्रियांचा अभ्यास आणि प्रस्तुतीकरणात पढ़ंत क्रियेचं महत्व हे अनन्य साधारण आहे. पढ़ंत मध्ये तालाची मूळ लय आणि बंदिशीचं काव्य यांचा कलात्मक मेळ हा कलाकाराला घालावा लागतो.”

पं. आमोद दंडगे कथन करते हैं कि, “तबल्याचे बोल एका विशीष्ट लयीत टाळी देऊन म्हणण्याच्या क्रियेला पढ़ंत म्हणतात. तबल्याची तालीमच मुळात पढ़ंत पासून सुरू होते. ज्यावेळी आपण एखाद्या गोष्टीची चांगली पढ़ंत करू लागतो, त्यावेळी त्याच्या वादनाबद्दल मनात एक प्रकारचा आत्मविश्वास निर्माण होतो.”

विद्वानों द्वारा कथित उपर्युक्त विचार, ‘पढ़ंत’ का महत्व दर्शाते हैं। शोधार्थी को ऐसा लगता है कि, ‘तबले के बोल तथा बोलरचनाओं को वजन, छंद, जाती, हस्व-दीर्घादी उच्चारोंद्वारा बोलने की क्रिया याने ‘पढ़ंत’।

पढ़ंत का महत्व

तबले की भाषा अपनी मातृभाषा से बिल्कुल मिलती जुलती है इस वजह से तबला सीखते समय या कोई भी रचना बजंत से पहले पढ़ंत करना छात्रों के लिए अत्यंत लाभदायक रहता है। जब छात्र पढ़ंत सही ढंग से और सुस्पष्टता के साथ करता है, तभी बजाते समय उन वर्णों को भी वह छात्र अत्यंत सुस्पष्टता से एवं वजनदार तरीके से अपने हाथों से निकाल सकता है। क्योंकि जो वाणी पर संस्कार हुए हैं वहीं संस्कार की झलक छात्रों के वादन में भी दिखाई देंगी। और यही कारण है कि तबला वादन शिक्षा पद्धति में पढ़ंत का महत्व अत्यंत महत्वपूर्ण रहा है। एकल तबला वादन की प्रस्तुति में भी कई तबला वादक रचना प्रस्तुत करते समय उसको पढ़ंत करके या बोलकर श्रोताओं को सुनाते हैं ताकि श्रोताओं को उस रचनाओं के बोलों का पता चले एवं उनको, उस रचना का सौंदर्य पता चले क्योंकि उस रचना को वादक द्रुत लय में बजाता है तो उन बोलों को ठीक तरह से समझना श्रोताओं के लिए कठिन होता है। इससे ही हमें पता चलता है कि पढ़ंत का तबलावादन में कितना महत्वपूर्ण स्थान है। या उसकी भूमिका कितनी महत्वपूर्ण है ये पता चलता है। पढ़ंतद्वारा वादक बताता है कि उस रचना में ह्रस्व एवं दीर्घ का सौंदर्य, उस रचना का गणितीयसौंदर्य, भाषासौंदर्य आदी को केवल पढ़ंत द्वारा ही श्रोताओं को उस रचना की खूबसूरती को दिखाया जा सकता है।

पं. सुधीर माईणकरजी के कथन अनुसार पढ़ंत के बारे में कहते हैं कि, जब तबला वादक मुँह से रचना पेश करता है तब उसके हाथ मुक्त रह जाते हैं। फलतः जिस वादक कलाकार के पास सौंदर्यदृष्टी हो और जिसने रचनाओं को बारीकियों के साथ समझ लिया है उसकी पढ़ंत से दर्शक श्रोताओं को निम्नलिखित दृष्टि से रचनाओं की असली पहचान हो जाती है।

- 1) ध्वनियों के बड़े छोटे पर से महत्वपूर्ण शब्दों का प्रदर्शन।
- 2) सांस रोकने की तंत्र से नाद के उतार चढ़ाव से महत्वपूर्ण शब्दों की तीव्रता-घनना का नाट्यपूर्ण प्रदर्शन।
- 3) आंखें भृकुटी और गर्दन ही हलचाल से रचना की बारीकियों का परिचय।
- 4) हाथ से ताली खाली और मात्राओं की क्रियाएं बताकर रचना की आकृति का कार्यात्मक विश्लेषण।
- 5) शुद्ध वाणी द्वारा रचना का शुद्ध रूप में प्रदर्शन।

फलतः वह रचना एक प्रकार से सजीव बनकर साकार हो जाती है और श्रोता इस पढ़ंत को दाद देते हैं। गत टुकड़ों की रचनाएं पढ़ंत द्वारा प्रस्तुत करने की प्रथा है।

पढ़ंत एवं तबले की भाषा

भाषा यह विचार प्रकट करने का माध्यम है जो लिखकर अथवा बोलकर प्रकट किया जाता है तबले की भाषा मानवी भाषा से समरूप है। हम जो मातृभाषा

का प्रयोग करते हैं उसी के अनुरूप विद्वानों द्वारा तबले की भाषा का निर्माण किया है। हमारी भाषा में जिस प्रकार स्वर और व्यंजन से शब्द रचना बनायी जाती है, उसी प्रकार तबले का साहित्य भी बनाया गया है। मानवी भाषा में तालव्य, कंठ्य, दंत्य, ओष्ठ इन वर्णों की सहायता से भाषा बनाई गई है। इन में से ओष्ठ व्यंजन तबले की साहित्य में वर्जित किया गया है। उदा. प और म ये वर्ण हमें तबले की साहित्य में दिखाई नहीं देते हैं। तबले की भाषा में मुख्य तिन प्रकार के वर्ण हमें दिखाई देते हैं। तालव्य – इ, ई, ट, र, कंठ्य – क, ग, घ, दंत्य – त, द, ध,

पढ़ंत तथा भाषा का परस्परपूरक संबंध है। तबले की भाषा, पढ़ंत के माध्यम से ही समझी जा सकती है। इसलिए विद्वानों ने, 'पढ़ंत को तबले की भाषा का व्याकरण कहा है।

पं.सुधीर माईणकरजी के कथन अनुसार, "तबले की रचनाएँ तबले की नादभाषा में बंधी हुई होती हैं। पढ़ंत क्रिया से वादक कलाकार का बौद्धिक और भावनिक हेतु स्पष्ट हो जाता है।" जिस प्रकार पढ़ंत में तबले के वर्णों को बोला जाता है। ठीक उसी प्रकार बजंत में हाथों से उस ध्वनि को हूबहू निकालने का प्रयास वादक करता है। इस बात से हमें यह दृष्टिगोचर होता है की एक अच्छी बजंत के लिए अच्छी पढ़ंत का होना अत्यन्त उपयोगी एवं महत्वपूर्ण है यह सिद्ध होता है।

पं.आमोद दंडगे कथन करते हैं कि, तबल्याची भाषा ही एक स्वतंत्र भाषा आहे. या भाषेचे एक व्याकरण आहे. तबल्याची ही भाषा अर्थवाहू नसली तरी या भाषेला आपण जाणिवेची भाषा म्हणू शकतो."

पढ़ंत के लिये कुछ अवश्यक क्रिया

प्रथमतः बोलरचना को, विलंबित में लय में पढ़ना। किसी भी रचना की पढ़ंत करने से पहले उस रचना को विलंबित लय में पढ़ंत करने से उस रचना का प्रत्येक अक्षर हमें समझ में आता है। और प्रत्येक अक्षर के उच्चारण से उस रचना और वह रचना कंठस्थ होने में आसानी होती है। इस प्रकार से, कंठस्थ हुई रचना को गेयता देकर उसको बराबर लय में हाथ से ताली देकर बोलना। पढ़ंत की जानेवाली बोलरचना की मात्राबद्धता जानने हेतु उस रचना का मापन ऊँलिंगयोंद्वारा गिनकर रचना की पढ़ंत करना, जिससे बोलरचना का कुल मात्रा काल समझमें आ सके। मात्राबद्ध बोलरचना की हाथ से ताली देकर, खाली-भरी क्रिया दिखाकर पढ़ंत करना। उपर्युक्त क्रिया को क्रमानुसार करने से वादक को पढ़ंत के रियाज़ में अच्छा अनुभव प्राप्त होगा ऐसा शोधार्थी का मानना है।

तबले की पढ़ंत एवं बजंत के लिए उपयुक्त बोलपंक्ति

कततिटतिट कतागदीगन धात्रकधीकीट कतागदीगन

धिननानागीनधिन नानागीनधिननाना गीनधिननानागीन तकधिननानागीन

धिरधिर के पढ़ंत के लिये अवश्यक बोल

त्रिताल—रचना (उस्ताद हाजी विलायत अली खाँ संस्थापक फरुखाबाद घराणे)

धिरधिरकिटधा तिरकिटधिना किटधाकिटधा तिरकिटधिना

किटधातिरकिट धिनाकिटतक तिरतिरतिरधिर धिरधिरधिरधिर

त्रिताल—कायदा (उस्ताद अमीर हुसेन खाँ)

धा घिङ्गन धिरधिरघिङ्गन धिरधिरधिरधिर घिङ्गनधिनतक

धिरधिरघिङ्गन धिनतकधिरघिङ्गन नगधिरधिरधिर घिङ्गनधिनतक

तिरकीट के पढ़ंत के लिये अवश्यक बोल

त्रिताल — रेला

धातिरकीटतक तिरकीटधातिर कीटतकतिरकीट धातिरकीटतक

तातिरकीटतक तिरकीटधातिर कीटतकतिरकीट धातिरकीटतक

त्रिताल— रेला (पारंपारीक)

धातिरकीटतक धातिरकीटधा तिरकीटधिनधिन धातिरकीटतक

तातिरकीटतक तातिरकीटधा तिरकीटधिनधिन धातिरकीटतक

निष्कर्ष

प्रस्तुत शोधपत्र “एकल तबला वादन में पढ़ंत एवं बजंत का महत्व” इस विषय पर अध्ययन करनेके बाद शोधार्थी को ऐसा लगता है कि, एकल तबला वादन में जितना महत्व बजंत का है, उतना ही महत्व पढ़ंत का है। एकल वादन करते समय या कोई भी छात्र अपने गुरु से तालीम लेते समय उस रचना की अगर पहले पढ़ंत की जाए तो बजंत करते समय वादक का आत्मविश्वास दुगना हो जाता है। एकल तबला वादन के प्रस्तुति में पहले पढ़ंत द्वारा वादक अपने वादन विचार प्रकट करता है। तबला वादक अपनी वाणीद्वारा किसी भी रचना को कलात्मक ढंग से उस रचना का रचनासौंदर्य, गणितीयसौंदर्य, भाषासौंदर्य, आदी अपने पढ़ंत द्वारा व्यक्त करता है। यह सारी खूबियां उसके वादन में भी झलकती हैं। इसलिए एकल तबला वादन की शिक्षा एवं प्रस्तुतीकरण में पढ़ंत की भूमिका बजंत इतनी ही महत्वपूर्ण एवं प्रदर्शनीय है, और श्रोताओं के दिलों तक पहुंचने का एक उत्तम जरिया है ऐसा शोधार्थी का मानना है।

संदर्भ ग्रंथ सूची:

1) दंडगे, आमोद, “सर्वांगीण तबला”, मराठी, भैरव प्रकाशन, कोल्हापूर, चौथा संस्करण, 2017

- 2) माईणकर, सुधीर, “तबलावादन कला और शास्त्र,” हिंदी अनुवाद, गांधर्व महाविद्यालय प्रकाशन, मिरज, प्रथम संस्करण, 2000
- 3) माईणकर, सुधीर, “तबलावादन में निहित सौंदर्य”, हिंदी, सरस्वती पब्लिकेशन, मुंबई, प्रथम संस्करण, 2008
- 4) तळवलकर, सुरेश, “आवर्तन”, मराठी राजहंस प्रकाशन, पुणे, प्रथम संस्करण, 2014
- 5) दंडगे, आमोद, “परिक्षार्थ तबला: विशारद”, मराठी, भैरव प्रकाशन, कोल्हापुर, प्रथम संस्करण, 2014
- 6) साक्षात्कार : डॉ. दाभाडे, दिपक, दि. 25 जनवरी 2023
- 7) वही. पृ. 118, 203, 202, 257.

भारतीय कला एवं संस्कृति में गुरु शिष्य परम्परा

डॉ. अपर्णा चाचौदिया - सहायक प्राध्यापक (नृत्य)
शासकीय स्वशासी कन्या स्नातकोत्तर उत्कृष्टता महाविद्यालय,
सागर (म. प्र.)

सारांश — भारतीय संस्कृति की विश्व में एक विशिष्ट पहचान है। ऐसी अनेकों परम्पराएं हमारे देश में युगों से चली आ रही हैं, जो विश्व के किसी अन्य देश में दृष्टिगोचर नहीं होती या फिर ऐसा कहें कि उनका स्वरूप अलग-अलग देशों में अलग ही हो। ऐसी ही एक परम्परा हमारे देश में 'गुरु-शिष्य' परम्परा के नाम से प्रचलित है जिसका महत्व भारतवासी भली भाँति समझते हैं। एक राष्ट्र का निर्माण समाज से, और समाज का निर्माण मनुष्य से होता है। अतः राष्ट्र के विकास में मनुष्य के बुद्धि, विवेक का योगदान होता है। बिना ज्ञान के मानव जीवन व्यर्थ है। ज्ञान हमारे मस्तिष्क के बंद द्वार खोलकर हमें ज्ञानी और जागरूक बनाता है। ज्ञान को हमारे मस्तिष्क में प्रवेश करवाने का कार्य गुरु का होता है। इस तरह ज्ञान प्रदान करने वाले और ज्ञान अर्जित करने वाले के बीच एक अटूट सम्बन्ध जन्म लेता है जिसे गुरु-शिष्य का सम्बन्ध कहते हैं। गुरु-शिष्य परम्परा के ऐसे अनेकों उदाहरण हैं जो इसकी प्राचीनता एवं महत्व को प्रमाणित करते हैं।

मुख्य शब्द — संस्कृति, परम्परा, युग, गुरु, शिष्य

मनुष्य योनि को सर्वोत्तम माना गया है, क्योंकि मनुष्य में बुद्धि होती है जो उसे अन्य प्राणियों अलग एवं विशिष्ट बनाती है। एक वाक्यांश हमारे समाज में प्रचलित है "बड़े भाग मानुष तन पायो" अर्थात् मानव शरीर मिलना अत्यंत सौभाग्य की बात है। अपनी बुद्धि विवेक से ज्ञानार्जन करके हम अपने मानव जीवन को सार्थक एवं सफल बनाते हैं। हमें अपने जीवन में अनेकों स्रोतों से ज्ञान की प्राप्ति होती है। हमारे ज्ञान में वृद्धि करने एवं उसे एक सही दिशा प्रदान करने का कार्य गुरु का होता है। 'गुरु' का अर्थ होता है अंधकार से प्रकाश की ओर ले जाने वाला। गुरु शिष्य को अनुशासनबद्धता सिखाता है जो जीवनपर्यन्त उसे एक संतुलित और नियंत्रित व्यवहार प्रदान करती है।

भारत में गुरु के महत्व को सतयुग से भी पूर्व पहचान लिया गया था। पुराणों में एक कथा है कि सृष्टि बनने के बाद देवता तथा दानवों ने सागर-मंथन कर चौदह रत्न निकाले थे। उस समय सृष्टि में एक वर्ग

देवताओं का था, दूसरा दानवों का। दोनों वर्ग बहुत शक्तिशाली थे, किन्तु दोनों वर्ग गुरु के महत्व को समझते थे। अतः देवताओं ने अपना गुरु, वृहस्पति को बनाया और दैत्यों ने शुक्राचार्य जी को। दोनों गुरुओं के पास कुछ ऐसी विद्याएँ थीं, जिनके कारण उनको गुरु बनाया गया।¹ यह दृष्टांत गुरु-शिष्य परम्परा की प्राचीनता सिद्ध करता है।

प्राचीनकाल से ही विभिन्न विद्याओं का प्रशिक्षण गुरु-शिष्य परम्परा के अंतर्गत दिया जाता था। शिक्षा प्राप्त करने के लिए कुछ वर्षों के लिए गुरुकुल या आश्रम में ही रहना पड़ता था। महलों में रहने वाले राजकुमारों को भी गुरुकुल में रहकर विद्या प्राप्त करना होती थी एवं वहाँ के नीति-नियमों का पालन कर एक अनुशासन में गुरु के सानिध्य में रहना पड़ता था। जहाँ निस्वार्थ भाव से गुरु, शिष्यों को विद्या प्रदान करते थे वहीं शिष्य भी पूर्ण समर्पण के साथ उस विद्या को ग्रहण करते थे। प्रशिक्षण में प्रायोगिक एवं सैद्धांतिक दोनों ही पक्ष शामिल होते थे। यदि हम कला जगत की बात करें तो वर्तमान में भी गुरु-शिष्य परम्परा अपना अस्तित्व बनाए हुए है। किसी वस्तु को देखकर, सुनकर या अन्य किसी प्रकार से जानकर मन में उठने वाले विचार ही “भाव” कहलाते हैं। आचार्यों ने इन्हीं भावों को सुन्दरता के साथ सजा संवार कर व्यक्त करने की विभिन्न प्रणालियों को “कला” कहा है। “भावाविष्करणं कला।” चित्रकार अपने चित्रों द्वारा, मूर्तिकार अपनी प्रतिमाओं के द्वारा, कवि अपनी कविताओं के द्वारा और संगीतज्ञ अपनी स्वर-लहरियों के द्वारा अपनी भावनाओं को ही तो प्रदर्शन करते हैं।²

सभी कलाएँ अंतर्सम्बन्धित होती हैं। आचार्य शारंगदेव के अनुसार –

“गीतं वाद्यं तथा नृत्यं त्रयं संगीतमुच्यते”

अर्थात् गायन, वादन तथा नृत्य तीनों मिलकर ही संगीत कहे जाते हैं। संगीत का नाट्य से भी सम्बन्ध है क्योंकि गायन, वादन एवं नर्तन किसी नाट्य को प्रभावी एवं मनोरंजक बनाने वाली महत्वपूर्ण विधाएँ हैं। संगीत एवं नाट्यकला का आदिग्रंथ नाट्य शास्त्र को माना गया है पौराणिक विचारधारा के अनुसार कला और विद्या का जन्म वेद से माना गया है। एक पौराणिक कथा है कि सर्वप्रथम ब्रह्मा ने भरत को संगीत की शिक्षा दी और भरत ने उसे नाट्यशास्त्र में संकलित कर साधारण जनता में प्रचार किया। भगवान शंकर ने तांडव और पार्वती देवी ने लास्य नृत्य उसमें जोड़ दिया।³ इस तरह स्वर्ग में ब्रह्मा जी से प्रारंभ होकर भरत

मुनि और भरत मुनि द्वारा उनके सौ पुत्रों को गुरु-शिष्य परम्परा के अन्तर्गत इन कलाओं का हस्तांतरण हुआ। श्रापवश भरत पुत्रों को पृथ्वी पर आना पड़ा और यहाँ पर उन्होंने ग्रहस्थ जीवन व्यतीत किया इस तरह भरत पुत्रों के साथ कलाओं का पृथ्वी पर अवतरण हुआ। ऐसे ही अनेकों प्रसंग हमें शास्त्रों में प्राप्त होते हैं जैसे भगवती पार्वती ने वाणासुर की पुत्री ऊषा को नृत्य की शिक्षा दी, ऊषा का विवाह अनिरुद्ध से हुआ तब द्वारिका आकर ऊषा ने नृत्य की शिक्षा वहाँ की स्त्रियों को प्रदान की और नृत्यकला का प्रचार-प्रसार पृथ्वी पर हुआ। अर्जुन ने स्वर्ग की अप्सरा उर्वशी से नृत्यकला की शिक्षा प्राप्त की और वृहन्नला के रूप में उत्तरा के नृत्यगुरु बने। इस तरह ये उदाहरण सिद्ध करते हैं कि कैसे स्वर्गलोक से गुरु-शिष्य परम्परा का अनुसरण करती हुई कलायें भू-लोक पर स्थापित हुई, और गुरु-शिष्य परम्परा द्वारा हस्तांतरित होती हुई आज भी हमारे बीच पुष्पित एवं पल्लवित हो रही हैं। शास्त्रीय नृत्य कलाओं की शुद्धता, उसकी प्रामाणिकता एवं उसका सौन्दर्यबोध नृत्य की सही पहचान कराने की जिम्मेदारी ही 'गुरु' पर होती है। अपनी शिक्षा के द्वारा ही गुरु कलाकार को प्रतिभाशाली बना सकता है। गुरु द्वारा प्रतिभा विकसित करना कला के लिए अत्यन्त आवश्यक है तभी नृत्य की धरोहर को शिष्य सँजो सकता है व कला सुरक्षित रह सकती है।¹⁴ कलाओं की उत्पत्ति से सम्बंधित सभी उद्घरण प्रत्यक्ष रूप से देवताओं से जुड़े हुए हैं। यही कारण है कि कला प्रस्तुति का उद्देश्य प्राचीनकाल में देवताओं को प्रसन्न करना था। कलाओं में अन्तर्निहित भाव भी अध्यात्म से जुड़े होते थे। युग परिवर्तन हुए और भारत देश पर विभिन्न शासकों ने शासन किया जो कि भारत के बाहर से आए थे। परिणाम स्वरूप भारत की कला, साहित्य और संस्कृति पर इसका गहरा प्रभाव पड़ा। यदि हम मुगलकाल की बात करें तो उस कालखंड का इतना गहरा असर भारतीय संस्कृति पर हुआ जिसकी झलक अभी भी दिखाई देती है। हम प्रामाणिक तौर पर ये नहीं कह सकते कि मध्यकाल में हमारी कला संस्कृति का स्वरूप विकृत हुआ या विकसित हुआ पर ये निश्चित तौर पर कहा जा सकता है कि उस समय हमारी कला संस्कृति का स्वरूप परिवर्तित हुआ। इस परिवर्तन का असर गुरु शिष्य परम्परा पर भी हुआ। तब कला गुरुओं को दरबार में नियुक्त किया गया, कला प्रदर्शन का उद्देश्य ईश्वरोपासना के स्थान पर लोकानुरंजन हो गया। सभ्य परिवारों से कला का नाता टूटने लगा। कलागुरु जिस भी शासक के आश्रय में रहे उसको प्रसन्न करने के लिए अपनी कलाओं

में उनके गुणगान एवं अपनी कलाओं को अधिक मनोरंजक और आकर्षक बनाने के लिए उनमें चमत्कारिक प्रभाव डालने लगे। इस तरह अलग-अलग स्थानों की कलाओं में विशिष्टता आने लगी, और 'घरानेदारी' की परम्परा चलने लगी। सभी घरानों की अपनी-अपनी विशेषताएं थीं। आपसी प्रतिस्पर्धा के कारण कलागुरु अपनी कला का प्रशिक्षण मुक्त हस्त से सभी को देने में संकोच करने लगे। कला प्रशिक्षण में वंश परम्परा चलने लगी थी। कलागुरु या तो अपने पुत्र-पुत्रियों को अपनी कला हस्तांतरित करते थे या अपने कुछ प्रिय शिष्यों को, जिसके कारण कला जगत में कलाओं के हस्तांतरण एवं प्रशिक्षण में सीमितता आने लगी। ये भी संभव है कि बहुत सी कलायें प्रशिक्षण के संकुचन के कारण गुरुओं के साथ ही समाप्त हो गई हों। समय परिवर्तन के साथ घरानेदारी की कसावट कुछ कम हुई एवं स्वाधीन भारत में कला गुरुओं को दरबार एवं शासकों की पराधीनता से मुक्ति मिली। स्वतंत्र भारत में संस्थागत शिक्षण प्रणाली में पाठ्यक्रम में अन्य विषयों की तरह कलाओं को भी शामिल कर लिया गया और समाज का सभ्य वर्ग भी जो कुछ कारणों से कलाओं से दूर होने लगा था पुनः कलाओं में रुचि लेने लगा। अब कला पर किसी व्यक्ति या वर्ग विशेष का अधिकार नहीं रहा। संस्थागत शिक्षण प्रणाली के आ जाने के बाद भी कला जगत में गुरु-शिष्य परम्परा अनवरत चलती रही। संस्थाओं में शिक्षण प्राप्त करने के साथ भी कलाप्रेमी अपना एक गुरु सुनिश्चित करते हैं और कलाओं की तकनीकी सूक्ष्मता की शिक्षा अपने गुरु से ग्रहण करते हैं। संगीत, नृत्यादि कलाओं में गुरु-शिष्य परम्परा का निर्वाहन करना प्रारंभिक कक्षाओं से ही विद्यार्थियों को संस्कार के रूप में सिखाया जाता है वे आजीवन अपने कलागुरु का सम्मान करते हैं, प्रत्येक गुरु पूर्णिमा पर अपने गुरु का पूजन करते हैं। संस्थागत शिक्षण-प्रणाली एवं गुरु-शिष्य परम्परा में पर्याप्त अंतर है। गुरु-शिष्य परम्परा में प्राचीनकाल में गुरुकुल में ही शिष्यों के रहने की व्यवस्था होती थी जिससे प्रतिपल शिष्य अपने गुरु की निगरानी में ही रहते थे और उनकी प्रत्येक गतिविधि पर गुरु की नज़र होती थी। माता-पिता या परिवार के अन्य सदस्यों का बच्चों की शिक्षा-दीक्षा में कोई हस्तक्षेप नहीं रहता था। कच्ची मिट्टी के समान बच्चों को गुरुकुल भेजा जाता था जहाँ गुरु के द्वारा विधिवत प्रशिक्षण एवं अनुशासित वातावरण में उन्हें दक्ष किया जाता था और वे एक निश्चित और सार्थक आकार ग्रहण कर लेते थे। कबीर दास जी ने कहा है —

**गुरु कुम्हार शिष कुम्भ है, गढ़ि-गढ़ि काढ़े खोट।
अंतर हाथ सहार दे, बाहर मारे चोट।।**

अर्थात् गुरु कुम्हार के समान है और शिष्य मिट्टी के समान। जैसे कुम्हार घड़ा बनाते समय उसकी कमी को दूर करते हुए उसका निर्माण करता है अंदर से तो हाथ का सहारा देता है लेकिन बाहर से चोट मार-मारकर उसे एक निश्चित आकार देता है जिससे वह एक उपयोगी वस्तु के रूप में निर्मित हो जाता है, उसी प्रकार एक गुरु अपने शिष्य के चरित्र का निर्माण करता है उसे आकार देने में उसे कठोर भी होना पड़ता है अनुशासित और नियमबद्ध तरीके से वह अपने शिष्य के चरित्र का निर्माण करता है लेकिन अंदर से हमेशा अपने शिष्य को नैतिक समर्थन एवं सहारा देकर मजबूत बनाता है।

इस तरह गुरु शिष्य परम्परा द्वारा शिष्य के चरित्र निर्माण का दायित्व गुरु का होता था इसलिए भगवान के समान ही गुरु को पूज्यनीय माना गया है। गुरु का इतना अधिक महत्व बताया गया है क्योंकि वही हमारे ज्ञान के चक्षु खोलता है और हम संसार को समझने के लायक बन पाते हैं।

**गुरु गोविन्द दोऊ खड़े, काके लागों पांय।
बलिहारी गुरु आपकी, जिन गोविन्द दियो बताय।।**

कबीर के इस दोहे का अर्थ है कि गुरु और भगवान दोनों ही मेरे सम्मुख खड़े हैं किन्तु भगवान का परिचय करवाने या उन तक पहुँचने का मार्ग गुरु ही प्रशस्त करते हैं, इसलिए गुरु की महिमा भगवान से भी अधिक मानी गई है। भगवान ने भी जब पृथ्वी पर अवतार लिया तो उन्होंने भी गुरुकुल में रहकर गुरु से विधिवत शिक्षा प्राप्त की। श्री रामचंद्र जी के गुरु वशिष्ठ, श्री कृष्ण जी के गुरु संदीपनी एवं विभिन्न विधाओं में निपुण कौरव और पांडव के गुरु द्रौणाचार्य रहे। कथक नृत्य के इतिहास में ऋषि वाल्मीकि को प्रथम कथक कहा गया है क्योंकि कथक की परिभाषा – “कथा कहे सो कथक कहावे” के आधार पर उन्होंने ही लव-कुश कथा गायन की शिक्षा प्रदान की थी। हर युग में गुरु-शिष्य के अनेकों उदाहरण मिलते हैं। संस्थागत शिक्षण प्रणाली की अपनी कुछ निर्धारित सीमा रेखाएं हैं जैसे कि निश्चित पाठ्यक्रम एवं निश्चित समयावधि। इन दोनों के कारण गुरु-शिष्य के अन्तर्सम्बन्धों पर भी प्रभाव पड़ा है। गुरु का उद्देश्य निश्चित समय सीमा में पाठ्यक्रम को

समाप्त करना है एवं शिष्य को अधिकतम अंक प्राप्त करने की प्रतिस्पर्धा और अगली कक्षा में प्रवेश लेकर दूसरे गुरु से शिक्षा प्राप्त करना होती है जिसके कारण गुरु-शिष्य न होकर वे शिक्षक-विद्यार्थी की भूमिका में कुछ समय के लिए व्यवसायिक रूप से जुड़े होते हैं उनके सम्बन्धों में अधिक प्रगाढ़ता नहीं होती। कला जगत में आज भी गुरु-शिष्य परम्परा चल रही है भले ही विद्यार्थी संस्थागत प्रशिक्षण प्राप्त कर रहे हों पर वे अपने गुरु का भगवान के समान ही सम्मान करते हैं।

संदर्भ

1. आज़ाद, पं. तीरथराम – कथक ज्ञानेश्वरी/नटेश्वर कला मंदिर, नई दिल्ली/पृष्ठ संख्या – 234
2. दाधीच, डॉ. पुरु – कथक नृत्य शिक्षा-प्रथम भाग/बिन्दु प्रकाशन जी-7 अयोध्या अपार्टमेंट 9-ए, मनोरमा गंज, इंदौर 452001 (म. प्र.)/चतुर्थ संस्करण 2002/पृष्ठ संख्या – 01
3. श्रीवास्तव, प्रो. हरिश्चंद्र – कथक नृत्य परिचय/संगीत सदन प्रकाशन, इलाहाबाद/पृष्ठ संख्या – 18
4. बख्शी, डॉ. ज्योति – अक्षरों की आरसी/मध्यप्रदेश हिन्दी ग्रन्थ अकादमी, रवीन्द्रनाथ ठाकुर मार्ग, बानगंगा, भोपाल (म.प्र.) 462003/प्रथम संस्करण 2000/पृष्ठ संख्या – 292

रावीन्द्रिक ताल के साथ हिंदुस्तानी ताल के संबंध

मौमिता चक्रवर्ती - शोध छात्रा

डॉ० अमी पांडेया - मार्ग दर्शक

कथक विभाग, फैकल्टी ऑफ परफॉर्मिंग आर्ट्स
दा महाराजा सयाजीराव यूनिवर्सिटी ऑफ बड़ौदा.

समय की गति को नापने का पैमाना "ताल" है। जैसे हम घड़ी की सहायता से दिन-रात को घण्टों में, घण्टे को मिनटों में और मिनटों को सैकण्डों में बांट देते हैं और इस प्रकार हमें किसी भी कार्य की अवधि जानने में बड़ी आसानी हो जाती है, ठीक इसी प्रकार राग के स्वरों या नृत्य के बोलों को ताल में, ताल को विभाग में और विभाग को मात्राओं में विभाजित कर संगीतज्ञों की गति पर अंकुश लगा दिया जाता है। जिस प्रकार दिन-रात का समय विभाजन हो जाने से हमारा दैनिक कार्यक्रम भी निश्चित हो जाता है, ठीक इसी प्रकार ताल का प्रतिबंध होने पर संगीतज्ञों का कला प्रदर्शन भी नियमबद्ध होकर अधिक आह्लादकारी बन जाता है।

सब जानते ही की रवीन्द्रनाथ टैगोर (7 मई 1861 – 7 अगस्त, 1941) विश्वविख्यात कवि, साहित्यकार, दार्शनिक और भारतीय साहित्य के नोबल पुरस्कार विजेता हैं। उन्हें गुरुदेव के नाम से भी जाना जाता है। बांग्ला साहित्य के माध्यम से भारतीय सांस्कृतिक चेतना में नयी जान फूँकने वाले युगदृष्टा वे ही थे। वे एशिया के प्रथम नोबेल पुरस्कार सम्मानित व्यक्ति हैं। वे एकमात्र कवि हैं जिसकी रचनाएँ दो देशों का राष्ट्रगान बनीं – भारत का राष्ट्र-गान 'जन गण मन' और बांग्लादेश का राष्ट्रीय गान 'आमार सोनार बांग्ला'।

रवीन्द्रनाथ ने लगभग 2,230 गीतों की रचना की। रवीन्द्र संगीत बांग्ला संस्कृति का अभिन्न अंग है। रवीन्द्रनाथ के संगीत को उनके साहित्य से अलग नहीं किया जा सकता। उनकी अधिकतर रचनाएँ तो अब उनके गीतों में हो चुकी हैं। हिंदुस्तानी शास्त्रीय संगीत की ध्रुपद शैली से प्रभावित ये गीत मानवीय भावनाओं के अलग-अलग रंग प्रस्तुत करते हैं। अलग-अलग रागों में गुरुदेव के गीत यह आभास कराते हैं मानो उनकी रचना उस राग विशेष के लिए ही की गई थी। इस तरह उन्होंने अपने गीत के लिए विशिष्ट ताल या ताल – संगीत मीटर या लय की संरचना बनाई है। जिसे रावीन्द्रिक ताल के नाम से जाना जाता है। रावीन्द्रिक ताल में ताली पर जादा ध्यान दिया जाता है, क्योंकि रावीन्द्रिक ताल में कोई खाली नहीं होती है।

हिन्दुस्तानी पद्धति में तालों के अंगों पर ज़्यादा ध्यान न देकर तालों की मात्राओं और तालों में 'पात' (ताली) एवं 'खाली' की जगह तथा 'ठेके' एवं 'बोलों' पर अधिक ध्यान दिया जाता है। एक ताल का प्रतिनिधित्व करने के लिए तबला (या अन्य भारतीय ताल वाद्य) के सुरों वाली रचना को ठेका कहा जाता है, जिसे ताल के लिए बोले भी कहा जाता है। इसे इस तरह से बनाया जाना चाहिए कि ताल की प्रकृति ठीक से सचित्र हो। संगीत के प्रकार और तरीके, गति और कुछ अन्य कारकों के अनुसार, किसी विशेष ताल के लिए ठेका में सुधार किया जा सकता है। हम हजारों गीतों को पा सकते हैं, सैकड़ों विधाओं

और गति के साथ, एक निश्चित ताल पर रचित। स्वाभाविक रूप से, एक ही ताल के ठेके अलग-अलग गानों में अलग-अलग होंगे।



भारतीय संगीत तालों का भंडार है, तालबद्ध ताल का एक समूह जो प्रत्येक नोट को एक गीत में परिवर्तित किए जाने के समय को मापता है। प्रत्येक गीत का अंकन एक विशेष ताल के निर्धारित मात्रा के आधार पर बुना जाता है।

संगीत में, ताल, गति, या मानसिकता के वाहक, और समान संख्या के मात्रा विशिष्ट ताल के विभिन्न विभाग हेतु बैशिश्ट पूर्ण छंद प्रकरण को सूचित करता है जो सूर की बैचित्रता का सहायक है। इसलिए संगीत में ताल का स्थान अत्यन्त महत्वपूर्ण है।

स्वाभाविक रूप से, रवींद्रनाथ के अधिकांश गीत भारतीय उपमहाद्वीप के पुराने और समृद्ध संगीत की धुन के साथ रचे गए थे। उन्होंने ध्रुपद से तत्व लिए, और कुछ लोक स्रोतों जैसे मनिपुरी, बाउल आदि से भी। जैसे ध्रुपद में पखोवाज़ या मृदंगम का प्रयोग किया जाता है, मनिपुरी में खोल का प्रयोग किया जाता है, और बाउल में ढोल का प्रयोग किया जाता है।

रवींद्रनाथ ने गीतों की भाषा, भाव और गति और प्रकृति को सजीव करने के प्रयास में पारंपरिक तालों के स्थान पर कई नए तालों की शुरुआत की, जैसे – झंपक, अर्धझाप, षष्ठीताल, रूपकड़ा, नवताल, एकादशी, नवपंचताल आदि। इतना ही नहीं, उन्होंने उल्लिखित तालों के अलावा पूरी तरह से अलग-अलग श्रेणियों के आधार पर कई गीतों की रचना की, लेकिन उक्त छंद प्रकरण की भिन्न नामकरण नहीं किया। यद्यपि हिन्दुस्तानी संगीत में पाए जाने वाले अनेक ताल उनके संगीत में उपयुक्त रूप से प्रयुक्त होते हैं, पर कुछ कुछ तालों के क्षेत्र में ताल के विभाग परिवर्तन विशेष लक्ष्यनीय है। दादरा, काहारबा, झपताल, त्रिताल, चोताल, आदि ताल रवींद्रसंगीत में अपरिवर्तित

रहते हुए भी कुछ ताल का नाम और मात्रा संख्या एक होतेहूए भी विभाग के अधिकांश बैसाद्विस्व देखा जाता है।

ताल वाद्यों में समानता या संतुलन बनाने के लिए या कुछ अन्य कारणों से रवीन्द्रनाथ ने तबले के लिए कुछ नए तालों का विकास किया। (इनमें से तालों के बोल पखोवाज़ में भी बजाए जा सकते हैं।) उन्होंने लय और भाव को बदले बिना तबले के लिए कुछ तालों को उनके बोलों और निर्माण के साथ संशोधित भी किया है। इनका उपयोग रवीन्द्रनाथ के गीतों और कुछ अन्य आधुनिक गीतों में भी किया जाता है। रवीन्द्रनाथ के ताल के एक महत्वपूर्ण बात है की, रावीन्द्रिक ताल में कोई खली नहीं होती है। रवीन्द्र ताल सात है। रवीन्द्रनाथ टैगोर द्वारा उनके कुछ गीतों के विशिष्ट काव्यात्मक छंदों के अनुरूप बनाए गए कुछ तालों पर एक नज़र यहाँ दी है।

रावीन्द्रिक ताल:

अर्धझाँप (5 मात्रा)

यह अलग-अलग लंबाई के दो विभाग के साथ पांच मात्रा का है। तो, यह एक बिसम ताल है। इसमें सभी दो तालियाँ हैं, पहली और तीसरी ताल पर, और कोई खली नहीं है। यह वस्तुतः झपताल का आधा भाग है। इसका उपयोग टैगोर की रचनाओं और कुछ अन्य आधुनिक गीतों में किया जाता है। अर्धझाँप पारंपरिक झपताल के पहले भाग से काफी मिलता जुलता है जो 213, 213 के मीटर का अनुसरण करता है।

1 2 3 4 5 1
धीन ना। धीन धीन ना। धी
x 2 x

झंपक (5 मात्रा)

यह अलग-अलग लंबाई के दो विभाग के साथ पांच मात्रा का है। तो, यह एक बिसम ताल है। इसमें सभी दो तालियाँ हैं, पहली और चौथी ताल में, और कोई खली नहीं है। यह वास्तव में अर्धझाँप का उल्टा रूप है। इसका उपयोग टैगोर की रचनाओं और कुछ अन्य आधुनिक गीतों में किया जाता है।

पांच (3|2) मात्राओं में सेट या दो डिवीसनों के साथ बीट्स – पहला तीन बीट्स के साथ और दूसरा दो के साथ – झंपक हिंदुस्तानी शास्त्रीय संगीत में 10 मात्राओं वाले पारंपरिक झपताल से लिया गया है। झम्पक की गति सामान्यतः मध्यम से धीमी होती है।

1 2 3 4 5 1
धी धी ना। धी ना। धी
x 2 x

षष्ठी (6 मात्रा)

यह अलग-अलग लंबाई के दो पैड के साथ छह बीट का है। तो, यह एक बिसम ताल है। इसमें सभी दो तालियाँ हैं, पहली और तीसरी ताल पर, और कोई खली नहीं है। इसका उपयोग टैगोर की रचनाओं और कुछ अन्य आधुनिक गीतों में किया जाता है। जैसा कि नाम से पता चलता है, षष्ठी में 6 मात्राएँ होती हैं। हालाँकि, यह पारंपरिक छह-बीट दादरा ताल से अलग है। दादरा के विपरीत, जिसमें छह मात्राएँ समान रूप से तीन बीट के दो डिवीसनों में वितरित की जाती हैं, षष्ठी 2|4 के लय पैटर्न का पालन करती है। षष्ठी ताल पर सेट किए गए टैगोर गीत आमतौर पर मध्यम गति के होते हैं।

1	2	3	4	5	6	1
धी	ना।	धी	धी	नागे	तेटे।	धी
X		2				X

झम्पक और अर्ध झाँप की तरह, षष्ठी की भी एक दर्पण छवि ताला है। उल्टा (विपरीत) षष्ठी 4|2 के पैटर्न का अनुसरण करता है।

रूपकड़ा (8 मात्रा)

यह अलग-अलग लंबाई के तीन पैड के साथ आठ बीट का है। तो, यह एक बिसम ताल है। इसमें तीनों तालियाँ हैं, पहली, चौथी और छठी ताल में, और कोई खली नहीं है। इसका उपयोग टैगोर की रचनाओं और कुछ अन्य आधुनिक गीतों में किया जाता है।

आठ बीट पर सेट, रूपकरा अपने तीन डिवीसनों में वितरण में समान नहीं है। यह 3|2|3 पर एक पैटर्न का अनुसरण करता है, और कर्नाटक संगीत में प्रयुक्त सरताल के समान दिखता है।

1	2	3	4	5	6	7	8	1
धा	दिन	ता।	तेटे	कता।	गदी	घेने	नागे।	धा
X			2			3		X

नवताल (9 मात्रा)

यह अलग-अलग लंबाई के चार विभाग के साथ नौ मात्रा का है। तो, यह एक बिसम ताल है। इसमें सभी चार तालियाँ हैं, पहली, चौथी, छठी और आठवीं ताल में, और कोई खली नहीं है। इसका उपयोग टैगोर की रचनाओं और कुछ अन्य आधुनिक गीतों में किया जाता है।

नवताल के ताल पैटर्न में नौ ताल हैं। जबकि मूल एक ही मंडल में वितरित किया जाता है, इसके कई रूप भी हैं। जबकि एक संस्करण 3|2| 2|2 के पैटर्न का अनुसरण करता है, दूसरा 3|6 का अनुसरण करता है। अन्य पैटर्न 5|4, 6|3 और 3|3|3 हैं।

1	2	3	4	5	6	7	8	9	1
धा	दिन	ता।	तेटे	कता।	गदी	घेने।	धागे	तेटे।	धा
X			2			3		4	X

एकादशी (11 मात्रा)

यह अलग-अलग लंबाई के चार विभाग के साथ ग्यारह मात्रा का है। तो, यह एक बिसम ताल है। इसमें सभी चार तालियाँ हैं, पहली, चौथी, छठी और आठवीं ताल में, और कोई खली नहीं है। यह टैगोर की रचनाओं में और शायद ही कभी कुछ अन्य आधुनिक गीतों में प्रयोग किया जाता है। 3 1 2 1 2 1 4

1	2	3	4	5	6	7	8	9	10	11	1		
धा	दीन	ता	।	तेटे	कता	।	गदि	घेने	।	धागे	तेटे	।	धा
X				2			3		4				X

नवपंच (18 बीट्स)

यह अलग-अलग लंबाई के पाँच विभाग के साथ अठारह मात्रा का है। तो, यह एक बिसम ताल है। इसमें सभी पाँच तालियाँ हैं, पहली, तीसरी, सातवीं, ग्यारहवीं और पंद्रहवीं ताल, और कोई खली नहीं। यह टैगोर की रचनाओं में और कुछ अन्य आधुनिक गीतों में बहुत ही कम प्रयोग किया जाता है।

नवपंच एक ताल पैटर्न है जिसमें 18 मात्राएँ वितरित की जाती हैं, समान रूप से नहीं, पाँच मंडलों में। मध्यम गति वाला, ताला 2|4|4|4|4 के पैटर्न का अनुसरण करता है।

1	2	3	4	5	6	7	8	9	10		
धा	गे	धा	गे	दिन	ता	।	क	तागे	दिन	ता	।
X					2						
11	12	13	14	15	16	17	18	1			
तेटे	धा	दिन	ता	।	तेटे	कता	गदी	घेने	।	धा	
3				4				X			

रबीन्द्रिक ताल के साथ हिंदुस्तानी ताल की क्या अंतर है:**राबीन्द्रिक ताल:**

1. रवीन्द्रिक की ताल में कोई खाली नहीं होती हैं।
2. इस ताल के सम को "1" चिन्ह के द्वारा दिखाया जाता है।
3. राबीन्द्र सृष्ट ताल बिषम होते हैं।
4. रवीन्द्रिक के ताल के कुछ बोल तबले पर आधारित हैं लेकिन अधिकांश ताल पखवाज पर आधारित हैं।
5. रवीन्द्र चंद प्रकरण में दक्षिण भारतीय ताल का प्रभाव देखा जाता है।

6. एक ताल 12 मात्रा। इसे त्र्योमातृक छंद कहते हैं। सम ताल हैं, 3 ताली (1, 4 और 10 मात्रा में) खाली 1 (7 मात्रा में)। उदाहरण:

राबीन्द्रिक एकताल:

1	2	3	4	5	6	7	8	9	10	11	12	1				
धिन	धिन	धा	।	धा	तु	ना	।	कत	ता	धागी	।	तेटे	धिन	तेटे	।	धिन
X				2		0			3							X

.7 धमार ताल 14 मात्रा। विभाग 5। बिसम ताल, ताली 3 (स्तर 1, 6 और 11 मात्रा में)
2 खाली (4 और 8 मात्रा में)। उदाहरण:

राबींद्रिक धमार ताल:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	1					
क	धी	ट	।	धी	ट	।	धा	_	।	ग	ती	ट	।	ती	ट	ता	_	।	क
X				0		2		0		3									X

.8 अड़ाचौताल 14 मात्रा। विभाग 4। बिसम ताल, ताली 4 (1, 3, 7 और 11 मात्रा में)
खाली नहीं हैं

उदाहरण:

राबींद्रिक अड़ाचौताल:

1	2	3	4	5	6	7	8	9	10	11	12	13	14	1				
धा	गे	।	धा	गे	देन	ता	।	कत	तागे	देन	ता	।	तेटे	कता	गदि	गन	।	धा
X			2				3				4							X

9. सुरफाक ताल 10 मात्रा। विभाग 3। बिसम ताल, ताली 4 (1, 5 और 7 मात्रा में)
खाली नहीं हैं।

उदाहरण:

राबींद्रिक सुलताल:

1	2	3	4	5	6	7	8	9	10	1			
धा	धा	देन	ता	।	किट	धा	।	तीट	कत	गदी	गन	।	धा
X				2			3						X

.10 पंचमस्वरी ताल 15 मात्रा। विभाग 4 हैं। बिसम ताल, ताली 4 (1, 5, 9 और 13 स्तर) खाली नहीं हैं। उदाहरण:

राबींद्रिक पंचमस्वरी ताल:

1	2	3	4	5	6	7	8		
धी	ना	धीधी	कत	।	धीधी	नाधी	धीना	तृक	।
X				2					
9	10	11	12	13	14	15	1		
तीना	तेरेकेटे	तुना	कता	।	धीधी	नाधी	धीना	।	धी
3				4					X

हिंदुस्तानी ताल:

1. हिंदुस्तानी ताल में खाली या फांक होते हैं।
2. हिंदुस्तानी ताल में सम चिह्न "x" द्वारा दिखाया जाता है।
3. हिन्दुस्तानी ताल में सम और बिसम दोनों प्रणालियाँ होते हैं।

4. हिंदुस्तानी ताल की अधिकांश बोल तबला आधारित हैं लेकिन कुछ ताल बोल पखवाज आधारित हैं।
 5. हिंदुस्तानी तालों पर दक्षिण भारतीय तालों का प्रभाव नगण्य है।
 6. एकताल 12मात्रा। विभाग 6, ये दीमात्रिक ताल है ,इसे सम ताल कहते है। ताली 9,5,1) 4और 11मात्रा में (और खाली 3) 2और 7मात्रा में।
 7. धमार ताल 14मात्रा,विभाग 4, इसे बिसम ताल कहते है। ताली ,6,1) 3 और 11में (खाली 8) 1मात्रा में।
 8. अड़ाचौताल 14,मात्रा। विभाग 7, ये सम ताल कहते है। ताली 7,3,1) 4 और 11मात्रा में (खाली 5,9) 3और 13मात्रा में।
 9. सुलताल 10 मात्रा। विभाग 5, ये सम् ताल कहते है । ताली 5,1) 3और 7 मात्रा में, खाली 3) 2और 9मात्रा में।
 - 10.पंचमसवारी 15 मात्रा । विभाग 4, इसे बिसम ताल कहते है। ताली 3 (1,4, और 12 मात्रा) खाली 1 (8 मात्रा में)।
- रवींद्रनाथ ने हिंदुस्तानी कुछ कुछ तालो के साथ बदलाव किए है, जो इसमें उल्लेखित किया है।

पाद टिप्पणी:

१. नृत्य मंजूरी : ड .इंद्राणी राय
२. रवींद्र नृत्येर रूपरेखा : शंभूनाथ घोष और अनिदिता घोष
३. संगीत तत्त : देबद्रत दत्त
४. प्रश्नउत्तरी : निखिल पाल
५. कथक नृत्य शिक्षा : डॉ पुरु दाधीच
६. <https://www.geetabitan.com>
७. [saptaswargyan.in](https://www.saptaswargyan.in)
८. <https://www.quora.com>
९. hi.m.wikipedia.org

भारत की सांस्कृतिक एवं सामाजिक प्रगति में गुरु – शिष्य परम्परा का योगदान – एक विश्लेषणात्मक दृष्टि

प्रज्ञा विवेक मिश्र - शोधार्थी

डॉ० श्वेतकेतु ए० वोरा - शोध निर्देशक

हिन्दुस्तानी शास्त्रीय संगीत (गायन),

उपासना स्कूल ऑफ़ परफार्मिंग आर्ट्स, गुजरात विश्वविद्यालय, अहमदाबाद.

भूमिका –

भारत एक ऐसा देश है जहाँ पर विश्व की सर्वाधिक वैविध्यपूर्ण कला, संस्कृति, भाषा, साहित्य इत्यादि की परम्परा पाई जाती है। सम्पूर्ण विश्व में भारतवर्ष को छोड़कर अन्य कोई ऐसा देश नहीं है जहाँ पर इतनी अधिक विविधता व्याप्त है। भारतीय समाज में अत्यंत प्राचीनकाल से ही विविध कलाओं, संस्कृतियों, भाषाओं इत्यादि की समृद्ध परम्परा चली आ रही है। समय के साथ – साथ बहुत सी कलाओं में परिवर्तन आया, कुछ विलुप्त भी हो गई तथा कुछ अपने सर्वोच्च शिखर पर आरूढ़ हैं।

‘कला’ का तात्पर्य किसी कार्य को कुशलता पूर्वक करने से है अर्थात् जब कोई कार्य समुचित रीति से, कुशलता पूर्वक किया जाता है, तो उसे कला कहते हैं। भारतीय वांग्मय में 64 प्रकार की कलायें कही गई हैं। उनमें से 5 कलायें ललित कला के नाम से जानी जाती हैं तथा अन्य को कला कहते हैं। इन्हें क्रमशः चारू तथा कारू कला भी कहते हैं।

हमारे भारतीय समाज की शैक्षणिक परम्परा प्रारम्भ से ही श्रुति – स्मृति के सिद्धांत पर आधारित रही है अर्थात् सुनना और उसे ग्रहण करना तथा उस सुने हुए को चिन्तन – मनन करके प्रयोग में लाना। यह एक अत्यंत महत्त्वपूर्ण तथ्य है कि लिपि तथा सुव्यवस्थित लेखन – पद्धति के आविष्कार के बहुत पहले से ही हमारी कला, संस्कृति एवं साहित्य की गौरवशाली परम्परा अनवरत रूप से गतिमान रही है। लेखन कला के आविष्कार से पहले तक यह परम्परा मौखिक रूप से ही आगे बढ़ती रही। इस संसार के सर्वाधिक प्राचीनतम साहित्य वेद भी श्रुतियों पर आधारित हैं अर्थात् उनमें उन्हीं बातों का संकलन है, जो मौखिक परम्परा से आगे बढ़ती हुई आयी हैं।

भारतीय समाज में कला तथा संगीत –

हमारे भारतीय समाज में कला, संस्कृति, साहित्य, विज्ञान इत्यादि हरेक क्षेत्र में मौखिक परम्परा का अत्यंत महत्वपूर्ण योगदान है अथवा यँ कहें कि वर्तमान में जो कुछ भी विद्याध्ययन की सामग्री उपलब्ध है, वह सभी मौखिक परम्परा की ही देन हैं। उदाहरण के तौर पर हम यदि संगीत – कला को ही लें, तो पाते हैं कि संगीत को गुरुमुखी विद्या कहा जाता है। गुरु के मुख से सुनकर उसका यथारूप में अनुसरण करना ही मौखिक परम्परा कहलाता है। संगीत के क्षेत्र में वर्तमान समय में भी गुरु के समक्ष बैठकर मौखिक परम्परा से सीखे बिना कोई बड़ा कलाकार नहीं बन सकता। एक अच्छा कलाकार बनने के लिए एकमात्र रास्ता गुरु के मुख से सुनकर सीखना ही है। संगीत की चाहे कोई ही विधा क्यों ना हो, हरेक में गुरुमुख से सुनकर सीखने की परम्परा अत्यंत प्राचीनकाल से ही चली आ रही है। इसीलिए विद्वानों एवं गुरुओं से ऐसा सुनने को मिलता है कि पहले

कानसेन बनो फिर तानसेन बन पाओगे अर्थात् सुनना अत्यंत आवश्यक है तभी जाकर के करना हो पायेगा। इस प्रकार से विचार करें तो पता चलता है कि कला के क्षेत्र में प्राचीनकाल से ही विद्या का आदान – प्रदान इसी भांति किया जाता रहा है और वर्तमान में भी यह प्रक्रिया निरंतर जारी है। हाँ, वर्तमान समय में लिखने की विधि के होने के कारण सुने हुए को अधिक दिनों तक सम्भाल कर रखना कुछ आसान अवश्य हो गया है परन्तु पहले तो सुनना ही पड़ता है।

हमारे भारतीय समाज में कलाओं का स्थान बहुत ही व्यापक है। हमारी सांस्कृतिक विरासत कलाओं पर आश्रित है। जैसा कि हम जानते हैं कि भारतीय वाङ्मय में 64 प्रकार की कलाएँ कही गई हैं। जिस कार्य को देख – सुनकर मानव – मन में प्रसन्नता का, आनन्द का आविर्भाव हो तथा हृदय में रस की अनुभूति हो, उसे कला कहा जाता है। इन सभी कलाओं में सर्वोच्च स्थान 'संगीत कला' को दिया गया है। संगीत का सामान्य अर्थ गायन – वादन से लगाया जाता है परन्तु भारतीय परम्परा में संगीत के लिए 'गीतं वाद्यं तथा नृत्यं, त्रयं संगीतमुच्यते' कहा गया है अर्थात् गायन, वादन तथा नृत्य, इन तीनों को मिलाकर संगीत निर्मित होता है। भारत में वर्तमान समय में प्रमुख रूप से दो संगीत शैलियों का प्रचार है – पहली हिन्दुस्तानी संगीत पद्धति, और दूसरी कर्नाटक संगीत पद्धति। इन दोनों ही शैलियों में गुरु – शिष्य परम्परा का अत्यंत महत्त्व है। दोनों ही शैलियों में महान कलाकार, गुरु एवं विद्वान हुए हैं।

हमारी भारतीय संगीत की परम्परा अति प्राचीन है। विश्व के सर्वाधिक पुरातन ग्रन्थ चतुर्वेदों में से तृतीय वेद 'सामवेद' को संगीत का सर्वप्रथम प्रामाणिक ग्रन्थ माना गया है। इसी सामवेद का उपवेद 'गन्धर्ववेद' था जोकि कालक्रम में विलुप्त हो गया। इसका अर्थ है कि भारतीय संस्कृति में प्राचीनकाल से ही संगीत गहन अध्ययन का विषय रहा है जिसके परिणामस्वरूप इस क्षेत्र में निरंतर प्रगति हुई है। सामवेदिक काल के संगीत से लेकर वर्तमान समय में प्रचलित ख्याल संगीत तक की यात्रा करने के लिए संगीत कला को अनेक परिवर्तनों के दौर से गुज़रना पड़ा। वेदों में वर्णित सामगायन के बाद भरतमुनिकृत 'नाट्यशास्त्र' में जातिगायन तथा ध्रुवा गीतियों की चर्चा मिलती है। उसके बाद प्रबंधगायन की अवधारणा मतंगकृत 'बृहद्देशी' में प्राप्त होती है। उसके बाद ध्रुवपद गायन का प्रचार तथा हास हुआ और उत्तर मध्यकाल से ख्याल गायन शैली का निरंतर प्रचार – प्रसार जारी है। वर्तमान समय को ख्याल शैली का पूर्ण यौवन काल माना जा सकता है। इतनी लम्बी यात्रा करने के पश्चात् संगीत कला आज अत्यंत बौद्धिक तथा कलात्मकता के शिखर पर आरूढ़ दिखाई देती है। यह संगीत जगत् के महान विद्वानों, गुरुओं, मनीषियों एवं कलाकारों की निरंतर की गयी कड़ी तपस्या का परिणाम है।

भारत की गुरुकुल शिक्षा प्रणाली तथा भारत की संगीत यात्रा का संक्षिप्त विश्लेषण –

प्राचीनकाल में भारतीय समाज में गुरुकुल प्रणाली के अंतर्गत शिक्षा प्रदान करने की प्रथा थी। भारतीय सामाजिक आश्रम प्रणाली के अनुसार बच्चों की 8-9 वर्ष की आयु पूरी हो जाने के पश्चात् यज्ञोपवीत संस्कार किया जाता था। तत्पश्चात् इस प्रणाली में शिक्षा प्राप्त करने के लिए विद्यार्थी अपने गुरु के साथ उनके आश्रम में चला जाता था। वहाँ पर

महान गुरु – शिष्य परम्परा के अंतर्गत गुरुजन विद्यार्थी को हर प्रकार की विद्या प्रदान करते थे। विद्याध्ययन के बीच – बीच में अनेक प्रकार की परीक्षाओं से भी गुज़रना पड़ता था। आमतौर पर ऐसे ऋषि – मुनियों के गुरुकुल एवं आश्रम इत्यादि नगर से दूर प्रकृति के सुरम्य वातावरण में बने होते थे। वहाँ शोरगुल से दूर अध्ययन – अध्यापन का कार्य शांति से सम्पन्न किया जा सकता था। गुरुकुल में सम्पूर्ण दिन – रात्रि के एक – एक क्षण का सदुपयोग किया जाता था। प्रातःकाल जागरण से लेकर रात्रिकाल में शयन तक का हरेक कार्य नियमबद्ध एवं सुनियोजित रहता था। वहाँ पर गुरुजन विद्यार्थियों को केवल शास्त्रज्ञान ही नहीं देते थे वरन् उन्हें हर विद्या का व्यावहारिक ज्ञान भी प्रदान किया जाता था जिससे विद्यार्थी शास्त्र तथा क्रियात्मकता के बीच उचित तालमेल बिठाकर अपने जीवन को सही दिशा दे सकता था।

ऐसे गुरुकुलों में समस्त विद्याओं एवं विषयों के साथ – साथ संगीत तथा अन्य कलाओं की परिपूर्ण जानकारी विद्यार्थी की क्षमता एवं व्यक्तिगत गुणों के आधार पर दी जाती थी। संगीत के अंतर्गत गायन – वादन तथा नृत्य की विभिन्न शैलियों की जानकारी, भिन्न – भिन्न वाद्यों की जानकारी इत्यादि प्रदान की जाती थी। यह समस्त शैक्षणिक प्रक्रिया गुरु – शिष्य अथवा मौखिक परम्परा से सम्पन्न होती थी। पूर्व मध्यकाल तक लगभग यही प्रक्रिया चलती रही। तत्पश्चात् भारत पर बाह्य आक्रमणों की श्रृंखला का प्रारम्भ हुआ जिसके कारण यहाँ की हर प्रकार की व्यवस्था तथा परम्परा में विघ्न उत्पन्न हुआ। भिन्न – भिन्न संस्कृतियों से संसर्ग होने के कारण यहाँ की कला, संस्कृति तथा भाषा इत्यादि में व्यापक रूप से परिवर्तन हुआ। नई – नई भाषाएँ बनी, कला के नवीन प्रकार बने तथा एक प्रकार की मिश्रित संस्कृति का उदय हुआ। उसके पश्चात् भारत में यूरोपियन्स के आगमन तथा उनके लौटने के समय तक विध्वंस – निर्माण की प्रक्रिया चलती रही। हालाँकि इन सबके होते हुए भी संगीत के क्षेत्र में निरंतर प्रगति जारी रही। देश में पहले मुस्लिम संस्कृति आयी जिसमें संगीत कला की संतोषजनक प्रगति हुई। उसके बाद यूरोपियन संस्कृति और संगीत के लिए बुरे दिनों का प्रारम्भ साथ – साथ हुआ। कारण कि भारतीय संगीत कला लम्बे समय से राज्याश्रित हो गयी थी। विभिन्न देशज राजाओं, महाराजाओं और नवाबों के संरक्षण में संगीत कला का पोषण – सम्वर्धन होता रहा था। ये राजा – महाराजा संगीतकारों तथा विद्वानों को आश्रय प्रदान करते थे तथा उनकी कला – निर्मिती के लिए उचित वातावरण भी उपलब्ध कराते थे परन्तु ब्रिटिशों के आगमन के पश्चात् अधिकतर राजे – रजवाड़े समाप्त हो गये और आश्रय देने वाली यह व्यवस्था भी बंद हो गयी। ऐसे समय में प्रमुख राज्यों के बड़े – बड़े संगीतकारों के द्वारा घराना व्यवस्था की नींव पड़ी। घरानों में प्राचीन गुरुकुल प्रणाली का पालन करते हुए संगीत की शिक्षा प्रदान की जाने लगी। घरानों के उस्ताद और गुरु अपने वंशजों के अतिरिक्त बाह्य शिक्षार्थी को भी अपनी परम्परा में स्थान देकर संगीत – शिक्षा प्रदान करने लगे। पुनः भारत की आजादी का समय आया, देश आजाद हुआ और स्वतंत्र सरकार बनी जिसमें हर कला के संरक्षण – संवर्धन की व्यवस्था की गयी जिसके कारण वर्तमान समय में यह कला संस्कृति निरंतर प्रगतिशील दिखाई दे रही है।

उपरिलिखित भारतीय कला संस्कृति के संक्षिप्त इतिहास का विश्लेषण करने के पश्चात् यह तथ्य स्पष्ट होता है कि संगीत कला में गुरु – शिष्य परम्परा का अत्यंत महत्वपूर्ण

योगदान है। यदि इस कला को पीढ़ी दर पीढ़ी बचाकर स्थानांतरित नहीं किया गया होता तो कदाचित् आज के समय तक भारतीय शास्त्रीय कलायें विलुप्त हो गयी होती। हमें भारत की महान गुरु – शिष्य परम्परा का धन्यवादी होना चाहिए जिसके कारण यह कला – यात्रा अनेकों झंझावातों से टकराते हुए, जूझते हुए निरंतर चलती रही।

संगीत – एक सर्वाधिक सूक्ष्म कला –

संगीत चूँकि एक ललित कला है। ललित अर्थात् कोमल, जिसमें कोमलता हो, लालित्य हो, वह ललित कला है। सामान्य अर्थ में कह सकते हैं कि यह एक अत्यंत सूक्ष्म कला है। इतनी सूक्ष्म अन्य कोई कला नहीं है। यह सम्पूर्ण कला वायु आधारित है। जिस प्रकार से वायु को देख नहीं सकते वरन केवल अनुभव कर सकते हैं, ठीक उसी से प्रकार संगीत भी अनुभव की विषयवस्तु है। गायन करते हुए अत्यंत सूक्ष्म क्रियाएँ की जाती हैं। इसमें प्रयुक्त होने वाले हरेक आलंकारिक वस्तुओं; यथा तान, सरगम, आलाप, गमक इत्यादि की उत्पत्ति करने के लिए स्थिर चित्त तथा मन – मस्तिष्क की आवश्यकता होती है। इन सूक्ष्मताओं को अपने गायन में प्रयुक्त करने से पहले गहनता पूर्वक सुनना पड़ता है, ग्रहण करना पड़ता है। उसके बाद प्रयोग करने का आरम्भ होता है। यह केवल और केवल मौखिक परम्परा में ही सम्भव है। इसके लिए विद्वज्जन एक और शब्द का प्रयोग करते हैं – सीना – ब – सीना तालीम अर्थात् आमने – सामने बैठकर गुरुमुख से सुनना, उसे ग्रहण करना, पुनः कठिन अभ्यास के पश्चात् उसे प्रयोग करने के लिए तैयार करना। तत्पश्चात् कोई क्रिया गुरु से शिष्य तक स्थानांतरित होती है। यह प्रक्रिया निरंतर चलती रहती है और वह शिष्य, बाद में स्वयं गुरु बनता है और पुनः यही प्रक्रिया अपने शिष्यों के साथ दुहराता चला जाता है।

वर्तमान समय में हिन्दुस्तानी शास्त्रीय संगीत तथा ख्याल की परम्परागत बंदिशें – हिन्दुस्तानी शास्त्रीय संगीत में वर्तमान समय में ख्याल गायन का प्रचार है। वर्तमान शास्त्रीय संगीत तथा ख्याल गायकी एकदूसरे के पर्यायवाची माने जाने लगे हैं। आजकल शास्त्रीय संगीत की कोई सभा होती है तो उसमें पहले विलम्बित ख्याल, फिर मध्यलय ख्याल, उसके पश्चात् द्रुत ख्याल तथा तराना प्रस्तुत किया जाता है। अब तो विलम्बित ख्याल के बाद सीधे द्रुत ख्याल और तराना भी गाया जाने लगा है। तराना अतिद्रुत लय में गाया जाता है। अति विलम्बित, विलम्बित लय से प्रारम्भ करके द्रुत, अतिद्रुत लय तक आने का यह ढंग वर्तमान हिन्दुस्तानी शास्त्रीय संगीत की पहचान है।

वर्तमान समय में ख्याल की अनेकों परम्परागत बंदिशें प्रचार में हैं जिन्हें लगभग सभी घरानों में अपने – अपने अंदाज़ में गाया जाता है। पं० विष्णु नारायण भातखंडे जी ने अपनी संगीत प्रव्रज्या के समय अनेकों गुरुओं, उस्तादों, रचनाकारों के द्वारा रचित तथा उनके घरानों की परम्परागत बंदिशों का संकलन किया। इसके लिए कभी उनकी सेवा करके, कभी धन देकर के तथा कभी शिष्यत्व स्वीकार करके रचनाओं का संग्रह किया। सर्वप्रथम उन्होंने उन बंदिशों को मौखिक विधि से ग्रहण किया और अभ्यास किया। तत्पश्चात् एक सरल एवं सुबोध स्वरलिपि पद्धति का निर्माण करके उन रचनाओं को उसमें लिपिबद्ध किया। फिर पुस्तकों के माध्यम से प्रकाशित करके सर्वसामान्य को सुलभ किया। उनके पहले उन रचनाओं को पाना बहुत कठिन था और ऐसी बंदिशों को

उनके रचनाकारों से या उस परम्परा के किसी कलाकार से मौखिक विधि से सीखना ही विकल्प था परन्तु पं० भातखण्डे जी के सत्प्रयासों के चलते यह रचनाएँ सबके लिए सुलभ हो गईं और रचनाओं की मौलिकता भी बनी रही। क्योंकि पहले होता क्या था कि पीढ़ियों पहले किसी विद्वान ने कोई बंदिश बनाकर प्रचलित किया। बाद में उनके शिष्यों – प्रशिष्यों के द्वारा उस रचना को गाया जाता रहा। उस समय घराने वाली शैक्षणिक प्रणाली में लिखने की मनाही थी यानि कि उन बंदिशों को सुन के ही सीख सकते थे और याद रख सकते थे। इसका दुष्परिणाम यह हुआ कई ऐसी परम्परागत रचनाएँ आज भी प्रचार में हैं, जिन्हें अलग – अलग घराने से जुड़े कलाकार अलग – अलग ढंग से गाते हुए दीखते हैं। उनमें स्वर – रचना भी अलग होती है तथा कई बार शब्द भी। जैसे राग यमन की एक बहुत ही प्रचलित बंदिश है ‘ – ये री आली पिया बिन’, इसके अंतरे की पहली पंक्ति को कई लोग अलग – अलग गाते हैं; यथा – जब ते पिया परदेस सिधारे और जबसे पिया परदेस गवन कीन्हों। इसके अंतरे की दूसरी पंक्ति में भी; रतियाँ कटत मोरे गिन गिन तारे और रतियाँ बिताऊँ तारे गिन गिन। इस प्रकार से दूसरे रागों की भी बंदिशें हैं, जैसे राग भैरवी की प्रसिद्ध रचना ‘बाट चलत नई चुनरी रंग डारी’, इसको भी हर घराने के कलाकार अलग – अलग ढंग से प्रस्तुत करते हैं। उदाहरण के लिए श्याम चौरासी घराने के उस्ताद शफ़कत अली खान और ग्वालियर घराने के गायकों को सुन सकते हैं। हालाँकि इसके साथ – साथ यह बात भी है कि भले ही ऐसी बंदिशों में शब्द अथवा स्वर – रचना थोड़ी बहुत परिवर्तित हो गयी हो परन्तु राग तथा बंदिश का भाव समान ही रहता है।

इस प्रकार से वर्तमान समय में अनेकों परम्परागत बंदिशें प्रचलित हैं। इनमें थोड़े बहुत परिवर्तन का एक प्रमुख कारण यह हो सकता है कि जिस भी उस्ताद या विद्वान ने जब उस बंदिश की रचना की तब उसे लिखने का कोई ढंग नहीं था वरन शब्द रचना के साथ ही राग में स्वर – रचना भी करते जाते थे। ऐसा नहीं था कि गाकर उसे तुरंत स्वरलिपिबद्ध कर देते थे। उस रचना को असंख्य बार गा – गाकर मस्तिष्क में बिठाते थे और उसे अपने शिष्यों को सिखाते थे। उन सीखने वालों में से कुछ अपनी – अपनी योग्यता के अनुसार अपनी निजी कलात्मकता का प्रयोग कर लेते थे। दूसरा कारण यह भी हो सकता है कि जिस घराने की अमुक रचना होगी, उसके अतिरिक्त अन्य घरानों के कलाकार उस बंदिश को सीखकर अपने अंदाज़ में ढालकर प्रस्तुत करते रहे होंगे।

उपसंहार –

इस प्रकार, विभिन्न तथ्यों का विश्लेषण करने के पश्चात् यह निष्कर्ष प्राप्त होता है कि कला, संस्कृति, साहित्य इत्यादि के क्षेत्र में वर्तमान काल में हम जिस स्थान तक पहुँचे हैं उसमें गुरु – शिष्य परम्परा का अतुलनीय योगदान है। हमारी भारतीय संस्कृति में इसीलिए गुरु का स्थान भगवान से भी ऊँचा माना गया है। विशेषकर के संगीत के क्षेत्र में गुरु की महिमा अपरम्पार है। अन्य क्षेत्रों से तो यह परम्परा धीरे – धीरे समाप्त हो गयी। केवल कुछ ही ऐसी विधाएँ हैं जिनमें यह परम्परा आज भी है और आगे भी रहेगी जैसे – संगीत, कुश्ती, आध्यात्म इत्यादि। क्योंकि यह ऐसी विद्याएँ हैं जोकि नितांत सूक्ष्म एवं गूढ़ हैं। संगीत तथा आध्यात्म तो अत्यंत ही सूक्ष्म विषयवस्तु हैं जिसमें प्रगति करने के लिए

योग्य गुरु का सहारा लेना ही पड़ता है। वैसे भक्तकवि गोस्वामी तुलसीदास जी ने तो कहा ही है—**गुरु बिन भवनिधि तरई न कोई। जों बिरंचि संकर सम होई।।**

सन्दर्भ ग्रन्थ सूची

1. संगीत विशारद, वसंत. संगीत कार्यालय हाथरस.
2. संगीत रत्नावली, अशोक कुमार यमन. अभिषेक पब्लिकेशनज चंडीगढ़.
3. राग परिचय भाग १ - ४, प्रो० हरिश्चन्द्र श्रीवास्तव. संगीत सदन प्रकाशन प्रयागराज.
4. मधुर स्वरलिपि संग्रह भाग १ - ३, प्रो० हरिश्चन्द्र श्रीवास्तव. संगीत सदन प्रकाशन प्रयागराज.
5. हिन्दुस्तानी शास्त्रीय संगीत क्रमिक पुस्तक मालिका भाग १ - ६, पं० विष्णु नारायण भातखंडे. संगीत कार्यालय हाथरस.

Devaram is an Oral Tradition in South India

Miss. Thiagarajah Adhana - M.P.A. Dance

Dr. Smruti Vaghela - Asst. Professor

Department of Dance, Faculty of Performing Arts,
The Maharaja Sayajirao University of Baroda

Saivism is called Shivamism. Shiva, is the first god of Saivism, thus means the way of following Shiva. We can find many sources for it from Mohanjataro Harappa civilization to the Vedic period. Shiva's position is depicted in Vedas.(Rik ,Yasur ,Sama ,Atharvana of Four Vedas).Lord Shiva is worshiped as Lord Rudra in Rig Veda. People believe it to cure the illness of their children and to protect them from death. In the Atharvana Veda, rudra form develops and appears as Kala Vairavar. Shiva is depicted as a protagonist in the Yasur Veda.

The importance of deity worship can be seen to some extent because during the Sangam period, love and valor were seen as the real thing and virtue was dominant during the Sangam period. However, the development of Saivism can be seen a little during the Sangam period. Nayaki is could not express her love to the leader directly, the female friend, or some other animals like pigeon, dark parrot, and etc. she expressed her love to the leader through a messenger. As a result, the leader became emaciated, hated food and became a memory of the leader. Seeing this, the mother was afraid that something had happened to her, and a dance event called veriyadal was held. This was a huge religious event during the Sangam period. That is, Murugan, the originator of the dance phenomenon called veriyadal. The person who performs this event is called Velan. Velan is another name of Murugan. This event is believed to be the entry of Murugan inside the person who dances and Muruga himself gives the sign. It is worth noting that this god who is the beautiful deity Lord Muruga and carrying a vel in his hand is the eldest son of Lord Shiva who is the first god of the Saivite universe. During the period of Sangam mariviya they taught them virtue and dharma. Then the Pallavar period emerged.

The Pallavar period was called the period of Bhakti Neri kalam. In this period Bhakti was seen at its peak. The people of the Pallavar period worshiped their God as hero and themselves as heroine and god is nayaki and bhakta as a nayak with expressed their devotion through their songs. During this period two religions, Saivism and Vaishnavism emerged. Among them 12 Azhwars tried to develop vaishnavism and

found success in it. It is not an exaggeration if 63 Nayanmars developed Saivism. Among those 63 Nayanmars , there are four Nayanmars who are called Saiva Kuravars. In that way Thirunjana sambandar Thirunavukarasar ,Sundarar ,Manikkavasakar were called religious Kuravas.

The word Devaram is divided into De + Aram. “De” means Lord. “Aram” also means garland. His praises to the Lord are depicted as garlands On the temple in south india . Devaram and the Nayanmars, who became Saivas, divided it into 12 rituals.That is called Thirumurai.

Among the three devar nayanmar, Tirujnanasambandar was the first to bless the Tirupathikas, which are all Tamils. Therefore, the Thirupathikams blessed by him were three thirumurai and Thirunavukarasar, who was his friend and father, was initiated in the fourth, fifth and sixth thirumurai and Sundara Perumal was the seventh thirumurai.It is included in the Devara Thirupathikams. When they assemble the devars, they sing the praises of the special deity of the Tirtham ,Dalam of temple. In Devaram there are using carnatic music. because of this devaram grew up in south india.

12 Adankal murai(method of reciting devaram in the temple)

Nayanar	Thirumurai	Adangal
Thirujana sammantar	1,2,3	Thevaram
Thirunavukkarasar	4,5,6	Thevaram
undarar	7	Thevaram
Manikkavasakar	8	Thiruvacakam
Karaikal ammaiyar	9	Thiruvisaippa
Thirumoolar	10	Thirumantaram
Sentanar	11	Thiruppallandu
Sekkilar	12	Periya puranam

Total of Devaram (number of devarams)

Nayanmar	Padikam	Thevaram
----------	---------	----------

Thirujanasammantar	Thevaram	1469
Thirujanasammantar	Thevaram	1331
Thirujanasammantar	Thevaram	1358
Thirunavukkarasar	Thevaram	1070
Thirunavukkarasar	Thevaram	1015
Thirunavukkarasar	Thevaram	981
Suntarar	Thevaram	1026
	Total	8227

Mostly there are using instruments in thevaram

- | | | | |
|--------------|----------------|----------------|-------------------|
| 1. Harp | 2. Veena | 3. Guzal | 4. Kinnari |
| 5. Kokari | 6. Sachari | 7. Takkai | 8. Muzvam |
| 9. Monthi | 10. Mridhangam | 11. Mattalam | 12. Tamarugam |
| 13. Tunduphi | 14. Kudamuzha | 15. Tattalakam | 16. Murasam |
| 17. Udukkai | 18. Thalam | 19. Dudi | 20. Kodukoti,etc. |

Among these, many have been In Tamil Nadu since ancient times. Most of the works found in Dewar belong to Tamil Nadu. during the reign of the Pallava emperors. Nambiander Nambi compiled the Devar in 12 steps and Rajaraja Cholan compiled to develop it and the person who founded the Devaram rag as it is today was a lady from Rajendrapattanam.she came in rajapatanam told by u.v saminata iyar.

The three nayanmars history and their first devaram

Sammandar who belong to the seventh century, have taken many songs on the shrines and are campaigning in his hometown Sirkazhi at the age of three, having drunk the wisdom of Umaiyal, he sang the Devara beginning with the glory of siva in the temple of Dhoniappar. He started playing music at the tender age of three and went to the temple and started singing devarams.Similarly, Thirunavukkarasar, who embraced Jainism, when he fell ill and the Jains could not cure the disease, listened to his elder sister's discourse to get rid of the pain and sang the Devaram Kootraayinavaaru as Lamputakidir, which is his first Devar Patikam. It is note worthy that he belongs to the seventh century.In the same way, when Sundarar was in the marriage sphere, Lord Shiva as Piththa(like upnormal person) prevented the marriage

as a year in accordance with the request of Sundarar Puruman, and at that time, Sundarar did not know that is siva had come and said to Pitta to go out. Later he came to know that is siva came to know the secret of his previous birth and was possessed by Sundara Perumal of Lord Shiva in that time he started to sang the Devaram.

Thirujana Sammandar's 1st Devaram

Pan: Natta paadai

Thalam : Thoniyappar kovil (serkali)

Sung by: Thirujana sammanatar

Thoodudaiya cheviyan vidai eriyoor thuuvan madhi choodi
Kaadudaiya sudalaip podi poosy ennullam kavar kalvan
Eedudaiya malaran munainaat panindheetha arul seidha
Peedudaiya piramaapuram meeviya pemman evan andree

Thevaram meaning:

"The God with a ring in His ears appear on the Holy Bull (creation), He has the moon on his head (protection*),

He wears the ash of the burnt bodies in the cremation ground (destruction),

He- that thief- has stolen my heart (Hiding),

He blessed the Brahma, who is on the Lotus, when he prayed the God in the past (blessing),

He is that Peruman of the great Piramaapuram*".

Background:

Sambandhar was fed milk in a golden cup when he was three by Umadevi appeared with Siva when he cried without seeing his father who was taking holy dip in the temple pond. When his father saw the milk dribbling from the corners of his mouth and angrily asked for whom did you get the milk, Sambandhar sang the stanza starting with the above song. This was his first hymn among the many thousands to come. Even though he did not mention anything about getting milk from the Goddess in this stanza, he testified this in another stanza later on.

Thirunavukkarasar 1st Thevaram

Place: Thiruvadhikai (a village near Kadaloor)

Pan: Kolli

Sung by : Thirunavukkarasar

Kootraayinavaaru vilakkagileer kodumai pala seidhana naanariyeen
 Eetraai adikke iravum pakalum piriyaadhu vananguvan
 eppozhudhum
 Thotraadhen vayitrin agampadiyee kudaroodu thudakki mudakkiyida
 Atreen adiyeeen adikaikkedila veerattana thurai ammanee

Thevaram meaning:

Do not treat me like the Deva of death. I did a lot of misdeeds due to my ignorance. Oh the God on the Holy Bull, I will pray your feet in the day and in the night, always. The pain in my stomach is unbearable. Oh God of the Veerattaanam* of Adhikai kedilam.

*Veerattaanam - The eight Holy places where Lord Shiva destroyed the evil forces. In Thiruvadhikai He destroyed the Thripura.

Background:

Marul neekiyaar, the original name of Thirunavukkarasar, in the early periods of his life got illusioned by the Jain principles and became a Jain follower with the name Devaseynar. His elder sister Thilakavathiyar was quite worried about this and was praying to Lord Shiva for her brothers return to Saiva tradition. God gave him Soolai disease (heavy pain in stomach). The Jain spiritual leaders were not able to cure it. Finally he returned to his sister, who gave him the Holy Ash and asked him to pray the Lord of Thiruvadhikai. He sang this hymn and the God gave him relief from his pain and since he impressed the Lord with his hymns the Lord gave him the name "Thirunaavukkarasu" meaning the king of the tongue.

Sundar 1st Thevaram

Ragam: Nandanamakriya

Pan: Indalam

Talam: Rupakam

piththa pirai sudi perumane arulala
 eththan maravadhe -ninaikkindren manaththu unnai
 vaiththay pennaith thenball venney -nallur arul huraiyul
 aththa unakku alay ini allen enal ame.

Meaning:

O crazy one! O the one who is wearing the crescent moon! O the great one! O the one who bestows blessings! You have installed yourself in my mind. I remember you always without forgetting in any manner. O father in the arul thurai temple in the town of venney -nallur on the

southern banks of the pennai river! How can I say any more that I am not your slave?

Background:

Aruran was the son of a temple priest. When he was a young child, the local king liked Aruran so much that he raised him in his palace as if he were his child. When Aruran was about 16 years or so, his parents arranged his wedding. On the day of the wedding, an old brahmin came into the wedding hall and stopped the marriage saying that Aruran was his slave. Aruran called the old man a crazy person and questioned how a brahmin could be a slave to another brahmin. The case went to the village elders. The village elders investigated the evidence presented by the old man and decided the case in favor of the old man. Thus, Aruran was declared the slave of the old man. The old man led

Aruran (and others) into the temple and disappeared only to appear as Siva and parvathi to Aruran. Siva reminded Aruran of his past and asked him to sing. Aruran did not know how to start. Siva instructed to him to start the song with the first words that Aruran used when he saw the old man in the wedding hall. This is that very first song sung by Aruran. That is why this song starts by addressing the god as the “crazy one”.

Conclusion

Thus many devars appeared in South India and developed Saivism. It can be said that the Devars who appeared in South India basically helped to regulate the people of that time and to regulate the culture among the people. The reason why Saiva Kuravas, who were the crutch for writing devars, are still spoken about is that they are still practiced in temples in South India. Apart from that, six times Sama Pujas will take place in the temples in South India. On those occasions, hymns are chanted through the worship of these devarms. It is telling that these thevaras infuse the sense of beauty in the temples.

Reference:

1. Navukkarasar Devaram by . V.T Ramasupramaniyam By varthamanan printers in 1995 page -11
2. Thirunavukkaasar devarappadal by . H.yaithiyanathan by sri thurkkai printers in 1995
3. Devara thiruppathikankal by . A.S janasampanthan by gangai puthaka nilayam in 1998
4. Janasammanantar Devaram by . V. T. Ramasupramaniyam By varthamanan printers in 1995 page -12
5. <https://en.m.wikipedia.org/wiki/Tevaram>

Mirabai and her songs: Reflecting the Oral Tradition of India

Aditi Sharma - Research Scholar,
Department of English, Faculty of Arts,
The Maharaja Sayajirao University

India is rich in its diversity and vibrant culture. It is a repository of various rituals, rites, art, literature and drama. Oral tradition has played an important role in transmitting the cultural values from one generation to another. All the epics, Upanishads and ancient Indian literature is dialogical in nature. A child's world opens up to new possibilities when he dwells upon the corpus of stories or folktales recited by his grandparents. A thing like a simple embroidered handkerchief becomes of immense value to a person when it belongs to their grandmother or mother. It becomes a symbol and a talisman which conveys a story and opens a window to view the past. The act of simply making a *khichdi* on the festival of 'Makar Sankranti' helps restore the belief and continue the ritual observed by our elders. All such instances come to be practised only because of verbal communication. We gained exposure to the works of Ramayana or Mahabharata only by either listening to its stories or watching *Ramlila*. Each one is familiar with its characters or plot without having read the written text. This is the beauty of oral traditions as it binds a family or a community together. The oral traditions educate and teach people about the values and systems of our life. All the musical performances, dramatic renditions garner such an interest amongst the masses because it lets one explore the stories etched in the imagination. The culture of storytelling, chanting, singing has built the foundation of our tradition and connects the past with the present. In this paper, I want to depict the rich oral tradition of our country by focusing on the iconic sixteenth century poet Mirabai and her songs (*bhajans/padas*) to decipher the meaning of love, despair, and sheer devotion which she expressed openly and defiantly. It's remarkable to come across a woman saint who asserted herself through her words, painting a lyrical canvas of her struggles and victories.

Mirabai's songs emerged when the *Bhakti* movement was also at its peak. *Bhakti* was primarily centred on the idea of devotion and changed the meaning of worshipping a God. It originated in the South in the seventh century and then gradually moved to the northern parts as well around the fifteenth century. *Bhakti* denounced the hierarchical structures and lavish ritualistic customs and stressed the notion of

worshipping a personal deity. It paved the path for vernacular to rise and made every language accessible to sing, chant or recite *mantras* or songs. Even though scholarly works conceive *bhakti* as derived from literary practices which give rise to the devotional element. There are various non-literary practices too which can be encapsulated under the category of *bhakti*. Pilgrimage, daily worship, the repetition of a deity's name can also be constituted under the rubric of *bhakti*. Thus, *Bhakti* is not restricted to any particular action or utterance (Novetzke, 259). There are innumerable poets like Kabir, Lal Ded, Nanak, Tukaram, Dadu Panth who captured the hearts of people with their songs. Mira was one of the few women saints who rebelled against her husband and oppressive in-laws to gain freedom. In order to repudiate her marital bond, she sacrificed the social acceptance bestowed by the society and left the reins of domesticity to carve her own path. Her songs sprouted the buds of *vaishnava bhakti* and she became a legendary *bhakta* figure who challenged the status quo. Her spontaneity and strength made her reject any ritualistic tradition and perform in public places challenging the defined social norms. According to S.M Pande and Norman Zide, "Mirabai's poetry lies between the Krsnaite poets who explicitly depict the sexual union of Radha-Krsna and the poet saints who believed in a formless, transcendental God" (Pandey and Zide, 65)

Mirabai was born in a Rajput family around 1498 and her father ruled the city of Merta. It's believed that as a little girl, Mira had questioned her mother who her bridegroom will be. Her mother had pointed towards the image of Krishna and referred him to be her husband. It became a critical moment in Mira's life as in her mind she actually got married to God and surrendered her life to him. She was constantly pestered by her husband's family to adjust to their rituals. However, she didn't give up her love for Krishna as she explained to them how she had vowed to only serve Krishna. She refused to adopt the guise of a widow or perform Sati when her husband died. She was unperturbed by the ordeals life put on her and continued with her singing and dancing. The famous song

Pag Ghungru Bandh Mira Nachi Re
Log Kahe Mira Bhai Bavri
Saas Kahe Kul Nashi Re
Zeher Ka Pyala Rana Ne Bheja
Pivat Mira Haasi Re
Nachi Re, Nachi Re, Nachi Re...

Pag Ghungru Bandh Mira Nachi Re

wonderfully outlines Mira's exuberant spirit which remained steadfast and joyous when her husband's family attempted to poison and kill her. It shows the kind of hardships she had to endure in order to live the life of her choice. The only source of comfort comes to her through her poetry which lets her forget her wretched existence. There were other poets like Tulsidas and Surdas too who were embroiled in the Krishna Bhakti. But Mirabai gave voice to the woman's desire and feelings by articulating passionate pleas and strong emotion. The song in which she pleads Krishna not to leave her alone and she's willing to stay servile to her lifelong presents a love-stricken heart's pain and frustration. She begs him to take the ashes off her burning pyre and apply on his body so that she can experience the eternal union with him even after she dies. She expresses:

*Jogi Mat Ja Mat Ja Mat Ja, Paon Parun Main Cheri Teri Haun
Prem Bhagti kou Pedo Hi Nyaro Hum Kun Daul Bata Ja
Agar Chandan Ki Chita Jalau Apne Hath Jala Ja
Jal Bal Bhai Bhasam Ki Dheri Apne Ang Laga Ja
Mira Kahe Prabhu Girdhar Nagar Jot Me Jot Mila Ja*

Mira became impervious to any form of criticism. This is the magic of immersing oneself into bhakti as one rises above the world of material comfort and only relishes the company of divinity. In one of her songs, Mira mocks the world as she acknowledges enjoying her maligned reputation and disregards social restraint. She comments:

*Ranaji Mujhe Yeh Badnami Lage Mithi
Koi Ninda Koi Bindo Mai Toh Chalungi Chal Anuthi
Sankri Gali Mein Satguru Miliya Kyun Kar Firun Aputhi
Satguru Ji Sun Bataj Karta Durjan Logan Ne Dithi
Mira Ke Prabhu Girdhar Nagar Durjan Jalo Jaa Angithi*

There are songs which display Mira's deep love and devotion for her Lord as she asks Krishna to keep her as a servant because it will allow her to dedicate herself towards him. She says that she will take care of his garden and she will get to see him every day. She will sing songs in Vrindavana to celebrate her beloved and this will be her biggest earning. She describes his appearance that how he adorns himself with peacock feather and yellow clothes. He's my flute player who takes the cows to graze grass in Vrindavana. She says she will make the garden

greener by adding more flower beds and will offer her obeisance to Krishna in a red coloured saree. As she sings:

*Shyam Mane Chakar Rakho Ji Girdharilal Chakar Rakho ji
Chakar Rehsu Baag Lagasu Nit Uth Darsan Pasu
Vrindavana ki Kunj Gali Mein Teri Lila Gasu
Chakri Mein Darsan Paun Sumiran Paun Kharchi
Bhav Bhagti Jagiri Paun Tinu Batan Sarsi
Mor Mugat Pitambar Sohe Gal Vaijanti Mala
Vrindavana Mein Dhenu Charave Mohan Murliwala
Hare Hare Nit Baag Lagau Bich Bich Rakhu Kyari
Sawariya Ke Darsan Pau Peher Kusumi Sari*

She expressed her desperation as she calls herself a mad lover. Nobody can fathom her pain and restlessness. She wanders in search of her beloved. She refuses to be aware of any ritual of worshipping or any devotional song. She juxtaposes her eyes to be the beacons of light for her love. She reminds her audience how only a wounded can feel the torment of another wounded. She speaks:

*He Ri Main Toh Prem Diwani Mero Dard Na Jane Koy
Dard Ki Mari Ban Ban Dolu Baid Milyo Nahi Koi
Na Main Janu Aarti Vandan Na Puja Ki Reet
Liye Ri Mene Do Naino Ke Dipak Liye Sanjoy
Ghayal Ki Gati Ghayal Jano Jo Koi Ghayal Hoy
Johri Ki Gati Johri Jane Ki Jin Johar Hoye*

Mira's songs comprise the living oral tradition of our country. Her songs transcend an individual to a state of divinity which is devoid of worldly concerns and luxuries. She was a woman of strong faith and resolute as she chose to dedicate her life to Krishna irrespective of what people exhorted her. She asserted her autonomy by calling Krishna as her husband and only beloved. She chose to break the chains of womanhood which created a rift between her and Krishna. She would sing merrily, dance to her heart's will freely and experience the ultimate divine bliss. Who was she after all? A mere woman, mystic or a saint? This question remains ambiguous as it's difficult to put Mira into a single category. Despite her in laws and husband's numerous attempts to poison or kill her, she always emerged victorious and safe due to her true devotion and faith. She can be compared with the Tamil saint Andal and Akka Mahadevi of Kannada literature who also treated God as their husband.

It's amazing to witness a woman's transition from mortal realms to the divine world fulfilling her spiritual yearnings. Her unflinching devotion in the face of societal restrictions and her ability to verbalise strong emotions immortalised her words in the *bhakti* culture. Mira's songs beautifully captures the sentiment of both joy and sorrow. The usage of direct and easy language also adds to her critical acclaim and makes her an influential figure. The Indian cinema has also constructed her story multiple times underlining the themes of power, patriarchy and fearless *bhakti*. Mira visualised Krishna in myriad forms-as a creator, saviour, beloved of the women of Braj, flute player, cowherd, companion and a lover. She chose to lose herself in the ecstasy of Krishna's devotion and her familiarity with music and dancing elevated her songs to a divine status. She saw Krishna in every animate and inanimate object of the world. (Jain and Sharma, 4649). This devotion and ecstasy lets one transcend the illusory world and experience the ultimate bliss.

Mirabai is very much alive and present with us as she lives through her songs, folktales and legends. The figure of Mira stands for an ardent devotee who bravely embraces life's misfortunes and tests to attain salvation. She is in a constant communion with her beloved Krishna even though her poems reflect a constant quest and search for him. Mira's selfless devotion and unadulterated love makes her an exalted figure who fought against the naysayers, rejected the defined codes of femininity and transgressed her human role. In the contemporary times, it's still not easy to picture such a bold, outrageous and independent woman who dared to chase what her soul pined for. Her songs became an expression of freedom, power, autonomy and pain of separation (*viraha*). Mirabai in her state of melody, sang blissfully about her pain and her journey to be one with her *girdhar gopal*. Even when her expression of love was constantly challenged by the so called moral society, her mellifluous voice questioned and flouted the customs and ethics of the society at the time. Her lyrics in itself are of great magnitude, which when coupled with a musical rendition creates a transcendental impact in the heart of a fellow devotee.

It sheds light on the power of music in the oral tradition. Her songs have gained popularity all across the country and her legacy continues to live as famous singers like Anup Jalota, Lata Mangeshkar, and M.S. Subbulakshmi have given their voices to her verses.

Works Cited:

- Alston, A. J. *The Devotional Poems of Mīrābāi*. Motilal Banarsidass.1980
- Chandrakant, Kamala. Mirabai: She Gave Her Heart to Krishna. India: Amar Chitra Katha Pvt, 30 Nov. 1972.
- Hawley, J. S. *Three Bhakti Voices: Mīrā, Sūrdās, and Kabīr in Their Time and Ours*. New Delhi: Oxford University Press.2005
- Jain, Pratibha, and Sangeeta Sharma. "Honour, Gender and the Legend of Meera Bai." *Economic and Political Weekly*, vol. 37, No. 46 (Nov. 16-22, 2002), pp. 4646–4650.URL: <https://www.jstor.org/stable/4412847>
- Novetzke, Christian Lee. "Bhakti and Its Public." *International Journal of Hindu Studies*, vol. 11, no. 3, 2007, pp. 255–272. URL: <https://www.jstor.org/stable/25691067>
- Pandey, S. M., and Norman Zide. "Mīrābāi and Her Contributions to the Bhakti Movement." *History of Religions*, vol. 5, no. 1, 1965, pp. 54–73. URL:<https://www.jstor.org/stable/1061803>
- Sangari, K. 1990. Mirabai and the Spiritual Economy of Bhakti. In: *Economic and Political Weekly* 25(27): 1464–1475.
- ‘मीरा का रचना-संसार | हिन्दवी.’ *Hindwi*, <https://www.hindwi.org/poets/meera/pad>.

Education and Riyaz in Indian Music

Akshat Jain - B.P.A.-I (Tabla)

Jaydeep Lakum - Asst.Professor

Department of Tabla, Faculty of Performing Arts
The Maharaja Sayajirao University of Baroda, Vadodara

Abstract

This paper has examined the nature and significance of riyaz. It also throw light on the question of how and why riyaz is a crucial component of traditional Indian music Akin to its vein. Indian classical music is nothing without riyaz. Riyaz is the music's *sadhana*. Yet, if riyaz is acting incorrectly, it will result in disrespect for Indian classical music. That is why a proper guru should be present for proper riyaz and education.

The name Riyaz is primarily a male name of Arabic origin that means *Gardens*. The *Riyaaz* or *Sadhakam*, which often starts early in the morning at four, is taken seriously by the students for it requires intensity, discipline and commitment for years and forms an important component in the *Guru - Shishya parampara* (teacher - student tradition).

In Carnatic music, the impression is that the assiduous sadhakam of the Trinity of Carnatic Music was the bedrock of the excellence of the old-world vidwans. A popular system for practice of the tabla, known as *chilla*, is mostly followed by Muslim exponents of music and involves 10–12 hours of daily *riyaz* for 40 days.

Keywords: Education, Riyaaz, Indian Classical Music, Vocal, Tabla, Guru-shishya

Introduction

Riyaaz in North Indian Classical Music refers to the practice sessions of the music. Riyaaz also spelled 'Riyaz' is an Urdu language term. Riyaaz is one of the most important aspects of Indian Classical Music as any art form requires consistent and regular practice in order to be mastered. It is said that a musician is in a constant spiritual quest for sound, affect, technique, and composition and all these can be obtained by regular practice or Riyaaz.

When a musician practices, he or she sits down, and the word 'sit' often substitutes for practice. In fact, when some musician says 'come sit with me' it is an invitation to a fellow student to come and practice a lesson together, or for an accompanist to join in. During the session of Riyaaz,

the musician's routines of exercises and scales, technique and literature are practiced over and over, again and again, until they attain the kind of polish and lustre which makes them presentable in concert. The world over know well this aspect of preparation. When a musician shows polish and completion in his work, it is said that he has 'Taiyan'. This is like saying that his practice has been successful and he is ready and blooming. This very same term can also be used in a negative sense in that it may be said of a musician that he has talent but no Taiyan due to lack of practice.

Significance

Any person who is associated with vocal music, instrument, performance etc., it is necessary to practice every day to further enhance his talent. This is called Riyaz. For those who want to achieve their goal in the field of music in life, it is very important to practice. Practicing everyday not only brings your voice in rhythm but also corrects the ups and downs of pitch

Practicing in one breath while holding a single note or making a sound through your throat with closed lips strengthens your tonal quality. In other words, it can be said that it opens the throat. At the same time, practice of low notes also helps in bringing flexibility in the voice at every level.

Sadhana

Several years of Riyaaz add up to Sadhana, which means spiritual practice. This term signifies realization and fulfilment which are worthy of great respect. A younger musician might be praised for his Riyaaz, in that he devotes long hours to honing his skills; but an older musician would be respected for his Sadhana, which would include his lifework in music. This means one who has spent many years teaching, performing, and in Riyaaz.

Principles of Riyaaz:

- **The first principle of Riyaz** is that it is both a practice and a space. It is the practice of developing voice culture, musicality, creativity, and longevity. Creating a Riyaz is itself like building an inner sanctuary. It becomes an artist's sacred space, a sadhana in which the musician creates a relationship between herself/ himself and music.
- **The second principle of Riyaz** is that it takes time and commitment. It is a growth process that calls for both patience and

dedication, but once established, music has fertile ground to rise from. Establishing your Riyaz at home creates an atmosphere conducive to creativity and longevity.

Committing yourself to practicing voice culture will help you polish the diamond of your own voice. Committing yourself to developing musicality will help you learn how to play and sing with other musicians.

Committing yourself to creativity will inspire your unique mind's impulses and desires for beauty, melody, rhythm and form - which may be constantly evolving or changing - come into fruition. Committing yourself to longevity means that your Riyaz will serve as a lifelong resource for you. It evolves into a practice of deep, inner listening.

- **The third principle of Riyaz** is that it is a process, not just an activity. Whether our aspirations are to develop as professional musicians or to deepen our spiritual practice through music, Riyaz is a process of listening. It's an ongoing commitment to creating and maintaining the relationship between ourselves and music in whatever form it takes.

Role of the Guru

The role of the Guru in the practice of the musician is of utmost importance. The issues of what a musician practices, how much he or she does it, its quality and intensity, and how has it been shaped are all questions which have traditionally been in the hands of the teacher, whose presence is continually felt throughout a musician's life.

Practice & Process

Riyaaz requires complete attention and care. Dawn, between 4:00 and 5:00 in the morning, is the best time for riyaz. To begin with ekant performance by warming up with own voice or our intrusion. Always begin with fundamental content at a laay or regular speed. The top raagas in practise are:

- Start out slowly with Pakd, Aaroh, and Avroh.
- Work on your raaga's Aalap.
- After that, rehearse a bandish based on the raaga.

The following steps must be followed for advanced level:

- Swaras' justification in light of the raaga rule
- Taan instruction Chhota Khayal "Bada Khayal"

The following are tabla-related things to pay attention to:

1. Proper body alignment
2. Proper hand position.
3. Start with a slow tempo and attempt to sustain it.
4. Exercise and practice kaida-palta
5. When practicing, focus on your mental as well as your physical performance.
6. Be patient and give it time.

Conclusion

In the last, let be emphasise that Indian classical music is nothing without riyaz and a good education. The artist's riyaz, along with the direction and instruction of the right guru, are what truly make a piece of music beautiful.

References:

1. Amit Chaudhuri. (2021). *"The most secret part of yourself"*
2. Girish Chandra Shrivastava. (2020). *"Taal parichay"*
3. Kumar Prasad Mukherji. (2006). *"The lost world of hindustani music"*
4. Harishchandra Shrivastava. *"Raag parichay"*

Oral Tradition & Dance Pedagogy in Present - Time: A Comparative Study

Ms. Ambikaa Madhoo – Jr. M.P.A. Kathak

Dr. Preeti Damle - Asst. Professor (Kathak)

Department of Dance, Faculty of Performing Arts,

The Maharaja Sayajirao University of Baroda

Abstract

Dance relates to the aesthetic and rhythmic movements of the human body. Learning dance requires lots of practices and sacrifices, space, time, good stamina and also a positive mindset. There are several genres of dance portraying different cultures, different countries and different societies.

Dance is a discipline of study like any other subjects that includes content knowledge of the dance differing it from other subjects. The different methodologies used to teach dance is known as dance pedagogy. Dance can be taught in a constructivist, collaborative, integrative, reflective, and inquiry-based learning methods.

Modern Educational Institutions pedagogical practices are bounded by the administrative policy, assessment practices, classroom management strategies and curricular specialists. The notation dance literacy was established in the new Institutionalised way of dance teaching which was absent in ancient times.

Dance would not have survived as a discipline or as an art form without the passing of knowledge of dance from one person to another and from one generation to the next. In ancient India the transmission of knowledge from one generation to another was made mostly through the oral tradition method also known as the Guru Shishya Parampara. With modernization, it is necessary for us to adapt and adopt new teaching pedagogies to keep on promoting dance from generations to generations.

Objective

My objective is to portray the significance of both; the modern institutionalized dance pedagogy and the oral tradition method and how a beautiful blend both pedagogies can bring out the best in the next generation of dance practitioners, dance students and dance teachers.

Keywords: Dance, Education, Pedagogy, Institutions, Guru, Shishya, lineage, Guru-Shishya Parampara, Gurukul, Gharanas, Banis, Devadasis, Natuvanars, Oral Tradition, Methodology.

What is Dance?

Dance has been a part of human history since the earliest records of human life. Cave paintings found in Spain and France dating from 30,000 -10,000 BC have vivid drawings of dancing figures as evidence. Those paintings are associated with ritual illustrating the peasants of dance in early human society. There are archaeological evidence for ancient dance forms such as the 9000 year old paintings in India at the Rock shelters of Bhimbetka and dance figures on Egyptian tomb paintings dating 3300 BC.

Dance is defined as a performing art form consisting of purposefully selected sequences of human movement. The movements are of aesthetic and symbolic value which is acknowledged as dance by performers and observers within a particular culture. Dance is the movement of the body in a rhythmic way, usually to music and within a given space, for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself.

Dance is the human body moving in a specific rhythm through space and time with energy or effort. Dance engages the physical, mental and spiritual attributes of a dancer as a work of art, a cultural ritual, a social recreation, a health and wellness activity, or an expression of the person. According to the National Dance Education Organization (NDEO, United States); “the art of dance uses movement to communicate meaning about the human experience”.

Dancing is a creative medium, method and process whereby individuals and communities actively pursue knowledge in, through and about their lives. It involves a sense of self and connection to others, to environments, to societies and beyond. Dance is more than mere exercise or entertainment. It is a compelling way to express one's values, thoughts, and aspirations about the lives we live.

Dance categories

Dance can be divided into categories or genres: creative movement and creative dance; recreational dance, which includes folk, cultural and social dance forms; concert dance forms; and dance fitness. A dance genre is a class or category of art based on a set of stylistic criteria for example ballet, modern dance, jazz, tap dance, ballroom dancing and hip-hop.

The various dance forms around the world are mainly categorised as classical dance and folk dance. Normally only classical dance forms require a formal setting to be taught its specific complex stylised art form unlike folk dance.

The diverse culture of India has a treasure of a variety of folk, tribal dances, including the eight classical dance styles. In modern India the eight classical dance styles are taught in an Institutionalized formal setting as compared to the ancient times where the oral tradition prevailed.

What is Dance Pedagogy?

Dance pedagogy is the art and science of teaching dance to students from early childhood through adulthood. Dance pedagogy is about the different ways we perceive and approach the theoretical and practical aspects of dance as an art form. It can be explained as devising situations where the teacher enjoys making meaning and apprehends meaning which is embodied in a culturally specific expressive activity. The transformation of the dance experience for instruction occurs only when the teacher critically reflects on and interprets the dancing subject. In simpler terms dance pedagogy deals with how students learn dance through various methods and techniques of demonstration used by their teachers.

There are five major approaches to learning in general; constructivist, collaborative, integrative, reflective and inquiry based learning. The constructivist approach is based on the idea that students actively construct and make their own knowledge based on their realities and experiences as a learner. They use their previous knowledge as a foundation and build on it with new things that they learn.

A collaborative learning approach is where students work together on activities or learn tasks in a group small enough to ensure that everyone participates. Integrative learning approach is where the learner brings together prior knowledge and experiences to support new knowledge and experiences. Here students draw on their skills and apply them to new experiences at a higher level of difficulty.

Reflective learning approach involves looking back at a past experience or idea and critically analysing it. Reflection helps students learn from their past experiences and turn surface learning into deep learning. Inquiry-based learning engages students by making real-world connections through exploration and high-level questioning. This

learning approach encourages students to engage in problem-solving and experiential learning.

Dance Education

Education in the art of dance develops the knowledge and skills required to create, perform, and understand movement as a means of artistic communication. Dance studies nowadays are offered through the arts and humanities programs of many higher education institutions such as Bachelor of Arts or Bachelors of Performing Arts and higher academic degrees. A dance study curriculum may incorporate a diverse range of courses and topics including dance practice and performance, choreography, ethnochoreology, dance notation and dance therapy.

Dance has various roles within the parameters of dance education that can range from simple, exploratory experiences in an elementary school to professional-level performance in an arts magnet high school. Dance provides a wealth of resources, evolving pedagogy, and scholarship that supports learning in many aspects.

To impart the knowledge of dance, educators must combine physical and conceptual, rhythmic and relational, emotional and experiential, historical and cultural facets of dance. The theory and practice of dance literacy pedagogy has focused in part on the use of movement notation that contributes to the knowledge acquisition, the formation of key concepts and improved ability to do, make and watch dance.

Some Studies have provided evidence that notation-use in dance teaching can enhance learner's attitude and motivation, knowledge and retention, coordination and performance. Teaching notation continues to be an active area of inquiry with several schools and organizations dedicated to its development and circulation.

In Modern Educational Institutions pedagogical practices are shaped by the administrative policy, assessment practices, classroom management strategies and curricular specialists. Though many public and private school and studio teachers report integrating movement notation dance literacy is not mainstream. Multicultural approach to dance education reflects a commitment to enacting pedagogies that are centred in cultural practices, especially in communities of colour. The theory and practice of education write large informs teaching practices that also clashes with the specific cognitions, cultures and histories.

Dance in Educational Settings

Dance education is more ideal if it begins in early childhood or with the preschool student. There is a variety dance programs delivered in kindergarten through high school. Communities offer many types of dance education opportunities for various age groups from early childhood through teenagers, to young and mature adults, to senior citizens through dance studios, arts, cultural, entertainment, recreation and fitness organizations.

Dance is a discipline of study like other subjects such as science, music, language arts, and physical education which includes content knowledge of the subject matter it contains which distinguishes it from other subjects. Dance content knowledge centers on different aspects of dance gained through the learning experiences of dancing, dance making and dance appreciation.

Content knowledge in dance provides background, scientific evidence, educational foundations, psychological support for the artistic and holistic development of students, and teaching methods. The richness and diversity of dance education gives a magnitude of options that are suited to many students and situations. The dancer and dance educator occupy distinct roles in the teaching and learning process. Dance pedagogy is the art and science of teaching dance to students from early childhood through adulthood.

The Oral Tradition in Dance Education

Dance could not have survived as a discipline or as an art form without the passing of knowledge of dance from one person to another and from one generation to the next. Dance heritage is vast; the forms range from authentic or genuine to classical to contemporary. Dance took many forms in educational settings used for many purposes, throughout the 20th century. In the 21st century dance is now gaining more recognition as a healthy, lifelong activity that contributes to developing and sustaining the whole individual.

In ancient India the creation, storage, dissemination and transmission of knowledge from one generation to another was made mostly through the oral tradition method also known as the Guru Shishya Parampara. The Guru-Shishya lineage denotes a succession of teachers and disciples. It is a spiritual relationship and tradition where gurus mentors their disciples and transmit their teachings orally. It was also known as the gurukul system where the disciples go to the respective guru's village and lives with him at his residence to acquire knowledge.

In the Gurukul system, first and foremost the guru has to accept the student as his shishya. Once the shishya is accepted by the Guru, a formal initiation ceremony is conducted. Here the Guru wholeheartedly accepts to take the responsibility of the spiritual wellbeing and progress of his disciple's life which is known as "Gandabandhan".

Almost all ancient literature, stories and epics such as the Mahabharata and the hymns of the vedas were transmitted orally. At that time there was the existence of a strictly oral culture where people were memorizing the art form through repetitive recitation until the knowledge was accurately and completely registered in their memory or brain. During that era, the element of sound was given a cardinal place and was a very effective method in preserving the culture through memory.

The eight Indian classical dance styles they were mainly passed down to generations through the oral tradition. Most of the Indian classical dance styles initially emerged from temples as a source of worship and as a way to connect to the divinity. The temple dancers were called Devadasis. Despite being connected to the temples devadasis were not Brahmins. Daughters of devadasis followed their mothers' profession. Sons of Devadasis became Natuvanars, dance teachers, musicians and composers. They were respectable and well-known for their work field.

Those musicians and dance teachers have jealously guarded and preserved their art that eventually formed Gharanas or Banis. Many of them were illiterate and did not have access to formal education, formal degree and literature connected to the arts. They were exposed to natural learning from within the families. Some families tenaciously kept the theoretical part of their art almost a secret within the families itself.

The training of devadasis began from birth. A girl child as from five to seven years was inducted into training of basic music and dance. The transmission of knowledge occurred from mother to daughter. Men were often required to give artistic support to the female members of the family as musical accompaniment to the dancers.

Methodology of teaching in the Oral Tradition

The teaching approach for the oral tradition was complete and holistic. The aim of the education back then was to prepare the dancer as a complete artist. Knowledge was imparted in such a way that each member of the family of the traditional parampara could fulfill one or more roles. For example a Natunar could also be a Mridangist, a Mridangist could also be a teacher, a Kathak dancer could also sing vocal Hindustani music and play Tabla, Sitar and Harmonium. Artists were multi-tasking and the members of the family were trained in such a way that the interchangeability of roles was easily possible as all arts are interrelated.

Students were given one on one training in the traditional gurukul system where they had an extensive amount of time with the guru. Daily household chores were also being taught such as the daily chores of cleaning the house, washing vessels, cooking and washing clothes. All this taught them the value of self-esteem. Basic education apart from dance was also taught as well as other art forms such as painting, sculpting and music. The aim was to amplify their creative practice and understanding of dance.

The system was codified through generations of family staying together in one cluster; village or area called as Banis or Gharanas and passed it from one to another. The male members took conducting the teaching of dance while female members took music to household duties. There was clear division of labour and work.

It was much later that those families broke up, went their own ways and gradually music was separated from dance as a subject. There is a big difference between Guru and a teacher. Gurus were considered as a treasure of knowledge who did not acquire any bookish and theoretical learning but with the heritage of a practical methodology and wisdom. The cultural context and the significant memory played a fundamental role in learning and teaching the dance forms via the oral tradition.

The Gurus were greatly sought after and were revered to as indispensable taught the shishya as much by what they said as wealth of centuries of accumulated experience and know-how. There was no other access to those art forms apart from this singular stronghold of an oral tradition which could be imparted only in practice.

Conclusion

In present times, the pedagogy of classical dance aims to teach moral value system of life by helping the students work in teams, requiring them to be regular and punctual in class, understanding theoretical aspects of classical dance through practical learning, notations and understanding of the Natyashastra treatise. The transformation in dance pedagogy of the Guru-Shishya parampara is constantly complex and fascinating. Some of these ancient approaches could be re-incorporated as dance training, learning and teaching practices in the modern institutionalized dance education. The combination of both may result in a beautiful blend of the modern approach with traditional values of commitment and hardwork supported by the pillars of friendliness, honesty, critique and conversation.

Reference:

1. Dance Pedagogy, www.researchgate.net
2. Defining Dance Education, us.humankinetics.com
3. Dance Education, Wikipedia
4. New Directions in Indian Dance by Jayant Saxena.
5. Pathshala, Paper 3, Module 3, The Oral Tradition of Passing on The Art of Bharatnatyam by Shri Ashish Khokar: <https://youtu.be/5ifJRCtsg64>
6. Oral Tradition of India by Dr. Kapil Kapoor, CIS Courses: <https://youtu.be/DrbmYNQ4ZzQ>
7. The Genius behind India's Oral Culture: <https://youtu.be/MBCJhT8Erys>
8. The Importance of Guru Shishya Parampara in Indian Classical Dance and Music, Kafqa.com
9. Guru Shishya Parampara and today's Pedagogy of Dance, Narthaki.com

Preserving Oral Tradition through Indian Dance Literature

Dr. Ami Pandya - Assistant Professor
Department of Dance, Faculty of Performing Arts,
The Maharaja Sayajirao University of Baroda

Abstract:

It makes sense that a lot of time and attention is put into addressing the historical evolution of a dance form with roots that reach back many centuries. This takes us back through the centuries as it struggled, changed, and enriched itself to get at the form it now exhibits to us. This effort is even more crucial when one learns from insiders that the dance style was a crucial component of an oral culture. To ensure the survival of both the oral tradition and its practitioners, it was continuously developing, reorienting, and adapting to the requirements of the time. It becomes required to do a thorough and technically in-depth study in order to comprehend the current status of traditionally structured dance formats and the music that goes with them that are transmitted orally. If we want to pass on these traditions to future generations and practise that dance form in modern times, then this is even more crucial. The traditional forms of classical Indian dance have previously been proven to be quite old. These arguments can be supported by existing Sanskrit classical writings, numerous references to dancers and dance in regional and classical literatures and travelogues, temple sculptures, and inscriptions on public monuments.

Keywords: Oral Tradition, Technical, Natyashastra, Shilapadikaram, Natya

There are numerous levels of authentication outlining the dance practices where references to dance in literature can be found. At times, they also discuss common dance styles and social dancing activities. This literature occasionally appears to us as technical texts or how-to guide describing various presentational and technical features. There are also intriguing tales concerning the lives of dancers. Dancers and choreographers have utilized a wide body of literature in the form of poetry and songs for creative endeavours. An understanding of the modern dance scene can be gained from traveller's tales of their travels through India, their descriptions of the performances they saw, and the inscriptions on the walls, pillars, and stone slabs.

Numerous allusions to dance and related activities may be found in the general and performing arts-specific literature that has been published

over the years. Even though Panini's Nattasutra and Astadhyayi are no longer extant, references to them can be found in the Natyashastra of Bharata Muni, the most comprehensive work on Indian performing arts, which dates back to the early Christian era. The first-century BC inscriptions provide evidence for the age of Indian dance and music traditions. For instance, the Orissa monarch Kharavela is described as being knowledgeable in Gandharvaveda in the Hathigumpha inscription, which dates to the end of the first century BC. A famous victory inscription by Samudragupta located in Allahabad (about 330-375 AD) describes him as surpassing Narada and Tumburu in *gandharva* and *lalita*.

In India, there have been two major periods in the history and development of art and culture. One is the predominance of Sanskrit literature and its effect on the arts from the beginning of the Christian period till the end of the 10th century AD. The second starts with the introduction of Prakrit and later, Apabhramshya languages, which included regional specializations and variants within the mainstream activities, after the 13th century. Sanskrit had a strong influence on the populace's intellectual life during the first period. The country's diverse range of arts benefited from the unity and continuity that its rich literature provided. Natyashastra's principles of dance, music, and theatre seem to have been upheld during the first phase when the poet and the dramatist were both equally knowledgeable about the technical aspects of performance. Regional styles deriving from the main trunk underwent a noticeable development throughout the second period. Despite being founded on the Natyashastra, these allowed for the unique growth of particular racial and geographic groups in accordance with their own cultural requirements. The Sangita Ratnakara incorporated the desi into all aspects of dance and dance-related activities after the Natyashastra.

Since ancient times, the performing arts have been a fundamental and significant component of Indian culture. In the Natyashastra of Bharatamuni, a work on dramaturgy still in existence, it is granted the stature of the Fifth Veda. Here, "Natya" includes drama, dance, and music. For every dramatic presentation, the four-fold region of communication, abhinaya (angika, vachika, aharya, satvika), is described in incredible depth. With great clarity, the descriptions of bodily movements in the context of the movement of each body part and the potential variations therein are detailed. This serves as the

foundation for following dance advancements and thorough documentation. Numerous technical manuals of dance in Sanskrit and a few in regional languages have been written since the second century AD in accordance with the rules of the Natyashastra. Although they adhere to the Natyashastra, they occasionally accommodate and take into account the common performing customs. Such literature written by specialists can be found in all regions of India and from all eras. The teachings of the Natyashastra are made much clearer by Abhinavgupta's commentary on it, the *Ahhanav Bharati* (10th century AD). While describing the desi variations, Sharangadeva's *Sangita Ratnakara* (13th century) emphasises the expansion of the Natyashastra heritage. Most contemporary dancers and dance gurus adhere to Nandikeshvara's *Abhinaya Darparam*, a thorough treatise.

Dance was no longer a sideshow to drama during the Natyashastra period and had its own existence by the 13th century. *Nritta* as a concept and *nritya* as distinct individual entities were already developed. Numerous works on the arts of dance and music have appeared from all four regions of India, which illustrates this. “*Visnudharmotara Purana* (5th century), *Manasollasa* (12th century) of Someshvaradeva, *Sangitasamayasa* (12-13th century) of Parshvadeva, *Nrttaratnavali* (13th century) of Jayasenapati, *Sangitamakaranda* (13-14th century) of Narada, *Sangitopanisatsaroddhara* (14th century) of Sudhakalasa, *Sangitadamodara* (15th century) and *Hastamuktavali* of Subhankara. *Nrtyaratnakosa* (15th century) of Maharana Kumbha, *Nrtyadhyaya* (14th century) of Asokamalla, *Bharatanava* of Nandikeshvara, *Rasakaumudi* of Srikantha, *Nartananirnaya* (late 16th century) of Pundarika Vitthala, *Sangitadarpana* (17th century) of Damodara, *Sangitanarayana* of Purusottama Misra, *Sivatattvaratnakara* of Basavaraja, *Natyasasirasamgraha* of Govindacarya and *Sangitasarasamgraha* of Ghanashyamdas - all these deal with dance in detail.”¹

The treatment of dance as an accessory to drama in the context of *natya*, as stated in the Natyashastra, is continued in some of the other texts. Examples include *Dasarupaka* of Dhananjaya, which elaborates on the ten different types of plays, *Srngaraprakasa* of Bhoja, *Natalakaksanaratnakosa* of Sagarandhi, *Natyadarpana* of Ramachandra and Gunachandra, Bharata Muni only included the *Margi* style in the Natyashastra. They were not included in the Natyashastra even if the local variants did exist. A number of later authors, including

Dandin, Bhoja, Saradatanaya, Sagarandinand, and others, have discussed local dances.

The body motions, postures, and other dance skills mentioned in these writings are related to modern dance performing practises, which are rooted in the oral tradition. With each breath that is taken, life changes so do the oral tradition, giving an artist the greatest amount of creative flexibility.

Dance has always been an essential component of Indian culture, even today. At every significant event in life, including childbirth, weddings, kingly coronations, and even funerals, dance is performed. At intersections, dancers from the social and professional worlds cross paths. The skilled dancers received commissions from kings and temples. The pride and cherished belongings of their kingdoms were Amrapali, Vaishakhi, Vasantsena, Madhavi, and similar individuals. No fewer than poets like Ilango, Kalidasa, Bhasa, Bana, Vararuci, Bhavabhuti, Harsa, Rajasekhara, Damodaragupta, Jayantabhatta, and in more recent times, K M Munshi and many others, wrote vivid descriptions of their lives, their dance, its technique, its teaching, and its social relevance. These poems were written in Sanskrit as well as in the local language. These made-up tales may have been the product of creative imagining, but they were supported by and indicative of the times and cultures in which they were written. Even today, in the democratic Indian culture, patronage from the regal and the state still exists; the titles have simply changed. They also include literary works that are likely fictional novels in which the main female character is either a dancer or in which scenes with dancers or a dance performance are essential to the plot. Additionally, there are numerous legends and stories that already exist in the Epics and Puranas, which serve as the foundation for the sahitya and the topics for dance and dance-drama performances.

Rajatarangini mentions the appreciation of dance and music by Kashmir's King Harsha (11th century). Numerous references to dancers, dance teachers, dance legends, and the connection between dance and temples can be found throughout this literature. There are particular references to the names of the dancers associated with certain temples, such as Kamala of Paundravardhan in the Kartikeya temple and Sahaja and Kayya associated with another temple. Numerous examples of dancing females and tales about them are given in Ksemendra's Brhatkathamamjan. Five different forms of Goshtis are

described in the Harsacharita of Bana: kavyagoshti, galpagoshti, gitagoshti, nrityagoshti, and vadyagoshti. Additionally, it describes the various dance styles, who performed them, and their individual qualities. There is extensive information on musical instruments and tala's significance. The dancers' anklets were very important in keeping the beat.

Madhavi is referred to as Vanavamakal in the renowned Tamil work Silappadikaram by Ilango from the second to third centuries, which claims that she is descended from Urvashi (divine woman). Madhavi performs her arangetram in front of the king. Later, Madhavi takes the stage during the Indra Festival as well. The number of technical dance terminology used in this literature, including elir kai, tolir kai, arangu, izrippu, and many more, demonstrates that the classical dance form is widely practised and understood. These terms include natya, ranga, pindi, varam, karanam, and mandala. They appear to have been effectively incorporated into the local dancing traditions at the time. Other dancing ladies (besides devadasis) are mentioned in this book as well, including kaval ganika (women guards), kalattiladum kutt (dancers in the military camp), adal kuttis (dancers who performed ahakkuttu or srngara dances like padams), and others. "It appears that by the time of the *Silappadikaram* the three-fold classification of dancing girls as *ganikas*, *kuttis* and *adal siladi* - corresponding to the later classification *tahyilar*, *patiyilar* and *devaradiyal* - had come into vogue".²

Silappadikaram, in particular, includes in-depth chapters on dance (Arangetru Kadai), music, and instruments (Kadaladu Kadai, Konalvari, Venir Kadai), as well as traditional dances (Archiyar Kurava.). The book also makes reference to a dance or authoritative document by the name of "Jayantam" that outlined the required protocol for the dance. Aadal, the term for dance, was more frequently shortened to Kuttu. Details of Madhavi's arangetram are provided. The chapter on dance goes into considerable length about the dance instructor's expertise, his talent as a choreographer and musician, and the basic concepts of stage management. The literature also defines two separate dancing styles that were popular at the time, the Aham (Ahakuttv) and Puram (Purakuttu). Twin ideas like Aryam and Tamil, as well as Lyalpu and Desi, are described under Ahakuttu. Additionally, Chokkam or Suddha Nrmtam (pure dance; later nrmta) was created from Santi Kuthu and included all 108 karanas. The other was Mei Kuttu, which

combined Singalam, Vadugu, and Desi. Santa Kuttu, Vanmai Kuttu (tandava), and Menntai Kuttu were its three divisions (lasya). Three modes—Perunatai, Charyay, and Bhramari—come under Purakuttu. The narrative of Silappadikaram included elements of both classical and traditional dance traditions.

Sanskrit literary works are replete with references to dance and dancing. There are numerous complexes and highly technical descriptions of dance performances in the Sanskrit kavya and natya literature. The dramatic verse is a common feature of both kavya and natya literature, and it lends itself well to dance interpretations. The Natyashastra's tenets of dance appear to be exceedingly well understood by these poet-dramatists.

Malvika is a princess who is a skilled dancer, and her performance in Malavikagnimitra, the well-known natya of Kalidasa, is the highlight of this work. This literary work focuses on Malavika's real performance; as a result, there are numerous details of her repertoire, the accompanists, her performance, and the dancer's own technical abilities. Malavika is described as being extremely quick to understand and deft in the technique of expressive movement ('bhavikam') by Ganadasa, the dance master. Malvikagnimitra has in-depth technical references pertaining to dance as well. There is a "preksagrha" (theatre) and a separate hall for music and dance practice in the palace of Pushyamitra (about 150 BC). There are two royal dance masters; the king's patron is Haradafta, and the queen is Ganadasa. They are referred to as "nartayita," "natvacharya," and "abhinayacharya." They were performers as well as gurus. The Ardhanariswara form of Shiva, according to Ganadasa, is the source of the two-fold dance (tandava and lasya). The term "natya 'abhinayavidya'shilpa," which at the time meant art or craft, was used to describe the dancing masters' creations. The performer's name was "patra." Differences between "sastra" (theory) and "prayoga" are made by both dancing teachers (performance). According to renowned art historian Anand Coomarswami, the royal and noble ladies of the court not only patronized dance but also studied and practiced it.

The precise stage directions provided by Kalidasa in Abhijnana Shakuntal demonstrate the care the poet-dramatist took to ensure that the play was performed properly. His inventive use of dance hastas and motions to portray ideas that are physically impossible to display on stage is, however, what I find most fascinating. The subject of dancing

and music, particularly, is covered in greater technicality in Vikramorvasya, another work by Kalidasa. Urvashi, a talented dancer, has exceptional virtuosity in her performance of all eight rasas. In fact, copious allusions to and descriptions of music and dance are found throughout Kalidasa's whole body of written work. He frequently uses dancing imagery in his similes in Meghdutam and Ritu Samhara. The gracefulness of women dancing in Alkapuri is described in Meghdutam, along with descriptions of the dances performed by the women of Ujjain, the peacocks who dance when thunder rumbles, and the women of Ujjain's dances. The hum of the bees serves as the melody, and in his Raghuvamsa, a description of creepers compares them to the hands of a dancer whose gestures are perpetual. A young dancer just beginning to acquire abhinaya is likened to a young dancer as they move their branches, in a pretty amazing simile! Vasantsena is a skilled dancer and is a courtesan-heroine in the well-known Mrcchakatika. Her moves are frequently characterized in words.

Writers like Somadeva (of Kashmir), author of Kathasaritasagara, and Jinavallabh (of Rajasthan), author of Sanghapattaka, have made references to dancers dancing in temples in their works from the 11th century. While the Jain Jinavallabha depicts dancing girls distracting monks in the derasars of Rajasthan, Kathasaritasagara really features two devadasis named Sundari of Kanchanpura and Rupanika of Mathura.

Footnotes:

1. Notation System in Indian Classical Dance-Bharatanatyam, Ami Pandya, Ph.D. Thesis, pg-82 & 83, Ch-3
2. The Devadasis of Tamil Nadu: A Study. R. Nagaswamy Sangeet Natak, No 9: July-September, 1990

References:

1. Abhijnana-Sakuntala, by Kalidasa (M R. Kale's edition)
2. Abhinavaguptacarya, Natyashastra of Bharatamuni (IV edition)
3. C. Sivaramamuthry, Natraja in Art, thought and literature
4. Kapila Vatsyayan, Classical Indian Dance in Literature and the Arts
5. Khokar Mohan, 1963, "The Tradition: A Brief Historical Survey", Marg, Bombay
6. Ramachandran, K.V., Music and Dance in Kalidasa
7. Rele, Kanak, 1988, "Indian Classical Dance and the Challenge of its Preservation", Sangeet Naiak, 89-90

Materials & Manners - An integral oral part of Learning Indian Classical Music

Amit Karmoker - M.A.-Percussion (Tabla)
Department of Instrumental Music, Faculty of Fine Arts,
Rabindra Bharati University, Kolkata
Swarup Hossain – Research Guide
Assistant Professor, Department of Music,
University of Dhaka

Abstract

The words **Materials & Manners** have been used from the beginning of human civilization. The applications were important in Vedic, Prehistorical, and Historical eras. These two words are closely associated with the way we live our day-to-day lives.

The **Materials & Manners** are the most prominent and co-related with each other in the Oral tradition of learning Indian Classical Music under the method of Guru Sishya Parampara.

Both of these two concepts are depending on two thoughts **What & How**. That means what and how to play, sing, learn, practice something in all the aspects of human's life as well as in the field of Indian Classical Music. It depends on the four main concepts of Indian Classical Music. These are **Shastra-Tantra-Vidya-Kala**. The circumstance of these four concepts or pillars are including known as **Sanskara**. It can be defined **Sanskara** also as the conclusion of Mannerisms in the learning method of Indian Classical Music. Now a days It is very easy to get these musical **Materials** regarding learning music or any kind of thing from internet. But it would not be perfect to achieve the perfection in musicality as well as proper **Manner** without a perfect Guru.

Guru is a **medium** to establish these two concepts in the life of disciples as **Sanskara**.

Keywords: Materials, Manners, How, What, Sastra, Tantra, Kala, Viddya, Experience, Sanskar, Kalakar, Family, Society, Guru, Gharana

Introduction

तत्कर्मयत्नबन्धायसाविद्यायाविमुक्तये।
आयासायापरंकर्मविद्यऽन्याशिल्पनैपुणम्॥

*Tatkarmyannabandhāyasāvidyāyāvīmuktaye /
Āyāsāyāparṁ karmavidya 'nyāśilpanaipuṇṁ //*
(Vishnu Purāṇa 1-19-41)

The above quotation is the reflection of the Indian educational system. In the Vedic period, the main educational system was based on Veda and there was a great concept of Guru Sishya or Rishi Muni Parampara. Till now this educational system is being followed. This learning system was based on the **Oral Method or Sina-Ba-Sina Talim** which means the transformation of lessons from the gurus' heart to the Sishyas' heart. It seems that the guru is transferring the Materials orally to his/her disciples. In the past gurus could understand that one student should have the self-disciplined to succeed, positive vibrations, and teaching should suit the natural inclination of a scholar. A proper Guru must evaluate the disciples and impart comprehension in the subject of his/her preference. That's why in ancient times a tutor/guru provided only exhortation/guidance to his/her disciples, and students needed to put their hearts and minds behind that to assimilate the understanding. This educational system is normally known as the oral tradition of guru Sishya Parampara. In this tradition, **Manners & Materials** are most prominent and correlated with each other.

Concept of Guru in Indian Tradition

गुरु ब्रह्मा गुरु विष्णु गुरु देवो महेश्वरा।
गुरु साक्षात् परब्रह्म तस्मै श्री गुरुवे नमः॥

According to Hindu mythology **Guru** means Brahma, Vishnu, Maheswara & Para-brahma. In one word it can be said that Guru means the source of knowledge. Who enlightens the disciples with the power of knowledge. He is an example of Purity, Honesty, Calmness, Spirituality, Knowledge, loyalty, Punctuality etc. Guru has the ability of *Willing to teach and How to teach scholars or disciples*.

Concept of Musical Materials

Materials means the different terminology of Indian Classical Music. These are Raaga, Khayal, Bandish, Kayda, Rela, Peshker, Gat, etc.

Concept of Musical Manner

Manners is related to the guidance regarding the application of Materials in a proper way. That means how to do/sing/play/riyaz etc. This concept teaches consciousness, self-control, and purity of thought and action.

Materials & Manners in Ancient time

Scholars know that since ancient times when people lived in caves, they used to communicate to do their daily tasks by using words or gestures or the medium of cave paintings. They used to share their information to each other through those mediums. Their materials and mannerisms were very different, which changed over time and took a modern form today.

Learning of Materials & Mannerisms from Family

Students get the foundation of mannerisms from the family. It means what to do and how to do it. For example,

How to speak, what to talk to adults, what is true or what is false, who is God, what to believe and what not to believe, what is humans' mother's tongue, what is his/ her country, learning the mother's language, learning to walk with his/her mother's hand as a child etc.

There are many other types of manners that he/she learn from everyday in the family, including parents, which later subconsciously being set up in his/her mind. This form is what people call family reformation (Sanskar). These mannerisms become a vital part in the daily life of human beings.

Learning of Materials & Mannerisms from Society

People also learn different types of manners with the materials from society. Since humans are social being. Having social manners or learning is also very important, which people learn subconsciously from society in many ways. For example,

How-to walk-in society, how much to talk to whom, what to say, etc.

these are the things that individuals learn orally from the society. Which helps to become social beings. Society teaches persons how to behave in many ways.

The Prominence and Application of Material & Manner in learning Music by Guru

Since the discussion is about music and the role of material and manners are there, It is said that the manners and materials received from our guru along with these subjects serve as one of the major foundations of our musical tradition. If we say in brief, we get various types of music lessons from our guru, such as Kayda, Rela, Peshkar, Raga, Ragini, Pakad, etc. And a guru also teaches disciples how to play these and what things to play. The musical material is like grammar or rules and the manner is how to apply these rules or grammar like sing/play/reyaz/perform etc.

For more discussion, the four topics should be highlighted which is discussed below - ***Shastra-Tantra-Vidya-Kala***

Concept of Sastra / Scripture:

Shastra is the literature of the music, in which it is written in detail its origin, development, history, a detailed discussion of Raga-Ragini, Rhythm, Rhythmic, etc. This scripture is a matter of understanding and knowing which only can be learnt or understood by the guidance of a Guru. There are 6 prominent Gharanas or schools of Tabla and the detailed discussion of these Gharanas is the scriptures. It means what is gharana, history of gharana, playing style of these gharanas etc.

Concept of Tantra / Technique:

Tantra means Technique. When we learn a Kayda, Rela, Peshkar, Raga or Raga-Ragini, Bandishes, etc, scholars learn the art of technique from the Guru. To master the technique, a specific phrase of musical or rhythmic compositions have to be practiced rigorously by the disciples. According to the great musicologist Pandit Vishnu Digambar Paluskar if a phrase is played 100 times, it would be memorized, and when is practiced 500 times, then it would be fixed and if the same phrase is practiced 1000 times, then the process of perfection starts.

Concept of Vidya / Higher Knowledge:

Vidya means Teaching or learning, which is traditionally taught by a guru and received by a disciple. The traditional style of teaching is Sina ba Sina Talim. The Guru sits in front of his/her disciple and teaches the musical aspects which makes a disciple proficient in the specific art form.

Concept of Kala / Art:

Kala is a concept, when a disciple achieves the capability to bear the musical aesthetics that he/she learnt from a guru for a long period. This part of Sanskar plays a vital role for a disciple to be an Artist. That also helps an artist to achieve an honest, good, and mature personality.

Different Materials & Mannerisms of 6 Gharanas of Tabla

There are six prominent Schools or Gharanas of Tabla. These are Delhi, Ajdara, Lucknow, Farukhabad, Banaras, & Punjab. All the Gharanas have different playing styles with different materials & manners. The idiologies of all the Gharanas are established on basis of different places, experiences, and application of different playing style of scholars.

An example regarding the clarification of Material & Manerism on Tabla. For example, one traditional kayda of delhi gharana is mentioned below:

Dha Dha Ti Ta | Dha Dha Tin Na | Ta Ta Ti Ta | Dha Dha Dhin Na | Dha

This is a prominent kayda of Delhi Gharana kayda which is composed on Teen Taal (16 beats). Kayda is a **Material** of Tabla it means the composition which has a basic rules and regulations to play on Tabla with some special letters like Tita, Kirdhatita, Dhenegene, Tirkita etc. But how to play this kayda in Tabla is known as **Mannerism**. In detail, this a famous Kayda of Delhi Gharana and in this specific style **Dha** and **Ta** is being played on Chanti and **Ti, Ta** on Sehai by using the Middle and Index finger. But if it is played in Punjab Gharana that time the concept of **Ti, Ta** will be changed that it has to be played by using index and the other three fingers in a reverse way. So that's the reason the Materials & Manners is important in Tabla as well as learning in Indian Classical Music under the method of Gurusishya Parampara.

Conclusion

Materials & Manners (MM) are one of the main two concept regarding the learning of Indian Art & Literature as well as Indian Music under the method of oral tradition of Guru Sishya Parampara. **Sanskara** is the combination of four concepts of traditional Indian art form **Shastra, Tantra, Vidya, Kala**. These four concepts are the foundation of learning Materials and Manners in Indian Music. These two words are an integral part of these four concepts which it is a vital part of Indian classical Music. Both of these are interrelated with each other. We learn it from the guru as a disciple. These four thoughts of **MM** are combinedly established as **Sanskara** which is very crucial for the musicians. Here the concept is discussed by using a famous Kayda of Tabla. It should be established in all the sector of performing Art as well as in all kind of Institutions.

Reference

1. Deheli Ka Tabla is written by Shree Umesh B. Moghe
2. Taal Parichay 1, written by Girish Chandra Shrivastav
3. Tablar Itibritto written by Shomvunath Ghosh
4. Avartan is written by Padmashree Taalyogi Pt. Suresh Taalwalkar
5. Tabla Badan Me Nihit Soundariya is written by Pt. Sudhir Mainkar
6. <https://vedicwaves.wordpress.com/2016/09/24/characteristics-of-ancient-indian-educational-system/>
7. <https://en.wikipedia.org/wiki/Primitive>

8. <https://www.bhaskar.com/local/mp/gwalior/morena/news/guru-brahma-guru-vishnu-guru-devo-maheshwara-guru-sakshat-parabrahma-tasmai-shri-guruve-namah-127483232.html>
9. <https://www.dictionary.com/browse/manner>
10. <https://www.merriam-webster.com/dictionary/manner>
11. <https://www.researchgate.net/publication/346244419> Defining the concept of manner An attempt to order chaos
12. <https://www.dictionary.com/browse/material>
13. <https://www.vedantu.com/chemistry/materials>
14. <https://en.wikipedia.org/wiki/Guru>
15. <https://en.wikipedia.org/wiki/Shashtra>
16. <https://en.wikipedia.org/wiki/Tantra>
17. <https://www.collinsdictionary.com/dictionary/english/technique>
18. <https://www.dictionary.com/browse/technique>
19. <https://en.wikipedia.org/kala>
20. <https://en.wikipedia.org/wiki/Vidya>
21. <https://asmusicworld.com/gharanas-of-tabla-and-important-specialties/>
22. <https://digitabla.com/tabla-tradition/gharanas/>

Some YouTube Links:

1. https://www.youtube.com/watch?v=UHx_61KrJE&ab_channel=Pt.ArvinParikh-AllInclusiveTalim-Baithak
2. https://www.youtube.com/watch?v=7oUwU2bp_Cw&ab_channel=Pt.ArvinParikh-AllInclusiveTalim-Baithak
3. https://www.youtube.com/watch?v=RFBjHOQzmtM&t=2449s&ab_channel=classicalbug
4. https://www.youtube.com/watch?v=0ujCwrm16VM&ab_channel=MrudangSadhak
5. https://www.youtube.com/watch?v=aYBxFGto7G4&ab_channel=MrudangSadhak
6. https://www.youtube.com/watch?v=EiXW3ILVjK8&ab_channel=Srikanth
7. https://www.youtube.com/watch?v=LSzyUDneFfk&ab_channel=TusharKulkarni
8. https://www.youtube.com/watch?v=jUPhnRTaX8&ab_channel=PrinceofTaan
9. https://www.youtube.com/watch?v=CnN2X80iis8&ab_channel=SANGEETLok
10. https://www.youtube.com/watch?v=G26eEKhdQVI&ab_channel=Pt.ArvinParikh-AllInclusiveTalim-Baithak
11. https://www.youtube.com/watch?v=LsjQP97h1gM&ab_channel=Pt.ArvinParikh-AllInclusiveTalim-Baithak
12. https://www.youtube.com/watch?v=tsXPzyEZAic&ab_channel=PrashantaBhowmik

Oral Lore: Indigenous culture of Devadasis in subsequent to Guru-Shishya Parampara

Antraa Mahesh Thakkar – Researcher

Dr.Smruti Vaghela - Asst. Professor

Department of Dance, Faculty of Performing Arts,
The Maharaja Sayajirao University of Baroda

History

Devadasis of Tamil Nadu

Mythologically, it is believed that it was Urvashi, one of the Apsaras in Indra's court who taught dance to the devadasis. **Devadasis** - derived from the words, Deva (deity) and Dasis (devotee) - were the temple dancers of South India.



The devadasi system was such that girls at a very young age were dedicated to the temple and were often considered to be married to the deity. This was commemorated by a ceremony called pottukattal, where girls were made to wear a bottu (golden chain) around their neck, symbolic of their marriage with the deity. There are references of devadasis often being called nitya sumangali (eternally

married and free from widowhood). Once a girl became a devadasi, she started training in the dance form called Sadir Attam also known as Dasi Attam under the guidance of dance teachers called Nattuvanar or Koothiliar. The Nattuavanar played the role of a Guru and made sure that the art form was passed down from generation to generation. After years of training, on the occasion of their Arangetral (first dance performance), the devadasis earned the title of thalaikole. Patronised by the Kings and other influential classes of society, the devadasis performed in the dance halls (natyamandapas) within the temple complexes. They were also involved in other activities associated with the temple and their dance was considered a vital part of ritual worship.

Devadasi system have been prevalent throughout the post-Vedic period in multiple forms. Although direct explanations of the devadasi system largely evaded historians, some of the intellectual traditions during the

post-Vedic period do mention the art form and appear to present it as female-centric. Among the more significant in this respect is the *Natyashastra*, a Sanskrit text written by Bharatamuni on the performing arts, as it constitutes one of the earliest references to the devadasis' traditional dance form.

The Chola, Pandya and Pallava dynasties successively contributed to the Development of the system in the south of India. It is said that at a certain Point, the Chola Empire had more than 400 devadasis performing within its Economic system. However, as opposed to an approach based strictly on numbers, a qualitative analysis of royal and noble influences on the devadasi system is germane. Through this analysis, we seek to answer three questions: first, whether the art Form would have survived at all in the absence of royal patronage; secondly, whether there was a direct or substantial change in the way the art form developed due to royal interference, and thirdly, whether the devadasi system was a State-run prostitution ring. In order to answer the first question, it is pertinent to look at the art forms that have developed without royal or political support. It is relatively easy to find examples of art forms which have either disappeared or on the verge of Extinction because of a lack of state support or interest in the art form. Modern Discussions on indigenous art forms of Native Americans or Maori tribes of New Zealand revolve around similar arguments. For an art form to survive close to 2,000 years without some form of support or endorsement from the state (in other words 'royal patronage') is difficult if not impossible. That an art form cannot survive over such a long period if it is discouraged by the state and subjected to legal sanctions such as censorship is an even more evident. At the very minimum, the survival of the devadasi system and by extension its art form is heavily dependent on the legal permission for its continuation.

The first success of the anti-nautch campaign was seen in the form of a despatch issued by the Government in 1911 calling for nationwide action against sadir performances. This was followed by targeted legislative steps such as the enactment of the Bombay Devadasi Protection Act in 1934 by the British Government which criminalised the dedication of women to the temple, irrespective of whether or not she consented to such dedication. The preamble of this Act noted that the practice of dedication, "however ancient and pure in its origin, now leads such women to a life of prostitution". The Madras (Devadasis Prevention of Dedication) Act of 1947 came next in the line of targeted

legislative action against the devadasi system. Just like the 1934 Act, this Act prohibited the dedication of women as devadasis in the Presidency of Madras and its preamble noted that the practice led “many of the women so dedicated to a life of prostitution”. Apart from this difference in the wording of the perambulatory clause, this law also declared as unlawful the “dancing by a woman ... in the precincts of any temple or other religious institution, or in any procession of a Hindu deity, idol or object of worship installed in any such temple or at any festival or ceremony held in respect of such a deity, idol or object of worship”. Taken literally, this provision prohibits any kind of dance performed by any woman in any temple or for any ceremony that involves a Hindu deity. However, the preamble of the Act and the context in which it was enacted reveal that it was intended to target the devadasi who wished to practise the art form that she held close to her identity.

Evolution of the tradition through Guru-Shishya Parampara

The *devadasis* in particular and their community in general were highly respected in society, and were often also the repository of wealth and land. *Devadasis* were also known to be better educated than women in general. For instance, in Andhra Pradesh, *devadasis* were very much a part of the literati. They would interact and work with upper-caste poets on the interpretation of their literary works and the expression of their meaning through *abhinaya* (which means leading the audience towards the experience (*bhava*) of a sentiment (*rasa*)). Their expertise in various fields of knowledge ranging from literature to mathematics was a by-product of their practice of the *Guru-Sishya parampara*.

Generally, when art is viewed as a cultural heritage, people attached to it tend to develop institutions to ‘market’ and ‘preserve’ this heritage. The issue with this notion is that the heritage thus preserved becomes amenable as an instrument of social engineering to those in control of these institutions. As a shared heritage becomes symbolic of the cultural exchanges of the past and the present, it becomes increasingly important to control the narrative surrounding it in order to shape society.

In other words, if the issue that arose had to do with the morality of the dancers, then the best recourse is to bestow this form of dance on those who were considered ‘respectable’ by the standards of the ruling elite. However, this in itself was only the first step because they also found issues with erotic content of the dance form, which was now viewed as inappropriate or even “obscene”. Given this premise, there were two

aspects of the revival of sadir in the form of Bharatanatyam. First, the dance needed to be taken away from the people who practised it, to cleanse it of moral impurities. Secondly, it needed to be reconfigured and reimagined in light of a chaste and 'proper' audience. Interestingly, in a reply to a petition, the Governor of Madras at that time stated that the dance per se was separate from the subjective and individual morality of the dancer. That is, the devadasis' practices outside the scope of their performances were held to be irrelevant in the classification, appreciation and censorship of the art. This good logic was subsequently lost. The process of modernisation and rebranding of sadir as Bharatanatyam was fraught with many social issues. For example, Rukmini Devi Arundale, one of the foremost proponents of Bharatanatyam, is credited with the distancing of Tala (the rhythmic aspects of dance) from the Bhava (lyrical aspect). Another social issue was that male percussion artists were reluctant to share their knowledge with female dancers from rural areas or lower classes. This necessarily implies that a significant number of women from the devadasi background were not able to acquire or amend their skills required to practise dance. This issue coupled with the insistence of such male gurus that the dancer relearn all rhythmic portions of the dance approached by a new artist, made the profession very difficult for the devadasis, who were fundamentally accustomed to a flexible and expressive performance style. However, to her credit, Rukmini Devi Arundale did help mitigate the problem by encouraging female teachers to teach dance at Kalakshetra.

Kalakshetra and the Madras Music Academy brought about a performance-oriented and a pedagogical shift in the practice of the dance form around the 1930s. With reference to the devadasis, Rukmini Devi Arundale commented on her pride on being able to do without them. Scholars posit that Rukmini Devi Arundale's cultural appropriation took place in three stages. First, she introduced a system where the Guru-Shishya Parampara no longer existed. This led to the dancer herself dictating the terms of the performance as opposed to the nattuvanars (teachers). Then, in padams, javalis and ashtapadis she shifted the focus from Murugan and Krishna, both of whom represented as lovelorn heroes to Nataraja, as a metaphor for the more masculine, emotionally terse dance form that was emerging. Generally poems referring of the foremost proponents of Bharatanatyam, is credited with the distancing of Tala (the rhythmic aspects of dance) from the Bhava (lyrical aspect).

Bharatanatyam Gurus, the Real Torch-Bearers

Bharatanatyam Bani (Styles)					
Bani	Sub-bani	Year	Prominent Gurus	Artists	Style
Mysore (Karnataka parampara)	Kolar	~ 1880	Kolar Kittappa	Nagarathnamma, Varalakshmi	Temple, Court & Sabha focussed
	Muguru	~ 1860	Amrithappa, Subbanna	Murugu Jejanma	Nritta Oriented
	Mysore	~1880	Jatti Thayamma, Gondappa	Venkatalakshminamma Lalitha Srinivasan	Abhinaya oriented.
	Nanjangud	~1900	Subramanya Kaushik, Dasappa, Rajamma	Geeta Vishwanath, De Mala Shashikant	Nritta, Expression & Yoga
	Chintamani, Mulabagah	~1880	Now Extinct		
Thanjavur	Thanjavur	~1700	Tanjore Quattrate, Kandappa Pillai	Bala Saraswati, Nandini Rami.	Abhinaya & Nritta
	Pandanaalur	~1885	P S Minakisundaram K Muthukumar	Manikam Geeta, Akumel Valli	Emphasis on Linear Geometry
	Baroda	~1862	Kanthimati, Appaswamy	Kubernatha tanjorker	Based on Thanjavur pattern
Vazhuvoor		dated to the chola dynasty	Sama nattuvarar, Madhurantakam Jagadamba, Marikantha Nattavannar, V Ranganath	Padmini, Baby Kamala, Padma Subramanya, Priyadarshini Govind	Gracefull postures, Lasya Aspect dominates the Tandava.
Kalakshetra		1934	Rukmini Devi, PS Minakisundaram, K Muthukumar	R K Laxman, S Sharda, Dhananjayans.	More Importance to Nritta and replaced Shringara with Bhakti.
Melattur		~1885	Bharatam Natesa Iyer, Mangudi Dorairaja Iyer.	Revathi Ramachandran, Sheela Unnikrishnan, Harini Jeevika	Dramatic elements & extensive use of Gati Bheda
Kanchipuram		~1920	Kanchipuram Elkappa	Laxmi Visvanathan, Udupi Laxminarayana	Importance to Nritta, Poses

Table 1: Bharatanatyam Bani or Styles

During the times of the Anti-Nautch Campaign that began in 1892, till the Music academy conference of 1932, that is said to be a milestone for the revival of Bharatanatyam, we find many references of famous and revered gurus, who had dedicated themselves to Bharatanatyam. Their contribution towards the performing arts have been immense. Bharatam Kasinathayya (1676-1740) was an eminent natyacharya and composer. He is credited to have composed a lot of early Alarippus and sabdams. Some of his famous Shabdams were Manduka and Dashavatara. Kasinathayya was a great teacher, and has a lot of disciples, prominent among them were the Ramanathapuram Brothers, Panchanadayya and Vaidyanathayya. These Brothers became competent dance composers in Bharatanatyam and Kuchipudi, dedicating their work towards the Almighty. The beauty of the Unnathapureshwara and the Nandikeswara temples were the prominent themes of their compositions. Natesa Iyer (1865-1935 A.D), known for his great efforts in reviving Bhagavatha Mela, also was highly proficient in Bharatanatyam. For his proficiency in the art, his disciples conferred on him the title, "Bharatam". Also, in those times, Bharatanatyam as a short-form was called as Bharatam. When he could not manage the expenses of the annual Nataka Utsav hosted by him,

Natesa Iyer took to teaching dance to devadasi performers of Tanjore, which fetched him regular income to support his task. He was the guru for many famous artists namely “Bharatam” Nallur Narayanaswamy Iyer, Pichu Bhagavatar, “Kinjin” Kothandarama Iyer and K Ramani Iyer.

He taught Bharatanatyam to numerous of his disciples, and is one of the most respected of the Gurus. He is also said to be the guru of Melattur Dorairaja Iyer, the torch-bearer of Melattur style of Bharatanatyam. Another highly respected guru was Vedantam Laxminarayana Shastri (1886 – 1956), a kuchipudi teacher and exponent, who learnt dance from Sri Vempati Venkatanarayana. He performed Bharatanatyam with great ease and class. He was highly proficient in both theory and performance aspects of dance, music and talas. He paid individual attention towards his pupils and explored the hidden talents in them. Laxminarayana Sastry is credited for introducing solo system of dance in the otherwise traditional dance drama form of Kuchipudi. Balasaraswati, Vazhuvoor Ramaiah Pillai, Gowri Ammal, Vempati Pedasatyam, Vempati Chinna Satyam are some of his students. He was a specialist in Abhinaya. In the late 20s and early 30s, he, along with his son, Vedantam Jagannadha Sarma toured India extensively to propagate Bharatanatyam and Kuchipudi.

Kattumannarkoil Muthukumara Pillai (1874 – 1960) was one of the greatest teacher of his times, along with his contemporary Minakshisundaram Pillai. His name still glows in the performing Bharatanatyam references. He was the only dance master of the old tradition who had a career as a performer also. M.K Saroja, Rukmini Devi, Mrinalini Sarabhai, TK Narayan were some of his students. He has also enjoyed special appearances in regional feature films like Kannika (1947). He was very good at Abhinaya too. He travelled from village to village, teaching and preaching Bharatanatyam. Swarna Saraswati, another great Bharatanatyam dancer of early 1920s was highly proficient in Abhinaya. She preceded Balasaraswati and was not related to devadasi tradition of dance. Muthukumara Pillai is said to have brushed up his Abhinaya skills from Swarna Saraswati. K Lalita (1918-1992), a brahmin, learnt Bharatanatyam from K Muthukumara Pillai in 1931 at the age of 13 in Madras. She could not give formal Arangetram, as during those times, Bharata Natya easily could have got misunderstood as a devadasi tradition. At the age of 16 she opened her own dance school “Saraswati gana K Kandhappa Pillai

(1899-1941) inherited the great tradition of Bharatanatyam for over six generations into the family of nattuvanars and dance teachers. He was a teacher to T Balasaraswati. She started training at the age of five under him. In 1925, at age seven she had her arangetram (debut public performance) at a shrine to the goddess Devi in the city of Kanchipuram. Mylapore Gowri ammal (1892-1971) represented a pinnacle of perfection. She was particularly noted for the perfect synchronization of muscle movement and emotions through her Abhinaya. Her mother Doraikannamma too was a dancer who had learnt Bharatanatyam from Krishna Nattuvanar of Tanjore.

Muguru Amritappa (~1848 ~1920) a gifted Natyacharya, along with Muguru Subbanna, developed the Muguru tradition of Bharatanatyam. Krishnaraja Wodeyar III appointed Amrutappa to head the ashthana troupe. Amritappa was a great teacher, and had a vast following of disciples. Once, he continuously performed Natuvangam for twenty four performing teams that had complex Nritta items, and it was considered an extraordinary feat. Yajamana Kolar Kittanna, as mentioned earlier, stands tallest amongst Natyacharyas of Mysore. He underwent rigorous training under great gurus of his time, such as Sadashivayya and Venkatasubbayya. Kittanna was a very active person, and was well versed with Nritta and Abhinaya. He taught to a lot of students, and his style of Bharatanatyam was more vibrant. Jatti Thayamma (1857-1947), the inimitable stalwart of Mysore style of Bharata Natya, plays a pivotal role in enlightening us with the Mysore Bharata Natya Bani. The Mysore tradition of Bharata Natya is also known as the Rasabhinaya tradition, and it was formulated by Jatti Thayamma.

Minakshi Sundaram Pillai (1869-1964), formed the Pandanallur Bani, known for its broad sweeping movements and exquisite framing of Teeramanams with beautiful Adavus. He too, like K Muthukumaran Pillai, was a great teacher, who also for some time taught at Kalakshetra, on the invitation of Rukmini Devi. One of his disciples was Shanta Rao, a saraswat brahmin hailing from Mangalore, and a contemporary to Balasaraswati and Rukmini Devi. She had her own unique style of Bharatanatyam, what was dynamic and more masculine. Kanchipuram Ellappa came from Kanchipuram, and honed his skills with Kandappa. Ellappa was Kandappa's cousin. Ellappa had been Kandappa's assistant for several years. His home in Mambalam attracted the likes of Ram Gopal, the internationally famous dancer, and

a host of French girls who made Madras their dance-home. He was a skilful teacher and a great singer. Ellappa accompanied Balasaraswati for her program after Kandappa left Bala. Ellappa is known for propagating the Kanchipuram Bani.

Conclusion

The different Banisor the styles, covered a vast geographical area and were like the vedic schools (Paathshalas) present since generations, with the real torch bearers being the Gurus from devadasi Era, as presented in the generic Bharatanatyam texts. From the time of Devadasis these Gurus were responsible for the ongoing culture of the Guru-Shishya Parampara that still exists today. With such a vast presence of such revered gurus from the late 19th century to the early 20th century, and the development of their own unique styles, one can infer that Bharatanatyam was never out of vogue. Numerous Arangetrams & performances between 1930 -1940 ranging from Bombay to Mangalore, Mysore to Chennai, give us an idea of the vast presence of Bharatanatyam gurus who must have painstakingly trained such performers for many years to reach this level. Thus, stating that Bharatanatyam did not exist, or was renamed and revived, is not a correct claim, and would be an insult to all these gurus, who have dedicated their entire lifetime pursuing and propagating this unique and ancient dance art form of India. One must honour our rich way of teaching the ancient wisdom to our future generation and give due credit to all the above teachers who have kept Bharatanatyam alive till today.

References

1. Douglas Knight Jr, Balasaraswati – Her Art & Life, Wesleyan University Press, 2010.
2. Hari Krishnan, 'Inscribing Practice' Reconfigurations and Textualizations of Devadasi Repertoire in Nineteenth and Early Twentieth-century South India, Bharatanatyam-A Reader, Oxford University Press, 2010
3. Dr. Chudamani Nandgopal, Shile Kale, Sundara Prakashana, 2011.
4. Classical Dance Heritage of Karnataka, edited By Dr. Chudamani Nandagopal, Karnataka Bharatagama Pratishthana ,2012
5. P. Sohoni, 'Historiography of architectural history in South Asia', 16:6 History Compass(2018) pp. 6–9.
6. M. Shanks, Classical Archaeology of Greece. Experience of the Discipline (Psychology Press, 1999) p. 106.

7. M.H. Allen, 'Rewriting the Script for South Indian Dance', 41:3 The Drama Review (1988) pp. 63–100.
8. S. Ganesh, 'How the art of Devadasis was appropriated to create the world of Bharatanatyam', The News Minute, 10 February 2016 <https://www.thenewsminute.com/article/how-art-devadasis-was-appropriated-create-world-bharatanatyam-38808>.
9. Ramanujachari, C., The Spiritual Heritage of Tyagaraja, Madras, 1966.
10. Nitya sumangali, the devadasi tradition in South India, Saskia C. Kersenboom.
11. Women of pride, the devadasi heritage, Lakshmi Vishvanathan with the foreword of Pavan V. Varma.
12. Miles, Arthur, The Land of the Lingam, London, 1933.

Guru Shishya Tradition in Indian Culture

Sudani Archita Arvindbhai - Sr. M.P.A. Vocal
Dept. of Ind. Class. Music (Vocal), Faculty of Performing Arts,
The Maharaja Sayajirao University of Baroda

Guru-shishya Parampara is the practise of passing down the knowledge of the ancient traditions from one generation to the next, from the teacher to the students, and from the gurus to the disciples. This custom can be traced back to the Vedic era, when it involved the guru teaching his disciples courses in religion and spirituality. The shishya was expected to stay with his guru and constantly observe his daily activities in order to learn from him and his meticulous teachings.

The relationship between a guru and a student, also known as a teacher and a pupil, is one of the most divine and sovereign relationships since it displays a greater range of knowledge, obedience, and belongingness. There is a strong connection between knowledge, respect, and motivation, as well as a sense of the guru's aura and intimacy.

The guru shishya Parampara has been the main and sole means of passing down this beautiful tradition through the ages in Hindustani classical music. We learn about the anecdotes of how the guru's and the shishya's lives became entwined. Gurumukhi vidya is the only way to learn this technique in our music. The learner needs to be under close supervision throughout the fundamental instruction, such as voice culture and notation, to prevent deviation or the acquisition of improper techniques.

Indian classical music is essentially a hereditary legacy that is passed down from father to son and typically taught in a pedagogical manner. Watching and listening to the teacher, or guru (ustad if Muslim, pandit if Hindu), is an essential component of learning because Indian music is rarely recorded. There is a common opinion that civilizations who learn through oral traditions exhibit more appreciation for purity and antiquity. As a result, they have a sincere, unwavering respect for ancient wisdom and knowledge that is different from cultures where knowledge is written down and documented.

The person passing on that knowledge, whether it be a guru or the student's own father or uncle, takes on a legendary status in the eyes of the disciple. The civilizations of South Asia are renowned for their extraordinary respect for age and authority; parents and elders

are constantly honoured, and instructors and gurus are respected much more. When addressing an elder, or even another outstanding person, by their first name, the honorific "ji" is added, even though people unfamiliar with this custom frequently mistake it for a part of the name. The guru-shishya Parampara, or "code of conduct between teacher and pupil," is an ancient tradition that stipulates that advanced knowledge can only be imparted within the context of a spiritual relationship between guru and disciple, and that the acquisition of such knowledge is only possible when the disciple abandons his or her ego and assumes a demeanour of abject submission. It is customary to stoop down and touch the guru's feet. It is claimed to lessen the student's ego and increase their heart's (and soul's) openness to receiving the guru's blessing. The act is primarily symbolic and serves as an outward manifestation of something that has been deeply ingrained in the disciple since a very young age: an intense respect and complete subservience enacting the spirit of abject surrender to the one who imparts this priceless knowledge of music. Although there are many quasi-scientific explanations for this act, it is

primarily symbolic. In exchange, the senior or guru places his or her hands on the disciple's head, signifying a direct blessing for the learner to be successful in whatever endeavour they have embarked on.

Being a leading maestro's disciple entails such a weighty responsibility for both the master and the disciple that limits must be clearly defined and the pupil's subservience must always be evident. The guru publicly accepted the student by tying a ceremonial thread on the student's wrist in an earlier ceremony where the shishya made a formal announcement to society that he was entering the Parampara. The rite was known as "Ganda Bandhan," where "Ganda" stood for the sacred thread and "Bandhan" for tying.

The most crucial step in learning our music is to pay attention to the guru while attempting to understand what he is singing using the body's audible regions. Directly following the guru while singing along with him helps the brain remember the patterns and attempt to generate more. The most lovely thing about this connection is that you will have to adhere to this Parampara or ritual regardless of your sector. It is something that ties the two parties together and enhances the beauty and purity of their connection. This is crucial to understand before anyone ever begins their official training in Indian classical music schools.

A Guru and shishya

Today, there are probably very few people who do not understand what the terms "guru" and "shishya" mean. We can define guru as our instructor and our guide on the road to knowledge in the most basic words possible. Everyone should have a guru in their life; this does not need to be restricted to a specific field or genre. On the other side, a shishya is a student or a disciple who is learning under the direction of the guru and adhering to them to acquire some expertise in the subject. Even if you judge the relationship between guru and shishya by the books and the stars, you will notice that it is quite old, and the ritual's Parampara has frequently been described to as pure.

Guru shishya Parampara

One of the main tenets of the guru-shishya relationship, also referred to as the guru-shishya Parampara, is that the guru makes the final choice. It implies that everything they do to help the shishya is final and cannot be compromised in any way. As a result, the guru is automatically granted total control over the pupil and their education. One of the main justifications for this authority is the notion that only the guru is capable of comprehending the shishya with the same poise and kindness. The shishya's welfare is the guru's main concern, hence it is imperative that you abide by all of their instructions.

The guru shishya parampara is not a novel idea, although receiving a lot of attention in recent years, and it is crucial to realise this. There is little doubt that the dynamics of relationships have changed, but this does not imply that the fundamental principles have also altered. Even today, you must follow the guru shishya Parampara when you enrol in a dance or music academy.

The significance of Guru shishya Parampara

The guru-shishya Parampara is significant for several reasons, the most significant of which are what still make it a binding realm today. In this regard, the simplest and most straightforward explanation we can offer is that the guru is the one who directs you towards knowledge and bestows upon you the gift of learning. You get richer as a result, therefore maintaining the guru-shishya Parampara is really vital.

After parents, it is said that guru is the person in the world who has your best interests at heart and makes sure you have access to the best chances. Due to the fact that they are the ones who teach you something new, the guru shishya Parampara in music is even more crucial.

The Guru shishya Parampara is the most crucial criterion since gurus frequently pass on their years of knowledge, education, and experience to their disciples. Even though the mechanics of this connection have evolved over time, we can still assert that the guru should always be treated with the utmost respect and should always be listened to.

Nowadays, living with gurus is frequently not doable. In this situation, the students try to locate a location close to the guru's residence and attempt to see the guru as frequently as possible in order to preserve the fundamental elements of the guru-shishya Parampara. The guru-shishya Parampara is occasionally viewed as being less significant because of all the virtual assistance the present generation receives from sites like Facebook and YouTube. However, those who are serious about excelling in music can never obtain the same level of mentoring and instruction from online resources as they can from the guru-shishya Parampara. Therefore, despite what the technologies may try to convince us, there is no substitute for this heritage.

A western music instructor is not the same as an Indian music guru. The Indian maestro takes on a comprehensive duty for the learner, offering guidance in every area of life and frequently taking precedence over the pupil's biological parents, in contrast to the western expectation that a music teacher will just teach music.

Conclusion

Guru shishya Parampara is our age-old tradition full of benefits. It is our duty to preserve this treasure and make it available to our future generations. All though institutionalized education has many benefits but institution can never replace the guru shishya Parampara benefits. Institution education can teach variety of styles while the guru shishya Parampara gives the depth needed. Guru shishya Parampara alone can give everything need to a shishya while institute alone can never make it possible. Best possible way is to learn under both the system simultaneously.

References:

1. Shishya Parampara and institutional music education in Indian music by by Santosh Dattatrayarao Parachute and Pushpam Narayan
2. The guru-shishya Parampara: a broader view by Ashok d Ranade- article
3. darbar.org/article/guru-shishya-parampara-master-and-disciple knowledge-through-surrender
4. randomrantingsofacreativemind.wordpress.com/2019/03/05/guru-shishya-parampara-in-hindusthani-classical-music/
5. [kafqa.com/blog/the-importance-of-guru-shishya-parampara-in-indian classical-dance-and-music](http://kafqa.com/blog/the-importance-of-guru-shishya-parampara-in-indian-classical-dance-and-music)

Oral tradition in Jainism given by 24 Tirthankaras

Astha J. Doshi – S.Y.B.P.A. Bharatnatyam

Ms. Dhvani Shah – Asst. Professor

Department of Dance, Faculty of Performing Arts

The Maharaja Sayajirao University of Baroda

Abstract

Oral tradition has played a significant role in the preservation of Jainism, An ancient religion originating in India. Jain scriptures like Aagamas were initially passed down orally from generation to generation and later written down in the form of texts.

Oral expressions were created in the form of Prathnas, Stavans, Pooja-Path, Samayik and Pratikraman which helps you achieve Moksha. Jain ascetic which are Maharaj Saheb and Mahasatiji helps people understand how to deal with karma and create Punya which are the basic of Jainism. They give Pravachan orally which helps people in doing daily religious activities.

Keywords: Moksha, Dharma, Paap, Punya, Navkar Mantra, Sutra, Shravak, Shrivika, Gandhar

In Jainism oral tradition is considered to be a reliable way of transmitting religious teachings and Practice. The 24 Tirthankaras of 4th Ara (Sukham Dukham) who resides in Mahavidaya Kshetra used to Preach their Shravaks through Vaani and Vyakhyan. At that time people had that capacity to memorize everything without noting it down and hence this passed on.

The 24th Tirthankar Mahavir Swami preached his student Gautam Swami and 11 Gandhars who were all Brahmins namely Indrabhuti, Agnibhuti, Vayubhuti,

Aryavakya, Sudharmaswami, Mandita Gandhar, Mauryaputra, Akampit Gautam,

Achalabharata, Mataraya and Prabhas,

After Few years the 500 Acharyas of Jainism gathered and thought that the preaching of the Tirthankaras is being vanished. They thought that let us write down everything which is remembered equally by everyone. This is how **Aagam The Scripture of Jainism** was Written.

The word Aagam comes from the Sanskrit word “**Agam**” which means to come or to arrive. The direct teachings of 24 Tirthankaras who

achieved liberation, taught the path of liberation through this scripture. Overtime some of this teachings,

Were compiled and written down in Sanskrit and Prakrit. The written text was divided into two languages: **Shrut Janana**

Which means scriptural knowledge received through listening and **Kevali Janana** which is the direct and oral knowledge given by the Tirthankaras.

The Aagam is considered to be the source of Jain knowledge and the foundation of Jainism as a religion. There are twelve Angas of Aagams recognized by Jainism but it is said that only 11 are being written by the Acharyas. The Angas are further divided into several sub texts, including 12 Upangas and 10 Prakirnakas.

The time cycle of Jainism are two named Avsarpini and Uttssarpini which is the descending and ascending order of time .The current is the Avsarpini (descending time cycle). It is said that there are infinite numbers of Tirthankaras. In avsarpini 5th ara is going on which is (Dukham Sukham) Avsarpini refers to the downward cycle of time in which the world is said to be in a state of decline, characterized by physical and modern degeneration, Suffering and sin. The Tirthankaras have stated that in the current time cycle the souls of living beings are gradually moving away from the state of liberation and towards a lower state of existence.

One example of a Jain sutra that has reached us through oral tradition is the Tattvartha Sutra, also known as the “Book of Reality.” is presented as a path of self-realization and liberation from the cycle of birth and death. It provides a systematic explanation of the nature of the soul, the nature of the universe, and the means of attaining liberation. The text emphasizes the importance of non-violence, truthfulness, self-restraint, and detachment, and provides guidelines for living a virtuous and moral life. This sutra is attributed to the Jain sage, Umasvati, and is considered to be one of the most important Jain scriptures. It provides a comprehensive overview of Jain beliefs, including the nature of the soul, the nature of the world, and the path to spiritual liberation. The Tattvartha Sutra is widely studied by Jains, both laypeople and monastics, and is considered a valuable resource for gaining a deeper understanding of Jain philosophy and practice. The text continues to be an important part of Jain culture and heritage and is widely respected all over the world.

One important Jain text that is believed to have been transmitted orally before being written down is the **Kalpa Sutra**. The Kalpa Sutra is a Jain text that is particularly revered by the Svetambara sect of Jainism and is considered one of the most important Jain scriptures. It contains the biographies of the Jain Tirthankaras (enlightened teachers), as well as the rules and regulations for Jain monastics, and a description of Jain cosmology and ethics. The Kalpa Sutra is divided into two main sections: the Bhagavati Sutra, which contains the biographies of the Tirthankaras, and the Sthaviravali, which contains the rules and regulations for Jain monastics. The text is written in Sanskrit and is considered to be one of the earliest Jain texts to be composed. The Kalpa Sutra is widely revered by Jains and is considered to be a valuable resource for gaining a deeper understanding of Jainism. It provides detailed accounts of the lives of the Tirthankaras and their teachings, as well as descriptions of the events surrounding their births and enlightenment. The text also contains accounts of the miracles and other supernatural events associated with the Tirthankaras and provides insight into the moral and ethical teachings of Jainism.

Many other sutras which are referred by the Guru's of Jainism were passed down orally. Some of them are as follows:-

Acharanga Sutra: A Jain text that lays out the rules and regulations for Jain monastics and provides a comprehensive overview of Jain cosmology, metaphysics, and ethics:-

Uttaradhyayana Sutra: A Jain text that contains the teachings and sermons of the Tirthankara Mahavira and provides an overview of Jain ethics and spiritual practice.

Sutrakritanga: A Jain text that contains the teachings and sermons of the Tirthankara Mahavira and provides a comprehensive overview of Jain philosophy and practice.

Niryukti: A Jain text that provides a commentary and explanation of the Jain scriptures, including the Acharanga Sutra, Uttaradhyayana Sutra, and Sutrakritanga.

Sthananga Sutra: A Jain text that lays out the rules and regulations for Jain monastics and provides a comprehensive overview of Jain ethics and spirituality.

The **Navkar Mantra** Is a Sanskrit chant in Jainism, a religion that originated in India. The mantra is a declaration of faith in the principles of Jainism and is considered the most important prayer in the religion.

The mantra roughly translates to “I bow to the true, pure, and unchanging nature of the Jina (the conqueror)”. The Navkar Mantra is believed to have been passed down through oral tradition, meaning that it was passed from generation to generation by word of mouth. Jains have a rich tradition of oral storytelling, and the Navkar Mantra is an important part of that tradition. In Jainism, it is considered important to memorize and recite the mantra regularly as a way to connect with the teachings of the religion and to attain spiritual benefits. Today, the Navkar Mantra is widely known and recited by Jains all over the world. The mantra has been written down and is available in books and online, but many Jains still prefer to recite it from memory and pass it down orally to future generations.

The Nine Tattvas, also known as the Nine Fundamental Principles, are the core beliefs of Jainism. They form the basis of Jain philosophy and provide a comprehensive understanding of the nature of existence and the path to liberation. The Nine Tattvas are as follows:

Jiva: Jiva refers to the individual soul, which is considered to be the fundamental substance of existence. Jains believe that every living being has an immortal soul, which is responsible for its experiences and actions.

Ajiva: Ajiva refers to the non-living things, which include matter, space, time, and the laws of nature.

Asrava: Asrava refers to the inflow of karmic particles into the soul, which causes it to become bound to the cycle of birth and death.

Bandha: Bandha refers to the binding of the soul by karmic particles, which leads to its reincarnation in various realms of existence.

Samvara: Samvara refers to the stoppage of the inflow of karmic particles into the soul, which is achieved through the practice of spiritual disciplines and the cultivation of virtuous qualities.

Nirjara: Nirjara refers to the gradual exhaustion of karmic matter, which leads to the liberation of the soul from the cycle of birth and death.

Moksha: Moksha refers to the state of liberation, in which the soul is free from all karmic bonds and experiences infinite bliss and knowledge.

Kevala Jnana: Kevala Jnana refers to the state of omniscience, in which the soul has complete and perfect knowledge of all things.

Ishvara: Ishvara refers to the infinite and eternal entity, which governs the universe and ensures the functioning of the natural laws.

These Nine Tattvas provide a comprehensive understanding of the nature of existence, the causes of suffering, and the path to liberation in Jainism. By gaining knowledge of the Nine Tattvas, Jains believe that they can achieve enlightenment and attain liberation from the cycle of birth and death.

In Jain communities, the knowledge of the three Ratnas and other Jain teachings are imparted to the younger generation through various methods, such as stories, teachings, and sermons by Jain monks and nuns. Children are also encouraged to attend religious gatherings and listen to teachings from Jain leaders. The Three Ratnas are as follows:

1.Right Faith (Samyak Darshan): The first Ratna of Jainism is right faith or belief in the principles of Jainism, which includes the existence of multiple souls in a single body, the eternal and infinite nature of the soul, and the existence of the universe since beginningless time.

2.Right Knowledge (Samyak Gyan): The second Ratna of Jainism is right knowledge, which involves understanding the true nature of reality and the path to liberation. This involves comprehending the teachings of the Jain scriptures and acquiring knowledge about the universe, soul, and karmic matter.

3.Right Conduct (Samyak Charitra): The third Ratna of Jainism is right conduct, which involves leading a moral and ethical life, characterized by non-violence, truthfulness, celibacy, non-stealing, and detachment from material possessions. It involves avoiding harmful thoughts, words, and actions and performing positive actions to help others.

Conclusion

All the sutras that are stated here brings out that how the teaching of 24 Tirthankaras have passed on with a motive “ Ahimsa Parmo Dharma” which means Non Violence is the highest virtue. The principle of non-violence is closely tied to the Jain concept of the soul and the belief that all living beings have an eternal and infinite soul, just like humans. Jains believe that causing harm to any living being, no matter how small, leads to the accumulation of negative karma and hinders the soul's progress towards liberation. Through the medium of Oral tradition which was later been scripted we find it easy to understand the values of the religion we follow .

Reference

1. Jain Shreni by Acharya Vallabhsurishwarji Maharaj Saheb

Guru Shishya Parampara

Azamali Kalavant - Researcher

Dr. Kedar Mukadam - Research Guide

Department of Tabla, Faculty of Performing Arts,
The Maharaja Sayajirao University of Baroda.

In the history of India, we have had a tradition of very unique relationship between teacher and student which passes on the collective fine arts and culture. In the South Asian subcontinent people practice various fine arts and martial arts and they teach with a very ritualistic method of acceptance and representation of a certain tradition and line. In the music field in India there was this and has to this day manifested is in the phenomena known as the "Guru Shishya Parampara", which basically translates to "teacher student tradition." As can even be apparent in the name it is something which is held as quite sacred and it is a central aspect to the way the art is passed on. In Indian classical music as well as various forms of light and folk music there are a number of subdivisions which are distinct in style musically. For instance, an instrument may be played with a particular kind of perspective in mind wherein they are to highlight particular kinds of sounds or phrases, and those played in a distinct arrangement and style. There are many ways to organize the material that may be given in any musical instrument or vocal or a percussion instrument, and the South Asian culture does a very good justice to this concept of the various subdivisions that have come about with artists creating and developing distinct styles that evolve into their own tradition, or "Parampara." These unique distinct styles which have developed into their own traditions are known as "gharanas." The term "gharana" is one that can be seen in all forms of music in India from vocal classical tradition, to all different instruments used in Indian classical, as well as forms of dance.

In the olden days much effort was used to keep the style unique and true to their principles. Gharanas evolved in their own areas which were sort of formed as a response to the needs of the audience as well as the hivemind which was created with the collective culture of the respective area. The various distinctions have almost a kind of spiritual significance to those who are the followers of a tradition. In the modern day however, we have much more access to information widely available to use now more than ever before. This particular trend to more widespread access of information has contributed to the loss of

people being strictly tied to a particular gharana with the same kind of strictness as before. There are also a number of historical figures who studied from various different styles and mixed them to form their own lines of tradition. All these particular distinctions of style and unique sudations however stem from one thing in particular, and that is the "Guru Shishya Parampara."

In the tradition one thing that is the most important is the strict devotion to the teachings and instructions of the "guru." The term of "guru" is one that has much more significance than just the english translation of teacher. The "guru" is seen as a guide on a journey as well as a sort of ideal figure to emulate and mirror one's actions. They are given utmost respect and a sort of spiritual deference. There is the concept of the "ganda bandhan" ceremony which is seen all over the subcontinent of South Asia as a sort of rite of passage in this "Guru Shishya Parampara." In this ceremony whatever religious prayer is done by the guru accompanied by the student. This is then followed by the guru tying a string typically red in color on the wrist of the student. This ritual signifies a bond with the guru and the shishya where the guru is now accepting of the student and open to teaching the intricacies of the tradition, and the student is now a representative of the guru's tradition as they are now part of that particular lineage. This ceremony is typically done publicly in front of other musicians as well as the family of the student and the family of the guru, as well as other students of the guru. This is also a public admission of the student into the tradition of the lineage of gurus. After the ceremony the student is considered a part of the guru's family carrying on the lineage of the "Parampara." It is up to the guru to decide when is an appropriate time for the student to carry out this ritual. Some gurus do it the first thing before even teaching the student, and some do it years after. This really depends on the particular thought process of the guru.

Personally, I have witnessed both cases and after asking the reasoning I was told by the gurus how they perceived the significance of the ritual. For those who did it first thing they told me that it was a kind of auspicious start to the training of the student. It was a kind of an initiation which mentally put the guru in a mental space so that they can teach the student without any kind of barrier. The other case is when the guru waits a certain amount of time and that period of waiting is a kind of test period to slowly gain an understanding of the student. In traditional times the student would live with the guru and learn from the

guru and live like a family member taking on various household chores so as to have the student become more like a household member like a child of the guru. These responsibilities were placed on the student and often times it was also used as a kind of test. These tests would make the student more resilient and have the student have more value for the teachings they received as they put in a kind of effort to make the guru and their family happy. These concepts can also be seen today in the houses of musical maestros as well as in gurukuls.

The Guru Shishya Parampara has a rich history and has been responsible for the passing on of the oral tradition of Indian Classical music. Only recently in the relative history of this tradition has there been the innovation of having a system of writing. Before the students and gurus did not have that facility and until recently there was a large rate of illiteracy in those who were practitioners of the art. This was to no fault of the musicians as there was at that point a large prevalence of illiteracy all over as there was no systemized formal education. So, with that a system of passing on this knowledge which people held sacred and central to their identity as developed with that feeling in mind. This practice passed down centuries is in a sense synonymous with the tradition of Indian Classical music and dance. It is important as students of music to understand and respect the tradition of the Guru Shishya Parampara. In doing so we will be able to internalize even just the feeling of the legends of music and hope to keep that sense alive for the future generations.

References:

1. <https://chandrakantha.com/forums/?p=post%2Fganda-bandhan-8669788>
2. Santosh Dattatrayarao Parchure, *Bhartiya Sangit Mein Guru-Shishya Parampara Aur Sansthaगत Sangit Shiksha*
3. <https://www.hindibook.com/index.php?p=sr&format=fullpage&Field=bookcode&String=9789381721551>
4. <https://himanshunanda.com/blog/guru-shishya-parampara-in-indian-classical-music/>
5. Ranade, Ashok D., *The guru-shishya parampara: a broader view*
6. <https://indianculture.gov.in/guru-shishya-parampara-broader-view>

Oral Tradition in Indian Classical Dance - Pathway to New Milestones!

Charanya Gurusathya - Research Scholar

Dr. Ami Pandya - Research Guide

Department of Dance, Faculty of Performing Arts,
The Maharaja Sayajirao University of Baroda

Abstract

The literature of a time provides insight into the people's social, political, economic, and cultural lives. The rich cultural tradition of India having scriptures written in Sanskrit, Devanagari, Tamil, Kannada, Bengali and many regional texts have played a major role in transmitting lessons, values and practices through language, literature, and cultural practices. This became an integral part in Indian performing arts, particularly Indian classical dance.

Epics, puranas, mythology, and many sacred and secular literature were used to inspire dance. With the passage of time, Indian classical dance has adapted to shifting trends, and its subject material includes not only mythological, religious, and secular topics, but also historical, folk, and trending scenarios in current times. The eight traditional Indian classical dance genres originated in various parts of India. As a result, the sahitya or lyrics includes both Sanskrit and regional languages.

This paper talks about how the oral tradition in Indian classical dance has sustained through the ancient times and creating new pathways adapting to the current trends and needs.

Keywords: oral, tradition, classical dance, mudras, abhinaya, documentation, digital media

Introduction

The oral tradition practice in Indian history started since the child was in mother's womb, mythological stories of Abhimanyu and Ashtavakra are good examples for this. The story of Ashtavakra goes like this - His father, Kahola, a renowned scholar and sage, explained different lessons to the baby, while he was still in his mother's womb. The baby acquired all of this in his fetal condition, before he was born, he attained great control over the many levels of the Self. One day, while delivering the lectures, Kahola made an error. From his mother's womb, the unborn kid, uttered it was an error and that Kahola's assertions were incorrect. Sadly, the child's father lost his fury and cursed the birth of the child with eight different defects. "One having eight distinct forms

of abnormalities in his body" is meaning of "Ashtavakra". Consequently, the child's feet, hands, and other physical features were malformed at birth. This child turned out to be the famous guru one of the world's finest sages and led a significant spiritual movement at that time by the name of Ashtavakra.

Many recent study and analogies mention about the fact that when expecting mothers talk, sing, play music, read positive literature; it reaches directly to the child in the womb. This way of oral transmission along with developing a bond the child comes to the earth with a lot of positive energies to make a difference to the humans on earth.



Figure 1: Rishi Ashtavakra

Classical Dance

Oral traditions and expressions are pragmatic to transmit information, cultural and social values, collective memory. They play an important role in preserving philosophies. Similar practices were adapted by our Gurus of classical dance. The predominant factors used to transmit the stories were through enacting the scenes, using different hasta mudras to depict the concepts, stories, and scenes. The lessons were purely imparted by the teacher to student orally and passed on as a Guru Shishya Parampara pattern of teaching and learnings.

Instruments & Compositions

The temple dances and the Sadir repertoire have sustained through ups and downs for generations mainly by passing down the teachings and learnings through the oral tradition format. A major example of this can be seen tradition of playing the Nagasvaram and Thavil, the music known as Mangala-isai or Mangala-vadyam in temple culture in Tamil Nadu. The music ensemble was called the Periya melam (the big one) and the dance ensemble called the Chinna melam (the small one). There was a deep social connect between the music artistes and the dancers, nattuvanars and this was one of the reasons that several 18th and 19th century compositions have continued to survive in the oral tradition. A great example is the way some of the Varnams of Ramaswami Dikshitar

(1735-1817) are available as tunes on the Nagasvaram, which otherwise would have been lost.

The Tanjore Quartet's contribution, musical compositions and artistic renditions are the masterpieces of Bharatanatyam margam today. The "Tanjore Quartet," also known as the "Thanjai Naalvar" in Tamil, refers to four brothers - Chinnaiah, Ponnaiah, Sivanandam, and Vadivel - who were nattuvanars or dancing teachers of the Isai-Vellalar caste at Serfoji II's royal court in Tanjavur in the early 19th century. Since the Middle Ages, this hereditary dance format has been the reservoir of classical dance. These teachers are successors to a fabulously rich oral legacy in classical dance, which they kept well-guarded as a trade secret and taught professionally to dancers of through a Gurukul system for a long time under a guild system.

The Tanjore Quartet's best works are the varnams, which express the joy and pain of romantic love, descriptions of moments of spiritual bliss, with abstract dance movements. Gangaimuthu Nattuvanar, the Tanjore Quartette's ancestor, relocated from Tirunelveli to Tanjore. The four brothers were recognized at Tanjore court of King Serfoji II. Their popularity spread swiftly and were in high demand by the courts of Mysore and Trivandrum.

The four brothers are said to have choreographed and created Kauthuvams for the five primary Shaivite deities, nine kauthuvams (Navasandhi kauthuvam), tillanas, padams and javalis. These were designed for dancing and established the ideal atmosphere for a performance to reach audience from systematized varnam to the improvised abhinayam.

All these compositions were scripted and notated down, but the rendition and way of presenting the song, dance or musical compositions were completely taught orally to the prospective students following a strict Guru Shishya Parampara belief.



Figure 2 : Tanjore Quartets

Music, Rhythm & Sollukattu

As quoted from 'Indian Concept of Rhythm' by Arun Kumar Sen, *'From the 6th Century B.C., Kinnaras and Apsaras (dancers in the court of the Gods according to Indian Mythology) were systematically studying laya forms. The tradition of keeping time by counting the matras (time measures) with the hand, in accompaniment to music and dance was prevalent. The women of Yajurvedic times were expert in the science of rhythm (tala) and they displayed it in music and dance.'* (Kumar Sen, 1994, p. 2-3)

Classical Indian music is mostly an oral tradition, with students hearing, mimicking, and memorizing the curriculum. Pupils rarely ask questions during lessons, preferring to listen intently. Throughout, the last century notebooks have been used as a memory aid for pupils, but not in performance. Nowadays, if students have a recording device, they record lessons to help them grow. There has always been a structured approach to the study of Indian classical music and dance with a link between guru and student, and receiving music instruction is considered an honour. Traditionally, the gurukula system existed, where the student would live with the guru as part of the family throughout the years of learning. Nowadays, pupils seldom live with gurus (unless they are family), but the connection is still formal.

The sixteen consonants or syllables from the ancient Sanskrit text 'Sangita Ratnakara' written by Sarangadeva - 'Ka, Kha, Ga, Gha, Ta, Tha, Da, Dha, Na, Ta, tha, Da/Dha, Na, Ra and Ha' are recognized as a key source of the origins of the vocal syllables. These sounds are regarded to be fundamental in the formation of vocal syllables throughout India, and from them a plethora of rhythmic patterns evolved.

Although Konnakol is a recognized artform of principle study and has its own place within the percussion genre of the Carnatic ensemble, there has been a decline in the number of musicians practicing study in Konnakol over the past 100 years. This is most likely owing to Konnakol performers' reduced work opportunities since they are viewed as an additional element of the percussion section. While the number of Konnakol performers is dwindling, some percussionists intersperse Konnakol with their percussion playing to offer diversity in solo passages.

Solkattu is a traditional method of learning and performing rhythms based on syllable vocalizations from South Indian Carnatic music.

Sollukattu is usually referred to as Konnakol in performance. Most percussionists, vocalists, instrumentalists, and dancers learn these syllables first and then add drum sounds, pitches, or dance moves to the vocalizations afterwards.

The oral tradition way of teaching sollukattus recitation and ways of teaching talam has been passed on from Gurus to Shishyas since Vedic times. Notation methods of writing Jathis, Korvais are personal preference, written in regional languages for ease of understanding but the most challenging part is the methodology of imparting the knowledge that varies among teachers. It is difficult to document the ways of teaching; one would not know what the methodology is adapted by the teacher. The best way to retain the compositions is while a student learns the nuances from the Guru, the tradition of rendering the sollukattus is retained and the oral tradition methods is passed in generations to come.

Dance Choreography

The term "choreography" is well known in the context of dance. It has gained popularity, particularly in the Indian film industry. The steady movement from solo to group work has popularized choreography in characterizing the action of producing a dance piece.

Oral traditions were important in the transmission of information, and where nameless artists made magnificent works of art. We marvel at the architecture of ancient and medieval India. We are awestruck by the beautiful carvings of dancing figures on temple walls. Yet we rarely think about the artists who created them. The times have changed, and all professional disciplines now want greater openness and acknowledgement of people who create creative content. Nowadays, ownership and copyrights are extremely important, owing to the ease with which creative work may be obtained, as well as substantial changes in teaching and learning techniques. While learning Abhinaya the creativity of facial expressions varies according to ones manodharma, and hence the methodology of transmitting lessons stays within the rules that one can transmit orally.

After learning the Margam or a repertoire from a guru over time, the next stage in the learning process is to create a personal relationship with the specific elements of the Margam. Making a work one's own is a task for the dancer. The music, rhythm, context, sequence, aids the dancer in attempting to improvise. Each performer brings something

unique to a dance performance y to give back to dance and enrich its flow. The Margam dance lessons are handed on from generation to generation, yet they continue to assume new identities as they reflect the aesthetics of the society in which they are performed. The method to choreography of a work changes as a society's cognitive and aesthetic demands alter. Every artist creates a unique statement with his or her work, while also expressing the guru's individuality.

Digital Teaching

Paintings, drawings, and sculptures have been used to preserve and spread the art of dance. Visual art dating back to 3500 B.C. shows evidence of dance in ancient Egypt. Students in the old Indian Gurukul System received one-on-one instruction and spent a significant amount of time with the teacher. For a long time, inscriptions or writings on leaves were common. Until the end of the 17th century, books were the primary source of dance documentation. Rudolf von Laban made the first official revelation of Labanotation in 1928.



Figure 3: Learning through mentoring & imitating.



Figure 4: Bharatanatyam Makeup Workshop

Dancing has reached out to people through videos and short films. Still photography was invented in the mid-nineteenth century, as was videography, a three-dimensional experience of dancing in a form that could be kept and examined for future generations. The introduction of videotapes and videocassettes, the expansion of electronic media in the 1990s such as floppy discs, CD-ROM, DVD, the emergence of e-library and websites, have all contributed to the inclusion of digital media around dance. The digital media intervention of the twenty-first century is gaining grip on social media platforms such as Facebook, YouTube, Twitter, and Instagram.

During the COVID-19 epidemic, there was a sense of uncertainty, and no one knew what to do; nonetheless, instructors and students were busy educating themselves with new tools and abilities for online teaching and learning. Communication was crucial at the time. Multimedia may be used to demonstrate not just unique patterns of choreographic forms, but also abhinaya or face expression.



Figure 5: Teaching Basics of Bharatanatvam Online

Digital lesson took a U-turn completely since March 2020, many teachers required to resort to the process of switching to online teaching. Digital attentiveness is become the need and new mantra in passing on teachings orally. It is tiring and at times stressful for both the instructor and the learner. The art can be taught digitally, but not the craft. Each teacher has his/her own style of imparting the lessons, that which cannot be replicated or seen visually anywhere.

Summary

The methodology of Oral Parampara to Visual Parampara and now Digital Parampara is indeed an evolution in teaching pattern. The need to catering to the diverse thinking generation we can rightly say that documentation of the lessons through the videos do add value to the learning of the students, also helps the teacher in turn to review the postures, facial expressions and dance lessons learnt by watching the practice videos of the students.

The millennial students enrol to classical dance learning like Kathak, Bharatanatyam, Odissi, etc expecting to wear costume and perform on stage, or to record a YouTube video like her buddy. The challenge is when the student starts training, a realisation that the usual courses consist of a monotonous repetition of adavu motions that generate painful legs. The ambition of donning a costume and performing seemed unrealistic. The problem for teachers is to discover fresh strategies to keep students' attention while maintaining technique and learning process.

For many years, the pedagogical underpinning of classical dance lessons has been '*teach your pupils the way you were taught*'. The transmission of information via the Guru-Shishya Parampara is highly reliant on traditional techniques of training. The approach has been formalised, and teachers feel obligated to adhere to the accepted practise. Despite significant changes in dance repertoires and student demographics, educational procedures have mostly remained consistent. Furthermore, today's students have access to various teachers through workshops, and they may improve their repertoire and technique by using freely accessible internet materials and instructional videos. We are left with the thought that - Are the oral methods of teaching through digital medium offering the pathway to the new milestones in teaching dance? Are the new generation teachers willing to adapt and change? Are the students receiving the complete knowledge in dance to pass it on to the future generations?

References

1. [https://www.gapbodhitaru.org/res/articles/\(39-43\)%20LANGUAGE%20AND%20LITERATURE%20IN%20INDIAN%20CLASSICAL%20DANCE.pdf](https://www.gapbodhitaru.org/res/articles/(39-43)%20LANGUAGE%20AND%20LITERATURE%20IN%20INDIAN%20CLASSICAL%20DANCE.pdf)
2. http://dSPACE.hmlibrary.ac.in:8080/jspui/bitstream/123456789/1382/14/14_CHAPTER%208.pdf
3. <http://arulfrancis.com/tq.html>
4. <https://guruguha.org/sarasaalanu-the-long-a-forgotten-oeuvre-of-ponnayya-the-tanjore-quartet/>
5. <https://www.sahapedia.org/quartet-who-made-history>
6. <https://www.istd.org/discover/news/the-benefits-of-bharatanatyam/>
7. R. Majumdar and P. Dinesan, "Framework for Teaching Bharatanatyam through Digital Medium," 2012 IEEE Fourth

- International Conference on Technology for Education, Hyderabad, India, 2012, pp. 241-242, doi: 10.1109/T4E.2012.53.
8. Kassing Gayle & Jay Danielle Mary, Dance teaching methods and Curriculum design, Human Kinetics, Champaign, Illinois, US, 2003.
 9. Bhatia K.K. & Arora J.N., Methodology of teaching, Prakash Brothers Educational publishers, 1981
 10. Kohli A.L., Techniques of teaching English, Dhanpat Rai and Sons, Jullunder, Delhi, 1988.
 11. Sarabhai Mrinalini, Understanding Bharatanatyam, The Darpana Academy of Performing Arts, Ahmedabad, Gujarat, India, fourth edition, 1981.
 12. Image Sources
 13. https://4.bp.blogspot.com/-DDjNtmBV_8o/VGjHe1UiaPI/AAAAAAAAIOA/YR3q24U0jBA/s1600/quartet.jpg
 14. <https://upload.wikimedia.org/wikipedia/commons/1/19/Ashtavakra.jpg>

Oral Tradition: The Preservative in Music

Devashree Ketkar - S.Y.B.P.A. Bharatnatyam

Ms. Dhwani Shah - Asst. Professor

Department of Dance, Faculty of Performing Arts
The Maharaja Sayajirao University of Baroda

Abstract

Oral tradition has played a key role in shaping the present form of world music. Be it genres like Kirtana, Abhanga, Carnatic music or Western music, oral tradition helped to preserve these styles when writing hadn't developed much. The Guru-Shishya Parampara followed the technique of oral transmission of knowledge. The Powada-s of Maharashtra are a rich oral source of history as they narrate historical events in the form of music. Abhanga, Keertana, Baul and Gurmat Sangeet are devotional forms of music. Carnatic music is the southern Indian counterpart of Hindustani classical music, and here too, oral tradition was prevalent until Purandara Dasa, the Father of Carnatic music and many other composers wrote their compositions down and organized it to make learning convenient. Even then, compositions are taught orally first today and notes written later only for reference.

Keywords: Oral, Guru-Shishya Parampara, Samaveda, Powada, history, Abhanga, devotional poetry, Vitthal, Ovi, Sampradaya, Keertana, USA, Gurbani Keertana, Baul, mysticism, UNESCO, Dehotattva, Rabindra Sangeet, Carnatic, trinity, Sarali Varisai.

Oral Tradition

Oral tradition is the technique of handing down arts and knowledge from generation to generation by word of mouth, in the form of ordinary speech or by the use of stories, songs, poetry, dance and hymns. This tradition is the most ancient method of teaching and learning, having been in use even before the advent of writing, around 5000 years ago. This tradition is still in use extensively in our daily lives. For example, most of the traditional recipes of world cuisines have been documented only in the recent past, but they have been in circulation since time immemorial, through oral tradition.

Oral tradition played an imperative role in shaping Indian classical and folk art forms. The music of India, as observed today, has been preserved and developed due to the tradition of oral transmission of knowledge along with texts. The Brahmins were a highly respected Varna in the Vedic era due to their ability to chant entire texts like the

Vedas with correct intonation. Oral recitation of the Vedas helped one acquire respect of the society as this gave power to and created positive vibrations around the reciter. To this day, oral tradition proves to be just as effective as, if not more than, written or documented knowledge.

In the *Guru-Shishya Parampara* prevalent in ancient times, students had to depend entirely on their concentration, practice and memory to remember any piece taught to them. The *Guru-Shishya Parampara* was fully based on the oral tradition. The earliest record of Indian music is found in the Samaveda, which was last compiled in circa 3100 BCE. According to ITC Sangeet Research Academy, 'the raga, imparted orally from one person to another, is no one's intellectual property. It is difficult to trace the authorship of a musical composition or a raga in Indian music.' Moreover, the various Gharanas and Banis were passed down orally from the Guru to the Shishya and preserved this way. In modern times, Indian music, through the notation system and texts, has become immortal. However, this system plays no major role in the learning process. Even today, ragas and talas are taught orally by the teacher and notations written later on only for memorization and reference, unlike the West, wherein the notation system which is extremely precise and sophisticated, 'is the primary catalyst in deciding how a piece of music should sound'. (Sony Tiwari, academia.edu) This is because it is difficult to put down Indian music entirely into the notation system, as it is more focused upon 'on the spot' improvisation, rather than just adhering to what is written and taught.

Oral Tradition in Religious Music

Powada:

Powada is a traditional Marathi ballad. It is believed to be atleast 750 years old. The earliest known Powada is 'Afzal Khanacha Vadh' by Agnidas, which describes Chhatrapati Shivaji Maharaja's encounter with Afzal Khan and the latter's slaying. The word 'Powada' comes from the word 'Pawaad', which means to tell something loudly. The dominant rasa of Powada-s is Veera rasa. Powada-s talk about and praise Maratha rulers and narrate stories of their valour and other historical events. Thus Powada-s are a rich oral source of history.

Abhang:

'Abhang is a form of devotional poetry sung in praise of the Hindu god Vitthal, also known as Vitthoba' (Wikipedia). The word Abhang consists of 'A' standing for 'non-' and 'Bhanga' which stands for 'ending'. It is a form of an Ovi, which is a 'poetic metre used in Marathi

poems for “rhythmic prose”. This form originates most probably in oral folk poetry. Abhangas were originally sung by devotees of Vitthal on their pilgrimage to Pandharpur in Solapur district of Maharashtra. These devotees are called Varkaris. Villagers would gather around the Abhanga singer and enjoy the songs with devotion. As they listened regularly, they also learnt them by heart. These songs were composed and sung in such a way that ordinary men, even illiterate people could understand and relate to them. Sant Tukaram, a popular 17th century poet, wrote over 5000 Abhangas, that are used even today. It is ‘Bhava Sangeeta’, where the meaning and emotions attached to it have an upper hand over the training in singing. Abhangas came to be a convenient form of worship of Lord Panduranga. This is because before they gained popularity, it was believed that Sanskrit was necessary to attain Godliness. Poets like Jnyaneshwara and Namadeva initiated a ‘Sampradaya’ that believed that Bhakti (devotion) could help one achieve Godliness. Jnyaneshwar first created the Bhakti or Namasankeertana Sampradaya around 1200 AD. Thus Abhangas appealed to the masses and became popular in Maharashtra. The poet Samarth Ramdas is believed to have taken this tradition to Tanjavur. This eventually made Abhangas an integral part of Carnatic Bhajans. Music is one way in which information can be spread orally, and the Abhangas of Maharashtra turned out to be important sources of history.

Keertana:

Keertana is believed to have emerged as a popular form of Bhakti during the Bhakti Movement of 6th century with the Tamizh poet saints and spread extensively in 12th -17th centuries. Like Abhangas, Keertanas were also an easy form of worship, using a sort of call-and-response form or Question-and-Answer form of singing a mantra in engaging tunes. Keertana literally means ‘to praise’. The Keertana singers, or Keertanakaars as they are called, echoed the ‘fundamental premise of Patanjali’s Yoga Sutra, that spiritual realization does not require an external mediator’.(yogajournal.com). Keertana was a way of telling common folks that they didn’t have to perform elaborate rituals to connect to their god, rather simple but pure-hearted chanting could help them on their path to self-realization. Traditionally, the lead Kirtankaar called out divine names to evoke devotion, and everyone repeated them over and over in simple but engaging tunes with local instruments. Certainly, the effect and enthusiasm would multiply with the increasing number of people who came from different social strata singing together.

‘The congregational practice of Keertana gained popularity in America in the 1960s, with the spread of Gaudiya Vaishnavism by the International Society of Krishna Consciousness and its founder, A.C.Bhaktivedanta Swami Prabhupada’. (hinduamerican.org)

Keertana has gained immense fame in USA and Australia, with the efforts of the ISKCON and similar organisations. More and more Keertana singers have emerged, who have given this art of Keertana a jazzy twist with the help of rock concerts. This is in huge contrast to the Indian way of chanting the names of god at Ashrams. However for the American audience, this ‘cool’ style of chanting seems to be best suited despite opposition and criticism from many, as eventually these chants are still connecting their hearts to god, and spreading positivity and spirituality, as believed by the new generation of American Keertanakars. Over time, Keertana developed various forms. Some branches dealt with introspection, hence they consisted of soft and pleasing, slow melodies. Other forms dealt with celebration, thus these forms involved enthusiastic songs with percussion instruments, to which participants would dance in ecstasy. Thus ‘Keertana is a tradition that constantly reinvents itself’, according to Chris “Hareesh” Wallis, a scholar of Indian religions.

Gurbani Keertana:

The tradition of Gurbani Keertana or Gurmat Sangeet is attached to Sikhism. Guru Arjan Dev Ji, the fifth Sikh Guru, started the tradition of Ragis singing Gurmat Sangeet. He paid particular attention to the tune of the Shabads, as it was necessary for them conform to the relevant Raga to evoke the emotions of the Shabad. However, this tradition became less popular after the passing of Shri Guru Gobind Singh Ji in the early 18th Century. The Sikhs had to focus on protecting their community and thus the preservation and transmission of Gurbani Keertana was left to the Rabab and Keertana singers who survived. The method of instruction was completely oral. In the 20th Century, the notation system developed by Pandit Vishnu Digambar Paluskar helped to revive this tradition. Many pioneers, like Gian Singh Ji documented these orally passed down Shabads.

Baul:

The Baul is a community of mystics from Bangladesh and the Indian States of West Bengal, Tripura, Assam [Barak Valley] and Meghalaya. This community consists of Vaishnava Hindus and Sufi

Muslims. In 2005, the Baul tradition of Bangladesh was included in the list of Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO.

The word ‘ Baul ’ first appeared in the 15th Century in Bengali texts. It is found in the Chaitanya Bhagavata of Vrindavana Dasa Thakura as well as in Chaitanya Charitamrita of Krishnadasa Kaviraja. The Bauls were reluctant to leave their traces behind, hence very little is known of their origin and history. ‘ Dr. Jeanne Openshaw writes that the music of the Bauls appears to have been passed down entirely in oral form until the end of the 19th century, when it was first transcribed by outside observers’. (Wikipedia) Baul songs are sung by spiritual Baul leaders to orally instruct disciples in their philosophy. The religious tenet of the Bauls is that the body is the seat of all truth (Dehotattva).

The main musical instrument used is Ektara. The word ‘ Baul ’ comes from Sanskrit’s ‘Vatula’ meaning God’s Madcap or ‘ Vyakula ’ meaning restless, and is used to describe someone who is possessed. The Bauls simply pour out their emotions in their songs, but never write them down as songs as theirs is essentially an oral tradition. The themes are based on the state of disconnect between the earthly soul and the spiritual world. They are philosophical and allegories are used to tell stories. The well-known Baul practitioners are called Fakir. The Rabindra Sangeet developed by Rabindranath Tagore is highly influenced by Baul music. Baul Sangeet is also a type of folk music, that represents a long heritage of preaching mysticism using oral tradition (songs) in Bengal.

Carnatic Music:

The Carnatic tradition of music is one of the two styles of Indian Classical Music that evolved particularly from the Samaveda, the other being Hindustani Classical Music. In ancient Indian texts, the land to the south of the Vindhya is referred to as Karnatakam, hence possibly the name Carnatic. The word ‘Carnatic’ has its roots in the Sanskrit word ‘Karneshuathathi’ , meaning that which is pleasing to the ears. Carnatic music is prevalent in the southern states of India, viz., Tamil Nadu, Kerala, Andhra Pradesh, Telangana and Karnataka. It is also found in Sri Lanka. Indian Classical Music began to split into these 2 styles due to Islamic and Western influences from the 12th Century onwards. Hindustani Classical Music gained influence from Islamic invasions. However, Carnatic music remained relatively uninfluenced due to the lesser extent of Islamic rule in the southern part of India. By

the 16th & 17th Centuries, there came to be a clear demarcation between the two styles, wherein Carnatic music appears to be slightly more complex than its northern counterpart. Between 12th and 16th centuries, Carnatic music flourished under the rule of the Vijayanagara empire.

Documentation and systematization of Carnatic music came into the picture when Purandara Dasa, the Father of Carnatic music, formulated the system that is used for teaching this style even today. He defined the Malavagowla scale and composed thousands of Keertanas. In contemporary times, these compositions are used to teach and choreograph classical dance sequences and to sing. The Melakarta system of classification of Ragas was invented by Venkatamakhi in 1660 AD. Later on, Govindacharya expanded this system into the Sampoorana Raga system which is used today. Sri Shyama Shastri (1762-1827), Sri Tyagaraja (1767-1847) and Sri Muttuswami Dikshitar (1775-1835) are known as the Trinity of Carnatic music. They are credited with the systematic development of Ragas and Talas and reviving various Ragas that were only in books, with their compositions. Gamakas, that is, improvisation or oscillation of swaras play a vital role in this style, and this is what sets it apart from other musical styles. However, Carnatic music is mainly sung and learnt through compositions. Once learnt, improvisation becomes the point of focus. Telugu and Sanskrit compositions dominate this style, along with a few compositions in Kannada, Tamizh and Malayalam. Violin, Tambura, Ghatam, Flute, Mridangam, Cymbals and Veena are characteristic instruments of this style.

Today, Carnatic music is taught using the system laid down by Purandara Dasa. The learning structure is arranged in increasing order of difficulty, beginning with the Sarali Varisai. In ancient times, however, Carnatic music was taught in the Gurukula system. It was transmitted orally for many centuries without any documentation.

Conclusion: In conclusion, it can be said that oral tradition is an important aspect of our lives. We learn much more orally than what is read and written. This tradition is especially necessary in Indian music, as every aspect of it cannot be documented or written in a notational form.

References:

1. Indian Oral Tradition, ITC Sangeet Research Academy
2. Sony Tiwari, academia.edu
3. Wikipedia

4. Abhang, meetkalakar.com
5. yogajournal.com
6. hinduamerican.org
7. Folk Music of India by Chaitanya Kunte, swarganga.org
8. Significance of Oral tradition in India, egyankosh.ac.in
9. Examining Oral tradition in India, MK Raghavendra, firstpost.com
10. The Bhakti Movement: Understanding Kirtan and Bhajan, chitrasrikrishna.com
11. The documenting of an oral tradition- Gurmat Sangeet, gurmatsangeet.blogspot.com
12. Baul, indianculture.gov.in
13. 'Baul': The Singing Saints, artculturefestival.in
14. Baul songs, ich.unesco.org

Oral tradition in Vedic period

Dhruvi K. Solanki – S.Y.B.P.A. Bharatanatyam

Ms. Dhvani Shah – Asst. Professor

Department of Dance, Faculty of Performing Arts

The Maharaja Sayajirao University of Baroda

Abstract

It is tend to believed that every art form is derived from oral tradition. In the ancient period art forms , tradition or culture was being pass on through telling or teaching directly. There's no system of documentation.

Key words - Vedic period, upnishad, samhitas, Brahmins , aranyak , Shruti , smriti, Puranas

Oral tradition refers to cultural, historical, and religious stories, beliefs, and customs passed down from generation to generation through spoken word rather than in writing. It encompasses the use of verbal storytelling, songs, proverbs, and other forms of expression to preserve and transmit cultural heritage.

Oral tradition, also called orality, the first and still most widespread mode of human communication. Far more than “just talking,” oral tradition refers to a dynamic and highly diverse oral-aural medium for evolving, storing, and transmitting knowledge, art, and ideas. It is typically contrasted with literacy, with which it can and does interact in myriad ways, and also with literature, which it dwarfs in size, diversity, and social function. Art is a form of human expression that encompasses a wide range of creative activities and media, including visual arts (such as painting, sculpture, and photography), performing arts (such as music, dance, and theater), and literary arts (such as poetry, prose, and storytelling).

The Vedic period, which lasted from approximately 1500 BCE to 500 BCE, was a time of great cultural and artistic achievement in ancient India. During this period, the Vedas, a collection of sacred Hindu scriptures, were composed and passed down orally, and a rich tradition of oral storytelling, poetry, and song developed. Overall, the art of the Vedic period was deeply influenced by religious and spiritual beliefs, and was an expression of the spiritual and cultural values of the time. Despite the passage of thousands of years, the art of the Vedic period continues to inspire and influence artists and designers to this day.

The Vedas themselves, the sacred Hindu scriptures composed during the Vedic period, are also considered to be works of art, as they are rich in poetry, storytelling, and song. But Veda is not written by a particular writer. "Veda" word derived from "Vid" dhatu which means excellence over knowledge. It is a compilation of many people's thoughts which is being pass on orally and later it is collectively called Vedas therefore, they are also known as Shruti. Eventually it is separated according to the topics and outcome with the name of Samaveda (a text which is related to melodies and chants) , Rigveda (Vedic Sanskrit hymns or suktas) , Yajurveda (rituals, worship and yagna) and Atharva veda (collection of beliefs and addressing practical issues)The mantra text of each of the Vedas is called Samhita. There are broadly two types of Vedic literature:

Shruti Literature – The word 'Shruti' from the term 'Shruti Literature' means 'to hear' and describes the sacred texts which comprise of Vedas, Brahmanas, Aranyakas, & Upanishads. Shruti Literature is canonical, consisting of revelation and unquestionable truth, and is considered eternal.

Smriti Literature – Whereas, the word 'Smriti' literally means to be remembered and which is supplementary and may change over time. Smriti Literature is the entire body of the post-Vedic Classical Sanskrit literature and consists of Vedanga, Shad darsana, Puranas, Itihasa, Upveda, Tantras, Agamas, Upangas.

The Vedic literature can be classified into the following categories:

The four Vedas: the Rig, Sama, Yajur, and Atharva, and their Samhitas.

The Brahmanas

They are the prose texts that explain the hymns in the Vedas and are also the classification of Sanskrit texts that are embedded within each Veda, incorporating myths and legends to explain and instruct Brahmins on the performance of Vedic rituals. In addition to explaining the symbolism and meaning of the Samhitas, Brahmana literature also expounds scientific knowledge of the Vedic Period, including observational astronomy and, particularly in relation to altar construction, geometry. Divergent in nature, some Brahmanas also contain mystical and philosophical material that constitutes Aranyakas and Upanishads.

Each Veda has one or more of its own Brahmanas, and each Brahmana is generally associated with a particular Shakha or Vedic school. Less than twenty Brahmanas are currently extant, as most have been lost or destroyed. Dating of the final codification of the Brahmanas and associated Vedic texts is controversial, as they were likely recorded after several centuries of oral transmission. The oldest Brahmana is dated to about 900 BCE, while the youngest is dated to around 700 BCE.

The Aranyakas: A few important points about Aranyakas are mentioned below:

These are called Forest Books. Sacrificial rituals are interpreted by Aranyakas in a symbolic and philosophical way.

The Upanishads: There are 108 Upanishads. Out of 108 Upanishads, 13 are considered the major ones.

The concepts of 'Atman' and 'Brahman' are majorly explained by Upanishads. It contains philosophical ideas about the following concepts too:

- Sacrifice
- Body
- Universe

In addition, the Upanishads also contain teachings on the importance of living a virtuous and harmonious life, and on the role of good deeds, inner wisdom, and spiritual discipline in achieving liberation from the cycle of birth and death. These teachings are often conveyed through the use of stories, parables, and allegories, and are designed to help readers better understand the importance of ethical and spiritual conduct. Overall, while art is not the main focus of the Upanishads, these ancient texts do contain elements of art and aesthetics that help to convey their important philosophical and spiritual teachings.

The Puranas are a vast collection of Indian literature that cover a wide range of topics, such as legends and traditional folklore.

The Puranas are considered Smriti texts (meaning “that which is remembered”).

The Puranas are also said to have passed on through verbal transmission from one generation to the next. Later, the first versions of the Puranas were likely to be composed between the 3rd and 10th Century CE. It includes Genealogy, Medicine, Astronomy, Gods and Goddesses, Grammar, Demigods, Heroes, sages.

There is 1 Maha Purana, 17 Mukhya Purana (Major Puranas), 18 Upa Puranas (Minor Puranas) with over 400,00 verses after documentation. The 18 Upa Puranas had their origins in the work of Lomaharshana (a disciple of Ved Vyasa) and his three students – the Mulasamhita.

The art of the Vedic period reflects the diverse and rich cultural heritage of ancient India, and demonstrates the profound spiritual and philosophical beliefs of the time. The art of the Vedic period continues to inspire and influence artists and designers to this day, and serves as a testament to the enduring power of artistic expression. Apart from these, other sacred and famous texts of Indian history like Bhagwat geeta, Ayurveda, stories of Panchatantra etc. were originated from oral tradition.

European sources, demonstrate rich combinations of tradition and innovation in oral performance; they show how a rule-governed process generates linked variants. In northern Albania, moreover, oral tradition was the repository of the secular law code for more than 500 years before the law was committed to paper in the 20th century.

Thriving oral genres in the Pacific Islands include protest songs, spirit narratives, love songs, clan traditions, laments, and dance-dramas. The Basic poets of southern France and northern Spain use their improvisational contest poetry, called *bertsolaritza*, not merely to entertain but to discuss cultural, linguistic, and political problems. Local performances number in the thousands, and every four years selection of a national champion is made before an audience of thousands and is broadcast on live television to many more. Women in a host of South Asian cultures employ oral traditions to explore the ambiguities of gender, ideology, and identity within their complex communities. For example, in Kangra, a town in Himachal Pradesh, northwestern India, older women sing a type of song known as *pakharu* to contemplate and comment on the hardships of married life. Meanwhile, the long stories of *Manas* and *Jangar*, performed by nonliterate bards in versions reaching more than 200,000 lines, traverse multiple languages and cultures across north-central Asia. In the United States, folk preachers use oral tradition to extrapolate stories based on biblical accounts; hip-hop and rap artists improvise socially coded poetry along familiar rhythmic and rhyming patterns; and in so-called slam poetry.

Conclusion

Oral tradition has a great contribution in shaping the life of human beings and in their day-to-day intellectual development.

References:

1. Hinduon ke ritirijaw tatha manyataen by Dr. Prakashchandra Gangrade
2. <https://byjus.com/free-ias-prep/vedic-literature/#:~:text=The%20Vedic%20literature%20consists%20of,the%20Vedas%20is%20called%20Samhita.>
3. The article published by Brian Duignan.

Survival of Indian Classical Dance Bharatanatyam through Oral Tradition

Ms. Dhvani Shah – Asst. Professor
Department of Dance, Faculty of Performing Arts
The Maharaja Sayajirao University of Baroda

Abstract

Bharatanatyam being an exclusive expression of the human psyche, emotion, and feelings, depends on many abstract connotations and accepted rules made by society. These norms are made on the basis of the huge historical event that took place to every small event taking place currently in one's life. The norms made in history survive till today with the help of passing on knowledge through oral traditions and chronicles (Puranas). Life is a constant cycle where everything that is created begins its survival through time with minimal constant changes with time. Oral Traditions in India have ruled the artistic and social historical mapping by following the cyclic philosophy of life. Here, you will understand how Indian Classical Dance Bharatanatyam has survived through the ages through oral tradition.

Keywords: Oral Tradition, Bharatanatyam

Oral Tradition of Bharatanatyam: From the start till the present day

Although connected to the temples, Devadasis were a whole complete cast to themselves in the early days. It means that they were not brahmins. During this time, daughters of devadasis used to follow their mother's profession, where the sons became nattuvanars, musicians, dance teachers and composers, and some nattuvanars took the surname of pillai where they were known for their art. These dance teachers and musicians guarded and preserved the art by passing it on to their family itself. Throughout the centuries, they maintained these traditions and guarded this art within their families. The process of preserving the art was never an intention in the first place, though. It was in the culture from the beginning, and through time, different people came in and added their creative ideas to improvise the art, and later, after thousands of years, it was scripted in a way that everyone could learn it. The people who were illiterate and did not have access to gain formal education connected with the arts. Here, illiteracy means the way to learn naturally from the family itself instead of gaining knowledge about the art through a guru or literate person. Some families

tenaciously held on to the theoretical background, which means the theory part of it was kept a secret within certain families.

Bharatanatyam was originally known as Dasi Attam. It derives its name from the chief exponents in ancient times who were devadasis or women in the service of Gods, and so dasi attam means the dance of devadasis'. In traditional Bharatanatyam families, i.e. the devadasis: their training began from birth. A girl child was inducted to the basic music and dance from 5-7 years of age. When these girls reached their teens, some devadasis like Bhanumati and K.Varalaxmi became full-fledged dancers of repute.

Throughout the ages, devadasis took to Bharatanatyam, with the transmission taking place from mother to daughter. They used to perform in temples and outside. The chain of preserving the Bharatanatyam dance was maintained by them throughout the time.

Unlike other women at that time who did not have economic control over themselves or their children, Devdasis were economically independent. They managed their own finances, and the head of the family was the old female member known as *Taikkizhavi*. Males mainly provided musical accompaniment to represent the dance performed by the female members of the family. The tradition of passing the art of Bharatanatyam was something that used to run in families like there is something in each and every family that your ancestors use to do and which is still being passed to the next generation. In the same way, the children of devadasis were nurtured to learn and follow the dance tradition that used to run in their family from their birth itself.. The Dance that they performed and learned was the pride of the devadasis community.

Oral tradition is the only thing that helped keep the bharatanatyam dances alive through the generations in Dev families .

Maintaining the Individuality of Past given Ways to The Sameness in Bharatanatyam Today Here, the answer lies in the hereditary teaching methodology that has been developed over the centuries by some families in Tamil Nadu. Sadir, the precursor of today's Bharata Natyam, was practised by the members of a particular community *Isai Vellalar*.

This term was introduced after the legal abolition of the devadasi system in 1947. Its male members eschewed performance to sharpen their skills in Nattuvangam. They were the nattuvanars who trained

women (devadasis) to dance at temples as a part of daily festive rights. In the royal courts, the ritual is art. Sadir was indispensable at the family functions of well-to-do officials and land owners. The number and quality of performers on such occasions determined social status at that time.

The community of dancers and gurus were then nurtured by multi-level patronage. The scales of nattuvanars and dancers could not survive without the other.

Here nattuvanars played the leading role in teaching the Bharatanatyam to the dancers because they were called the treasure of knowledge. Not book learner or theoretical, but with the heritage of practical methodology and wisdom. The cultural matrix and racial memory made them intuitive in teaching. They taught their students as much by what they said or did not say. As a repository of centuries of accumulated knowledge and experience, nattuvanars were greatly sought during the reminiscent phase of Bharatanatyam in the century. They became indispensable guides to the women of the so-called good families who took up their art for the first time without any background or exposure to it. There was no other access to the art except the singular stronghold of the oral tradition, which can be imparted if only being practised.

During British rule, sadir was looked down upon as a moral embody where social reforms band notch from the temples and the devadasis lost their livelihood. The nattuvanars, too, fell in those bad days. When nationalism fired in Indian culture, women like *Rukmani Devi* were inspired to take up Sadir in its avatar as Bharatanatyam and stage it in a different context. The devadasis from that time dwindled, gave up the struggle, and lapsed into anonymity.

There was one *Bala Saraswati* to win worldwide acclaim and one gory Amar to teach the techniques of abhinaya and added the swarna saraswati. The system itself had its advantages and disadvantages like any other. While the roles were clearly defined, they could also be rigid at the same time. Though the nattuvanars found that they were in great demand, the social stigma did vanish at once. The fear of losing their self-respect made the nattuvanars clannish. The normal situation became the major issue. They would pack up their symbols and move to a growing institution.

Before 1940, it was uncommon for women to perform nattuvangam. In 1943, traditional nattuvanar *A.P.Chokkalingam Pillai* withdrew his

services for important Bharatanatyam recitals. The arangetram for Rukmani Devi's performance at the music academy and left madras.

Rukami Devi and S. Sharda took the plunge into this male domain. Necessity became the mother of invention and forced women to break with tradition and study and perform nattuvangam. Since then, women have learned the art of nattuvangam . Today, women from a wide variety of backgrounds perform nattuvangam, and there is an increase in the number of actively performing dancers who will now run schools and conduct recitals. The trauma of being beholden to the whims of male nattuvanars from the Isai Vellalarr family community, together with newly attained confidence that they too could perform these functions.

From 1943 onwards," Kalakhsetra" were one of the major dance institutions where Bharatanatyam was taught, never again employing a nattuvanar from the Isai Vellalar community. Since then, the Bharatanatyam dance started to become common around the country.

The dance you learn and perform through the training The nattuvanar practised and learned Bharatanatyam in its form, where it was introduced with theories, abhinayas, shlokas, music, singing and special dance performance.

Oral Tradition of Passing the Techniques of Bharatanatyam Dance

Today, we learn various dances like Allaripu, Jatisvaram, Abhinaya, Tillana and Sloka, which are the dances that are followed by the oral tradition in Bharatanatyam. These dances come with a lot of variations in it. But the concept of it remains the same. These dances were not scripted anywhere in the old times; the gurus passed them by teaching it orally. Allaripu, Jatiswaram, and Tillana are dances that were not scripted formally anywhere. Through the 19th century, only Hindu temples performed Bharatanatyam. The British colonial administration outlawed it in 1910, but the Indian community fought back and spread its dances beyond temples in the 20th century. After being properly organised, these dance pieces were included in the syllabus. The dances in Bharatanatyam were then put forth in teaching tradition with the history that they carry. Prior to that, nritta kritis were transmitted by oral teaching. The guru shishya parampara has been followed through the ages since then. The nattuvanaras and nritya guru's use crafted the bol (words) of dances depending on the things that they used to observe, from shastra, mantra, and society's culture. On the basis of that, they

compose the whole music and dance steps in it. We have yet to have a theory related to each dance item in Bharatanatyam, except for some. It will be interesting for you to know that the main dances performed in Bharatanatyam were never scripted. However, these dances have been performed for ages and have survived because they followed the oral tradition through the years. Although there was no particular theory related to the dance items in Bharatanatyam, it has continued to pass through generations through oral tradition. This is how oral tradition helped keep the art of Indian classical dance Bharatanatyam surviving till this day. Let's look at how oral tradition in all Bharatanatyam dances is being followed to this date.

Tillana is usually performed to Carnatic music and typically has devotional or celebratory lyrics. The dance is a showcase of the dancer's mastery of rhythm, footwork, and facial expressions and is an essential part of the classical Indian dance tradition.

These dances were not built on the basis of some theory or anything. The main goal of performing dance were built by the nattuvanars and nritya guru by observing the hand movements, facial expressions, mantras, shastras that existed at that time, and each dance came with different composition. Sometimes it was performed to worship the god in temples, and the Bharatanatyam dancers used to portray the story related to that god using their dance or to perform in a festival or in raja-darbars on any special occasion. The dance-like Allaripu, Jatiswaram, Tillana, Pushpanjali and Ganesh vandana are performed by the Bharatanatyam dancers throughout year. Yet there is no exact theory existing today. As our parents teach us the ways of living, we use it for our living and pass that knowledge to the next generation. Just like the methods and things have passed on from generation to generation, we have built an appropriate culture of living without it being scripted anywhere in history. Just like that, these dance items were not scripted anywhere until Shri Rukmani Devi Arundale gathered the whole community of nattuvanars and nritya gurus from different cities, and together they added different kritis into an appropriate notation system from all the knowledge gurus carried. The Oral tradition that was being followed for years then came into existence.

After that, The Tanjore (Thanjavur) brothers, widely known as the "Tanjore Quartet," became well-known to fans of classical dance all over the world. In the 19th century, these brothers—Ponnayya Pillai, Chinnayya Pillai, Shivanandam Pillai, and Vadivelu Pillai—organised

Bharatanatyam into a precise art form. Temples inspired the dance form that would eventually become Bharatanatyam, one of India's most well-known and recognisable dances. It was also the first traditional dance in the nation to be transformed into theatre art.

Conclusion

This is the detailed history of how the Bharatanatyam dance survived till the present date. The beautiful history of it not being scripted also helped promote the art orally. This is the oldest and most beautiful Indian classical dance that has survived through the ages. As you saw, the main dance items in Bharatanatyam like Allaripu, Jatiswaram, and Tillana come with a great history; what makes it more great is how it was not scripted anywhere, but it did survive through ages just by the medium of oral tradition. This is no less than a wonder that till the present date, we can learn and perform these beautiful dance items that come with such a great history. Although there is no evident existence of the many dance items in Bharatanatyam, this parampara is still being followed orally till this day. Wherever the guru shishya parampara is going on in Bharatanatyam, Oral tradition will be something that will always keep the Bharatanatyam dance existing. This is the beauty of Oral tradition. Our lives depend on it if you look carefully. Each and everything that you do to this date was never scripted. First, the oral tradition played the most critical role in learning dances, and in order to maintain them in a structure, a proper notation system was formed. This is how the oral tradition was passed on, and on this day, we can learn the most magnificent art of history because of it.

References

1. Indian Dances - Their History of Growth published by Rina Singha and Reginald Massey
2. Dancing Diinities in Indian Art [8th - 12th Century A.D.] - Sucharita Khanna, Delhi
3. Bharata Natyam From Temple to Theatre - Anne Marie Gaston
4. The Dance in India - The Origin and History, Foundations, the Art and Science of the Dance in India - Classical, Folk and Tribal - Enakshi Bhavnani
5. EVOLUTION OF BHARATNATYAM: FROM THE DANCE OF GODS TO THE DANCE OF GLORY - Nageshwari Shetti
6. <https://www.ijcrt.org/papers/IJCRT2101003.pdf>
7. Bharatanatyam: A Reflection of the Past: A Reflection of the Past and Present and Evolving Embodiment of the Times - Tulsi

- Juhi, Loyola Marymount University.
[https://digitalcommons.lmu.edu/cgi/viewcontent.cgi?article=1025
&context=dance_students](https://digitalcommons.lmu.edu/cgi/viewcontent.cgi?article=1025&context=dance_students)
8. [https://www.culturalindia.net/indian-
dance/classical/bharatnatyam.html](https://www.culturalindia.net/indian-dance/classical/bharatnatyam.html)
9. [https://www.thehindu.com/entertainment/dance/evolution-of-
bharatanatyam/article32034579.ece](https://www.thehindu.com/entertainment/dance/evolution-of-bharatanatyam/article32034579.ece)

Tradition of Solo Classical Dance in Indian Sculpture

Dr. Divya J. Patel - Assistant Professor
Department of Dance, Faculty of Performing Arts
The Maharaja Sayajirao University of Baroda

This research work are showing and establishing the existence of a solo classical dance in India since at least Bharatamuni's time. The plastic arts of sculpture, painting and other visual mediums are the tangible evidences of this intangible cultural heritage that is dance. Temples, caves, step-wells, and all such public and private places, especially places which were much visited by people, are endowed with dance and dance like sculptures across India. Similarly in manuscripts, miniature paintings, temple and cave walls show the paintings with stylised classical dancer. The kings were not only patrons of the performance systems but they also supported and provided for the other artistic mediums. It was holistic growth. People came to worship day and night and daily saw dancing figures on the walls! It must have provided them with an appreciation of dance, music and created connoisseurs of art. At no place other than literature, we can identify and find a name given to this classical dance, be it solo or group, till about 18th century. But it shows one codified stylised central system of movements going parallel in the dance and other treatises.

In a discussion between King Vajra and Markandeya in the *Vishnudharmottara Purana*, there is a memorable verse which states in a nutshell the inter - relationship of the Visual, Performing and the Plastic Arts. The Shilpashastra is one of the oldest texts to have emerged from the classical Indian tradition of the plastic and performing arts. This text is a holistic encyclopaedia of sculptural practice related to different kinds of sculptures, both standalone (Murty) as well as those (Shilp) that would adorn temples, palaces, common places of worship as well as those of entertainment and cultural importance. In practice, the Dancing Girl (c.2500-2000 BCE, National Museum, New Delhi) of the Harappan/Indus Valley civilization is one of the oldest finds of a sculptural example. Several other 'finds' at the Indus Valley sites (2500-1800 BCE, spread from present day east Pakistan, to UP and Maharashtra in India) indicate that the artisans there were already quite adept in sculpting figures in bronze and stone. In later centuries, especially the Maurya (c. 250 BCE) and Gupta periods, sculptural excellence reached commendable proportions, indicating a sound knowledge in the sculptor and his assistants of the material, the

available tools, and the brief for the content by the person who commissioned the works. It is also important to remember that the sculptor's own in-depth understanding of how to express the content in the best possible way must have also been of a superior level. These traditions were taken ahead by sculptors in later periods and from the 5th to the 19th centuries, they were further refined and the style and content interpreted as per the dictates of the rulers and religious heads in question.

Sculptures were created traditionally in stone and clay in ancient times, and later in metal. They have survived the vagaries of time and space and are available to us to this day for interpretation. Sculpture was also a public art, rather than an expression of only personal statement. As a result, sculptors often reflected the norms of their time in their execution of the varied themes and expression of content – the jewellery and clothes worn by the men and women, their hair styles and general physical build, their routine and festive moments, rituals, social behaviour (liberal/regressive), in addition to the depiction of plants and trees, domesticated and wild animals and birds



(1)



(2)

It appears as though knowledge of the *Natyashastra* tenets were known not just to the performers but also to the different crafts persons who supported and created the infrastructure for performance. The architects, stone-masons and sculptors who worked on the Tanjavur Brihadeshwara temple and illustrated the *karanas* of the *Natyashastra*'s fourth chapter on the temple *gopuram* provide a sparkling example of their in-depth understanding not just of the physical human body but also of the laws of dance movement and the technical description of the *karana*. Similarly, sculptures of dance movements adorn the Sarangapani temple at Kumbakonam, as well as the four *gopurams* of the Nataraja Temple in Chidambaram; while illustrations of *charis* and

karanas are found in plenty decorating the Gangaikonda, Cholapuram, Madurai and Kanchipuram temples (14th -17th centuries).

The arts of sculpture and dance developed together hand in hand in the temples in India. They have influenced each other's growth. Hindu temples have fostered the arts of dance and sculpture. Apart from Nataraja, Ganesha, Krishna, Parvati, Saraswati, Lakshmi and Kartikeya are dancing gods. The sculptor was inspired by the dancer and has remained a guide to the generations of dancers. The depiction of dancing figures, in groups or as solo performers, often accompanied by musicians, appears to have been a popular image with sculptors, especially working on temples as well as secular buildings. These often appeared as horizontal panels, near and below the eye level of the viewer. In almost all Hindu temples across India, sculptures and sculptural friezes featuring dancers and musicians are found.



(3)



(4)

The Apsaras, Gandharvas, Kinnaras and even the Bhuta Ganas, the superhuman beings, are practicing music and dance. The Bhuta Ganas are part of the dance ensemble, playing on musical instruments while dancing in ecstasy. They may be roughly hewn or minutely carved, the dance poses may be commonplace or complicated, the accompanying musicians would mostly be portrayed with a drum/*mridangam*, cymbals, flute and so on. Sometimes there are more figures in the background clapping hands. These could be minor musicians giving *tala*, or even an appreciative audience. The main dancing figure can be identified by the dance pose, the jewellery and clothes which are often more elaborate than those of the others. Since 'dance poses' gave the sculpted figure a much more dramatic appeal than those which only standing or sitting, there are a number of figures that are not of dancers or a moment in a performance frozen in stone, but those 'imitating' a

stylized dance pose such as looking into a mirror, and so on. Dance has influenced sculpture so deeply that even prosaic scenes like pulling out a thorn from the sole of the foot, or daily routines like writing a letter or applying a Tilaka on the forehead are all portrayed in a dance-like attitude in all our sculptures. This kind of beauty is felt throughout the length and breadth of our country. Often these figures depict *yakshas*, *yakshinis*, *gandharvas*, *vidyadharas*, *kinnaras* and so on. While they do not have any active role to play in the sculptural design of the temple, stupa or palace, they do have a decorative role and presence in the built area adding to its beauty. They are usually placed in corners and cornices, niches and eaves, brightening up these areas.

Most of the sculptural 'documentation' of dance is found in temples. Just as an example, at Ellora and Mahabalipuram, entire stories from the *Ramayana* and *Mahabharata* can be found sculpted within the caves and rock formations, the very same stories that are the basis of the *sahitya* for dance themes. One of the richest source in the entire country of sculptural representations of dance is believed to be in the Chidambaram, Kumbhakonam and Brihadesvara temples in Tamilnadu. The Nataraja temple in Chidambaram has some especially marvellous examples of the depiction of dance in sculpture. It is not just by chance that both the *Natyashastra* and *Shilpashastra* use the *tala* as of measurement in space. Also, both disciplines require a correct and detailed knowledge of the human body, the bone structure, the joints and their flexibility, the muscular system and the limbs. Our vast architectural heritage dating back to several centuries that is still available to us harbours extensive sculptural treasures in terms of dance documentation. Sculptural imagery of dance is found in stone, wood, metal, terracotta in both classical and regional styles of depiction. Such sculptures have provided an unbroken link for dance and they existed and developed at multiple levels. It is also important to remember that the tenets prescribed in the *Natyashastra* (2nd century) and *VishnudharmottaraPurana* (3rd century) go parallel. The fourth chapter of *Natya Sastra* describes 108 *Karanas* or basic movements which were danced by Siva. In the eastern and western gopurams of Chidambaram, the couplets defining the respective *Karanas* are quoted from *Natyashastra*. Similarly, the "*Hasta-s*" in *Natya Sastra* are called "*Mudra-s*" in *SilpaShastra*. The symmetry of space and filling them up is the common fundamental principle in sculpture and dance. Symmetry and proportion play a vital role in Indian dance. For both dancer and sculptor "*Sama*", "*Abhanga*", "*Dvibhanga*", "*Tribhanga*", and

“*Atibhanga* are the body bends. These are based on the deflections of the body from the main central axis.

One can thus comprehend how Karanas were created as mediums of suggestive representations that were well structured and were given imperial endorsement on the walls of Tanjavur by Rajaraja. This sort of endorsement for “classical” dances in the form of sculptures, inscriptions and frescoes were considered appropriate imperial commissions, immediately admitting the king into an elite class of patrons. According to Dr. KapilaVatsyayan, "Since Indian Sculpture and Indian dancing treat of the human form and the movements of the different parts of the human form with an identical purpose of suggesting a state of being, a soul's state; they also use a similar formalized language of *abhinaya* and *bhava*, the *angas*, the *upangas* and the *hastas*. We have confined ourselves to certain types of Indian sculpture to show how Indian Sculpture and dancing are related to each other on different planes."

I have looked into a few sculptures of temples and Step wells, across India, of different time periods, supporting the continuity of a solo of classical dance style, running parallel to the literary evidences.

Chidambaram Temple

The temple at CHIDAMBARAM, of Shiva as the Nataraja is the strongest and most apt example of the height of development of solo classical dance style of India, with the statue of Nataraja, the 108 Karana-s and numerous dance and dance like sculptures all across the temple on its inner and outer walls, Garbhagriha, Nata-mandapa and all over the temple. Chidambaram Temple, in the temple town of Chidambaram, Tamil Nadu (1000 A.D.), is dedicated to Lord Shiva and is one of the five holiest Shiva temples. This is an historic and ancient temple. Shiva himself is presented as the Nataraja performing the AANADA TANDAVA ("Dance of Delight") in the golden hall of the shrine. The marvellous golden sculptured image as Nataraja in the dance pose is the inspiration for all dancers of the world. It is one of the very few Shiva temples where Shiva is not represented by the lingam. The temple complex in the heart of the city is spread over 50 acres.



(5)

It has four Gopurams, each about 7 stories high with seven tiers. These Gopurams or towers are perhaps the most magnificent structures in the temple. They are in the four cardinal directions. Each is a gigantic masterpiece in itself - about 250 feet in height. The passages through all four gopurams have been decorated with complete representation of 108 karanas. In the West and East gopuram, under the Karana panels, relevant verses from the NatyaShastra are inscribed. The South, East and West gopurams are dated to the 12th and 13th century, whereas the north Gopuram is added somewhat later. It is

mainly the eastern gopuram that features the 108 reliefs of NatyaShastra dance postures (22 cm each in a separate niche) and faces the sanctum. The Western tower is the oldest one. There are no representations of Nataraja on the temple towers. This image is in the innermost shrine only. One can thus comprehend how Karanas were created as mediums of suggestive representations that were well structured and were given imperial endorsement on the walls of Tanjavur by Rajaraja. This sort of endorsement for "classical" dances in the form of sculptures, inscriptions and frescoes were considered appropriate imperial commissions, immediately admitting the king into an elite class of patrons.

The present temple was built in the 10th century when Chidambaram was the capital of the Chola dynasty, making it one of the oldest surviving active temple complexes in South India. After its 10th century consecration by the Cholas who considered Nataraja as their family deity. The temple has been damaged, repaired, renovated and expanded through the 2nd millennium. Most of the temple's surviving plan, architecture and structure is from the late 12th and early 13th centuries, with later additions in similar style. There are friezes of dancers, drummers and musicians all along the enclosing walls of this temple.



(6)



(7)



(8)



(9)

Brihadeshvara or Rajarajeshwara Temple

Thanjavur, Tamil Nadu (around 1000 AD), was built during the Chola period by Raja Raja I. Lord Shiva, in his dancing pose of Nataraj is the deity of the temple. It is also famed for the quality of its sculpture, as well as being the location that commissioned the brass Nataraja – Shiva as the lord of dance, in 11th century. The temple is a part of the UNESCO World Heritage Site. This adds to its exceptional



(10)

historical significance and cultural value. It took 12 years to build this tallest temple in South India. The *Shikhara* or the *Vimana* is built above the the *garba griha*. It rises 14 storeys high. This tower is one the major attraction of the temple. On the exterior walls of the upper storey of the



(11)



(12)

temple various postures of the classical dance are beautifully carved. The corridor wall of the *aditala* of the upper storey is carved with 81 *karanas* and not all 108! The 27 blank blocks of stone are empty. It is not clear why these were not carved and those *Karana*-s remain unrepresented. These 81 carved postures definitely support and suggest the significance of solo classical Indian dance form by early 11th century.

Hoyasaleswara/Halebid Temple

Hoyasaleswara/Halebid Temple in Karnataka, also built by Raja Vishnuvardhana (in 1150), it is dedicated to Lord Shiva as Nataraja. Constructed in dark schist stone the temple accommodates a large *mandapa* for performance of dance. The bottom frieze of the temple is marked by a magnificent procession of elephants with their mahouts, but no two elephants are in the same position, which illustrates the tremendous technical skill of the artisans.



(13)



(14)



(15)

At last I was very enthralled and the image captivated my heart by seeing the image of the dancer in the Maharaja Fatesinh Museum of the Laxmi Vilas Palace, Baroda. Here is one unique sculpture that is specifically made by Fellini, a visiting European sculptor at the Baroda Court in the early part of the 20th century. This depicts a court dancer and I am sure the dancer may have served as a model herself. She and a group of musicians and another dancer came to Baroda from Tanjore as part of the dowry with the

princess who was married to Maharaja Sayajirao Gaekwad III of Baroda. It is the live history for me.

From the un-countable number of sculptures that we have across the length and breadth of our vast country, across the history of 2000 years, so many styles of sculptures have evolved in different times. It was not at all easy for me to select a few for the specific purpose of showing the continuity of a solo classical dance style. We have tried taking a few prominent and very specific temple sculptures of South India. After this work and from my studies, I definitely believe that there existed solo classical dance in India at least from 2000 years and the Natyashastra and Shilpashastra have run parallel supporting and enhancing each other in their knowledge!

Figures:

1. Dancing Ganesh, Brihadishwara Temple
2. Dancing Ashtalalshami, Somnath Temple
3. Dancing Saraswati, Halebid
4. Dancing Vishnu, Somnathpuram
5. Karanas of Natyashastra on the Gopuram
6. Karanas of Natyashastra on the Gopuram
7. Karanas of Natyashastra on the Gopuram
8. Nartaki accompanied by a drummer
9. Nartaki accompanied by two musicians, one playing the *mridangam* and the other the *Kansa (Manjira)*
10. Panel of Nartaki-s in various Karana-s with musicians
11. The dancer with Aayata Mandal position, with Dola Hasta and group of musicians
12. Nartaki isseen performing with her female musicians which is rare. The musical instruments played include (from left to right)a string instrument and Thalam. The lady performer is with Eka Pada, right Kapitha and left Dola Hasta and Paravrutta Shira, seems to be in a Nritta sequence
13. Dancing Shiva with the whole group of musicians
14. The Nartaki in a perfect *araemandi* pose, right hand Dola Hasta and left raised above may be in Pataka or Ardhchandra Hasta. Her dress is Pajama like with two fan. Two Mridangam players one on each side, two flutist on the right above and a Taldhari lady on left top is the musical ensemble
15. Baroda Devadasi Sculpture at maharaja Fatesinh Musium, Vadodara Gujarat

Bibliography:

1. Dr.Vatsyayan Kapila , Classical Indian Dance in Literature and The Arts, SangeetNatak Academy , New Delhi , 1977
2. Guy John , Indian Temple Sculpture, MapinPublising, 2007
3. Chopra Tarun, Temples of India : Abode of the Divine
4. Sriraman.P.S , Chola Murals : Documentation and Study of the Chola Murals of Brihadisvara Temple, Archaeological Survey of India, 2011
5. Ranjan Prabhat, BhartiyaMurtikalaKaParichay, Vani Prakashan, 2011
6. Boner Alice, Principles of Composition in Hindu Sculpture, MotilalBanarasidass Publishers Pvt. Ltd. , 1990
7. Varadpande M. L, Woman in Indian Sculpture, Abhinav Publication
8. Parimoo Ratan , Studies in Indian Sculpture (Two Volumes) , Books & Books, New Delhi, 2000
9. Dr. Manoj G., Temple Architecture of South India, Bhartiya Kala Prakashan, 2017
10. Srinivasan K.R. , Temples of South India, National Book Trust, 2008
11. Anantharaman Ambujam , Temples of South India, East West Books, 2009

Tradition of North Indian Instrumental Music: An Analytical Study

Fenilkumar Soni - Junior Research Fellow

Dr. Vishwas Sant - Research Guide

Department Of Instrumental Music (Sitar & Violin),

Faculty of Performing Arts,

The Maharaja Sayajirao University Of Baroda

Abstract

As stated by many scholars, music is the combination of Swar (Notes), Pada (Text) and Laya (Tala). The principal elements in Instrumental Music are musical notes and laya and the role of pada is substituted with Strokes or Boles, varies from different families of Instruments. We find musical instruments in every period of Indian history. From Pre-Vedic era to present time Musical Instruments and Instrumental Music has carried on from generation to generation. Though it has changed a lot. Indian tradition of classical instrumental music has travelled through Veena to Violin. Veena is the major instrument of Indian Music. It is said that mainly all string instruments are modification of Veena. As music is a Performing Art, many experiments and gradual developments in music have shown new path to present generation. The instrumental music has undergone changes in various stages because of experiments. The gradual developments on the performing aspect and the manufacturing aspect have placed the Instrumental Music to its heights today.

Keywords: North Indian Instrumental Music, Musical Instruments, Indian Classical Music

Introduction

A musical instrument is a medium to express the musical 'Nada'. Instrumental music has an primary position in Indian Music. In India Instruments have played a major role of proving some major concepts of Music. Like Swar Samwad, total number of Swaras and Shruties in one octave. Instrumental Music is one of the threefold aspects of Indian Music that is Vocal Music, Instrumental Music and Dance. Vocal Music is performed and expressed with strong words of any language and swaras. While, in instrumental music, swaras are same but every instrument has its own language. Like for instance, Tabla has Dhin, Tir Kit, Tin, Dhir, Dhage etc. bols. Sitar and Sarode have Da, Dir, Dara etc. Violin and Flute follows both the Tantrakari and Gayaki idioms. In the era of Natyashastra we find many types of Veenas. Then in 12th to 15th

century we find many developments made to veena and introduced many new instruments. Thus veena is considered to be the 'Janani' of string instruments. Developments of instruments made simultaneously with the developments made to the Indian Music. Primarily there was Jaati gaan, then gradually Prabandh, Dhrupad – Dhamaar, Khayal, Thumri, Tappa, Dadra etc. forms of Classical Music evolved through time. At present we account majorly the Tantrakari ang and Gayaki ang in the performances of Hindustani classical instrumental music.

Journey of Instrumental Music from Pre – Vedic to Modern Era

Music has been the important part of humans. In every culture we find music and this music represents different cultures. In pre vedic period instruments were mostly being used during the religious occasions. In the most ancient civilization of India Mohenjo – daro and Harappa civilizations we can find a lot of pictures and sculptures of musical instruments. Music was popular at the time of Rigveda. According to many music scholars instruments were used for accompanying vocal music. In the Vedas period there were professional musicians for different instruments. Like veena, tunav, kahala players and conch blowers. Dundubhi was most popular percussion instrument in Vedas. In wind instruments we find venu, nallika, bakura, shankha. We find mention of veena in Chandogya Upnishad. Dundubhi, Shankha and Veena are also found in the literature of Brihadarnyak Upnishad. In Markandeya Purana (900 A.D.) we find four types of instruments Tat, Avanadh, Sushir and Ghana. It mentioned Veena, Venu, Dardura, Panava, Mridanga, Patah and Dundubhi.

In the Ramayana period classical music was called 'Gandharv' or 'Samgita'. In sundarkand we get a reference of Vipanchi Veena with nine strings. In Mahabharata period music was played in the ceremonies to welcome and see off the guests. The writer of Mahabharata, Vyas Muni has mentioned veena and Tar vadya instruments many times, and shows that veena was very popular at that time. Arjun himself was a practitioner of Veena and he also taught veena to the daughter of King Virata. The ashtadhyayi of Panini is invaluable work of Sanskrit literature. In the Panini period Geet(vocal music) and Vadya (instruments) both were used to perform Vedic Music. Orchestra was known as 'Turya', veena was the popular instrument of 'Turya'. Panini also talked about Pari- vadak. Pari – Vadak was a group of veena players who accompany the main Veena Player. Sharang dev stated

Nada as very essence of vocal music, instrumental music manifests nada and nritya followed by both vocal and instrumental music and thus all depends on Nada.

The Arabs, Turks and Persians had brought with them a well developed music in the form of new musical instruments. Indian music had already attained its classical form through the efforts of the vedic gurus and later on with the breakthrough works by Bharat, Matang, Narad, Dattila and Sharang Dev while Muslims established their rule. There were expert instrument players who played chang, Rabab, Kamancha and Naubat. We find instruments accompanying the Bhajans and Kirtanas in all over India. In northern part of India ektantri veena, cymbals, tambura, kartal, drum and flute were commonly used. Tansen's disciples divided themselves into two groups the Rababiyas and Binkars. One group used to play rabab and the second group used to play bin (veena). The representative of binkars are Muhamad Wazir Khan and Muhamad Ali Khan is the representative of rababiyas. Around 1930's there was a great surge of Instrumental Music and by 1950's it became more popular. The credit goes to mainly Acharya Baba Alauddin Khan, disciple of Ustad Wazir Khan, who later lived in Maihar and established Maihar Gharana. According to Shri Deepak Raja, after independence Instrumental Music had taken the place of Vocal Music for sometime because of some legendary musicians like Pt. Ravi Shankar, Ustad Ali Akbar Khan, Ustad Vilayat Khan, Pt. Nikhil Banerjee, Pt. Pannalal Ghosh, Maa Annapurna Devi, Ustad Bismilla Khan, Ustad Alla Rakha Khan, Ustad Hafiz Ali Khan etc. The duet of many instrumentalists received a great success and it appealed to people a lot.

Experiments and Developments in Hindustani Classical Instrumental Music

We see modifications of instruments since Bharatmuni's Natyashastra. In Natyashastra period there was a veena called Matkokila. It had no frats (Parde). But in Matang muni's era we find kinnary veena which had frats (Parde). Then it evolved more and the musicians developed a veena named Rudra veena who is the 'Janani' of all string instruments. So by experimenting new things we got instruments which were more developed. Many musicians have done some productive experiments in Manufacturing Aspect and in Performing Aspect to enhance Hindustani Classical Instrumental Music.

Manufacturing Aspect of Hindustani Classical Instrumental Music

The Sarode we listen today has been modified by Acharya Baba Alauddin Khan with the help of his younger brother. In earlier times he needed to bring with him both Sarode and Sursringaar in a performance, because sarode did not have the bass string till that time. Acharya Baba Alauddin Khan felt that Sarod is incomplete and added an extra string to the Sarode to complete the instrument. Same experiment Bharat Ratna Pt. Ravi Shankar made on Sitar by adding Baaz (Bass) String on sitar for getting the bass sound. “The Pioneer of Indian Classical Flute” Pt. Pannalal Ghosh was once swimming in the river and found a big bamboo. At that time Flute had only three holes and was played by mostly cowherds and it was more popular to Folk Music. Pt. Pannalal Ghosh was learning sitar and started experimenting on the bamboo flute what he had learnt. And then he made a 7 hole Bansuri (Indian Bamboo Flute) which could perform an Indian Classical Raga. And he popularized flute as a concert instrument in Indian Classical Music. Now we can see how popular Bansuri has become in the world. Likewise Santoor was a folk instrument until Pt. Shivkumar Sharma added more strings to the instrument and made it a complete instrument to perform ‘Raagdaari Sangeet’ of India. Many instruments like Sarangi, Esraj, Dilruba, Mohan Veena etc. have developed time by time.

Performing Aspect of Hindustani Classical Instrumental Music

In the medieval time vocalists and instrumentalists were used to perform Dhrupad. That time Rudra veena was the former instrument of Instrumental Music. Many gurus of that time would teach his sons or Brahmans only. So the surge of new instruments came so that other people can also learn and play music. Resulting this Sitar, Esraj, Dilruba etc. were invented. Instrumentalists had also adapted new form of Music by learning and experimenting. For instrumentalists, vocal music is very essential because musicians have always tried to replicate what human voice is capable to sing. Thus we see two major styles of performing Hindustani Classical Instrumental Music. Tantrakari Ang and Gayaki Ang. This is why we find difference between Maihar and Itawa Gharana’s sitar playing styles. Maihar Gharana follows the tantrakari ang and Itawa Gharana follows the Gayaki Ang. Same way Pt. V. G. Jog and Dr. N. Rajam’s playing techniques are different because Pt. V.G.Jog followed the Tantrakari ang while Dr. N. Rajam follows the Gayaki Ang. So performing has also evolved and changed with time by the efforts of many musicians.

Conclusion

Though Instrumental music doesn't have lyrics like Vocal Music, it appeals to all deeply because ultimately it's the Naad that we worship. It can express emotions through Bhaavas because Bhaavas are connected to swaras and combination of swaras not only to lyrics. Hindustani Classical Instrumental Music has evolved with time and it will enrich Indian Classical Music. Musicians and instrumentalists have invented many new instruments with the help of technology and have maintained the tradition of Hindustani Classical Instrumental Music.

References:

1. Bhartiya Sangeet ka Itihas, Dr. Thakur Jaydev Singh, Vishwavidyalaya Prakashan, New Delhi, Third Edition, 2016
2. Bhartiya Sangeet ka Itihas, Dr. Sharchandra Shridhar Paranjape, Chaukhambha Vidya Bhavan, Varanasi, 2015
3. The Evolution of Indian Classical Music, Neerja Bhatnagar, Publication Scheme, 1997
4. Hindustani Music – A Tradition in Transition, Deepak Raja, D.k.Printword (P) Ltd, New Delhi, Third revised edition, 2015
5. Bhartiya sangeet ke Tantri Vadya, Dr. Prakash Mahadik, Madhyapradesh Hindi Granth Academy, Bhopal, 1994
6. Bhartiya Sangeet Vadya, Dr. Lalmani Mishra, Bhartiya Gyanpith, New Delhi, Fifth Edition, 2019

**The oral tradition in the context of Vedic scriptures,
classical dance, and folk art**

Harshada Chavan - Research Scholar

Dr. Smruti Vaghela - Research Guide

Department of Dance, Faculty of Performing Arts,

The Maharaja Sayajirao University Of Baroda.

The oral tradition is a very ancient system in India and it's also a very common human communication that is passed on from generation to generation. We have also connected with this from our childhood, our Vedas and Puranas are the best examples of that. We heard so many stories based upon the Ramayana and Mahabharata from our grandparents, and because of that in a general way, we never need to read a particular book about them.

“According to Wikipedia, Oral tradition and oral lore are cultural material and tradition transmitted orally from one generation to another. The messages or testimony are verbally transmitted in speech or song and may take the form, for example, of folktales, sayings, ballads, songs, or chants. In this way, a society can transmit oral history, oral literature, oral law, and other knowledge across generations without a writing system.”

These traditions are we get in the form of ballads, proverbs, songs, stories, and rituals which is also known as folklore.’

We can divide this tradition into two different parts culturally and ritually. Ritually we are including our Vedas, Puranas, and rituals texts, etc. we have one of the oldest richest, and most ancient literary traditions, and those are transmitted into the Sanskrit language as we all know that the all-knowledgeable writings can find in the Sanskrit.

“There are three main stages in the history of Sanskrit literature – Vedic, Epic, and Classical. The Vedas comprised the Rigved, Yajur ved, Sama ved, and Atharva ved. The Vedas not only form the foundation of Indian religion and philosophy but they are the earliest, priceless treasures of Indian poetry. The Rig Veda, especially, was a collection of sacred hymns – the first example of Indian poetry filled with rich poetic imagery, spirituality, and philosophy. The Vedic Rishi was indeed a poet of a high order. This can be seen from the use of the language, meters, similes, and literary expressions while giving picturesque descriptions of natural phenomena in the hymns, etc. The poetic

expressions found in the Vedas seem to have influenced the later poets of the classical age.”

In this ritual, there is also literature and verbal impact. For example, in India itself so many stories are repeated differently, like the story of Ramayana is retold in many epics; But in different versions. From that Adhyatma, Ramanaya is a philosophical version in Sanskrit that is similar to Ramcharitmanas in Hindi. Also, these stories are found in different Indian languages for example, KumbhaRamayana in Tamil, Raghunatha Ramayana in Telugu, Saptkanda Ramayana in Assamese, Ramcharitmanas in Avadhi apart from that it can also be found in Bengali, Odia, Malayalam, Marathi, Kashmiri, Gujarati, etc. this is our literary understanding of the Puranas which has reached us through narratives in these different languages. Similarly, if we talk about the verses and hymns of our religious Vedas, they have also reached us through this oral tradition. As many of them are recited in temples and worship, besides, they are contemplated in every religious festival through bhajans and kirtans. Hence, we still remember the hymns written by saint poets like Mirabai, Tukaram, Eknath etc. recitation of Sanskrit verses is very common in our religion and worship, and Sanskrit dramas have been produced based on our texts and Puranas. Which are very famous in the present time. We know them as epic poems or Mahakavyas. Kalidas's Raghuvansham and Kumarsambhav, Kritarjunyam of Bhairavi, Shishupal vadha of Megha, and Naishadhi Acharya of Harsha are prominently very famous.

Even though our classical dances and music became part of temples and rituals. The best literature that was created during this period. The hymns in Tamil were known as Alvars and Naynmars they were Vaishnavite and Shaivite saint poets respectively. We get the two major classical dances that are traditionally presented but, in some areas, they are still presented as the old tradition. The first one is Kuchipudi, which is the classical dance of Andhra Pradesh, in the old system it was presented as a dance drama known as Kuchipudi Yakshgana and Kalpam. By the time this became the solo dance and it has a huge and rich tradition of dramatic literature; BhamaKalapam of Siddhendra Yogi, GollaKalapam of RamaiahSastri. Krishnalilatarangini of Tirtha Narayana Yati which is in Sanskrit and Parijatapaharanam in Telugu, and even operatic works of Tyagaraja like NaukaCharitram, Prahlada Bhakti Vijayam, etc were very famous. In the solo dance Kuchipudi and

Bharatanatyam have the same krithis in a margam that is also performed from the old system because each style has a devadasi system.

The second is Kathakali, – “The literary compositions used in Kathakali are known as ‘AattaKathas’. Arts like Kuttu, Kudiyattam, Krishnattam, and Ashtapadiyattam have a direct influence on the art of Kathakali and AattaKathas. The stories of the AattaKathas are based on the Ramayana and the Mahabharata. Aatta Katha writings as a branch of literature have more than five hundred Kathakali plays. Some of the well-known ones are Nalacharitam, Uttarasvayamvaram, Kichakavadham, Dakshayagam, Kirmiravadham, Kalyanasaugandhikam, Bakavadham, Narakasuravadham, Subhadraharanam.” This dance is the classical dance of Kerala, in the history of this dance is connected with their folk and rituals hence we have already seen the ritual connectivity with these classical dances. kalivilakku can be traced back to Kuttiyattam, in both traditions it will perform in a huge lamp. Thus, some classical dance and folk dance are presented in the same way but their perspective will be different.

This is one side, in another side; if we want to see the other perspective of the oral tradition is our cultural and folk art in which we can include folk and classical dances.

Each state has its folk dance and folk art but classical dances are belonging to particular places. These all are following the literature for particular abhinaya and the oral tradition is followed by the textual technical terms. Our ancient educational pattern has been followed by Guru shishya Parampara which is why we are more connected with the texts and easily pass on this tradition to others. That is why the students were smart and intelligent with the help of this pattern even the dedication, respective excel the teachers or guru so they had known by different names such as Asan, Acharya, Melanayaka, and especially for the dance they called Nattuvanars.

Texts are help for the Angika Abhinaya in the classical dances, and particular text is followed for a particular dance style. Natyashastra and Abhinaya Darpana are mostly used in Bharatanatyam and Kuchipudi, Abhinaya Chandrika for Odissi, and Hastalakshana deepika for Kathakali. these all help us to show different Angika abhinayas such as gestures, chari, viniyoga, sthanaka, Gati, God, and Goddesses, etc. the beautiful part of this tradition are we remembered them as a shloka with meaning and no need to memorize it. We follow our teacher or Guru and practice it as per daily practice so we automatically remember all

those shlokas. Even it will remember for a long time. This oral tradition is similar to every classical dance, we can show the connection between literature and Angik Abhinaya.

In the vachika abhinaya, we need to understand the basic terms and tala system. In every classical dance style, the tala system and the language or the lyrics are very important. Each classical dance has its particular rhythmic pattern and tala structure so when we talk about back abhinaya there is a huge topic to understand. Hence, in Bharatanatyam and Kuchipudi, there are more similarities about the tala system and the Margam structure. Margam is the presentation structure and the learning structure as well. This is also a very old pattern that we are following today and we have to follow that in both learning and performing ways. The classical dance which belongs to south India is mainly followed the Carnatic music pattern apart from that usually follows the north or Uttar Hindustani pattern in their tala system.

Apart from that folk theatre is also a very important art that is also very huge in the manner of learning and culture. They also have their importance in their states and region.

According to some scholars, “They rely on the oral tradition of the languages known to the people of the particular region. The Kannada language has the Yakshagana theatre, the Gujarati language has the Bhavai theatre, and the Marathi languages have the Tamasha theatre. Terakuttu in Tamilnadu, Bhagavatamela in Andhra Pradesh, and Jatha and Ramlila in northern parts of the country.”

Thus, the oral tradition is a long chain system where we just follow their rules and the system to pass on to the other generation. This is only possible because of Guru shishya Parampara which is followed in the old education system in some area it is still used, Especially In our art and culture, have followed the oral tradition and we are very lucky to have this system so that we can carry our art and culture an ancient system exactly, in almost every part like Vedic, classical dance, and also in folk art.

Footnotes:

1. Discovering India – the meaning of oral tradition. Page no-1
2. Language And Literature In Indian Classical Dance by Dr. Meenakshi Iyer Gangopadhyay page no- 2
3. Language And Literature In Indian Classical Dance by Dr. Meenakshi Iyer Gangopadhyay
4. Significance of Oral Tradition in India

References

1. Language And Literature In Indian Classical Dance by Dr. Meenakshi Iyer Gangopadhyay
2. Significance of Oral Tradition in India
3. Oral and Written Traditions in Documentation of Dance Notation in Indian classical Dances by Dr. RajyaLakshmi Seth
4. Discovering India – the meaning of oral tradition
https://www.google.com/search?q=discoverig+india+-+the+meaning+of+oral+tradition&rlz=1C1VDKB_enIN964IN964&oq=discoverig+india+-+the+meaning+of+oral+tradi&aqs=chrome.1.69i57j33i10i160l2.54633j0j7&sourceid=chrome&ie=UTF-8
5. Oral tradition and trends
<https://egyankosh.ac.in/bitstream/123456789/47251/1/Unit-1.pdf>

Oral Tradition in Indian Dance

Dr. Jalpa Patel - Assistant Professor
Department of Dance, Faculty of Performing Arts
The Maharaja Sayajirao University of Baroda

In Bharat each dance form was passed from one generation to other by oral as well as written tradition. All the knowledge about tradition, culture and art form was preserved by Shruti and Smriti. Shruti tradition is revelation and Smriti is a tradition. Shruti literary means what is heard, and Smriti means what is remembered. Shruti is revelation and Smriti is a tradition/ Sruti's are the four Vedas, the Rig Veda, The Sama Veda, Yajur Veda and Atharva Veda. According to the traditional Hindu belief, Vedas have the divine knowledge, in the compositions which are not created by Man, so are known as Apauruseya. It is believed that they were created by God himself and revealed to the rishes, who could hear them. Rishes passed it on the other mortal beings. Through Smriti the 18 Puranas, Dharma Shastra, Tantra, Srimad Bhagwad Gita, Itihas, Writings of Rasik, Bhakta and Saints, Writings of Acharya and Jagadguru were preserved.¹

We find the earliest reference of the Origin of dance in Natyashastra. According to Natyashastra, Brahma created the fifth Veda the Natyaveda, extracting essence from all the four vedas. Text from Rig Veda, Abhinaya from Yajurveda, Music from Samveda and Rasa from Atharva. All the classical dance styles follow the rules of Natyashastra.²

Oral tradition is a way by which Indian tradition, rituals, culture and art forms were preserved. Art forms like dance and music were also preserved and passed on from one generation to another by oral tradition.

The writing of History is based on Scientific methods, like documentation and written records, while oral method is based on Shruti and Smriti. Oral tradition was the fundamental to the preservation of folk dance. The teaching of folk dance has primarily been possible due to oral tradition. The music, the rhythm, lyrics and the steps of folk dance forms like Garba, Raas, Ghoomar, Bihu etc, are passed on from generation to generation by the word of mouth and through demonstration.

The classical dance forms were passed from one generation to other through oral traditions, in which Guru Shisya parampara played a major

role. Classical dance styles like Bharatanatyam was traditionally performed by the Devadasis, who handed down the knowledge of this art form from one generation to other generation. These devadasis were trained in music, dance and literature. They dedicated their lives serving the temple deity. The performance of the Devadasis was the inherent part of temple rituals. The daughter of the Devadasi became a dancer and son became Nattuvnars, musicians or dance teachers. These devadasis and Nattuvnars preserved the dance style for centuries within their own families.³ Many were illiterate but had the knowledge of dance from their family. According to Shri Ashish Khokhar, many devadasi had no access to formal education, they learned naturally from within the family. Some theoretical parts of dance were kept a secret in certain families. They took training from birth. They knew many aspects of dance till they were in their teens. The methodology of teaching was complete holistic. They were trained to be a complete artist. They lived together in cluster in one area or village.

The author would like to give an example of oral tradition in Bharatanatyam. When the author met Smt. Madhu Tanjorkar [Violinist and a relative of Bharatanatyam dance Guru Shri Kuber Nath Tanjorkar], who belongs to the traditional family of dancers and musicians she said, that her family had a very unique method of teaching in the family. The teaching and learning process begins from the birth. The Guru or Mother [who is Guru] has a very informal way of teaching. Guru will teach while doing their daily chores. According to Guru Shri Kuber Nath Tanjorkar if a student wants to learn, he or she will learn even by observing the Guru.⁴

From the history of Kathak classical dance style we come to know that Kathak word originated from the word 'Kathakas', who were story tellers. They narrated stories through mime and gestures the history of Kathaks indicate a continuous handling down of knowledge through oral tradition and Gharana tradition. The knowledge was preserved and shared within a family.

According to Pandit Shri Harish Gangani, he imbibed the great knowledge of Kathak dance from his father Pandit Shri Sunderlal Gangani, through oral tradition. As he belongs to a traditional family of Jaipur Gharana, he imbibed many aspects of dance by Smriti of oral tradition.⁵

Even today when Bharatanatyam and Kathak are taught in Universities, many aspects of Nritta and Nritya which are taught, for example

intricacies of eye movements and intricacies of Abhinaya, come from the oral tradition.

In the same manner oral tradition played an important role in preserving the knowledge of other dance styles like Kathakali, Odissi, Manipuri and Kuchipudi.

Reference:

- 1) Parag M Bhalerao, 'Creation of the Universe', Subbupublications, Bangalore, Page 36.
- 2) Dr. Unni, N, P. Natyasastra Volume II, NBBC Publishers and Distributors (P) LTD., Dehli, ISBN: 81-8315-244-9978-81-8315-244-0, Page 380
- 3) Saskia Kersenboom, Nityasumangali : Devadaso Tradition in South India, Motilal Banarsidas Publishers Private Limited, Delhi.
- 4) Excerpts from the interview of Smt. Madhu Tanjorkar at Bombay, on 20th August 2018.
- 5) Excerpts from the interview of Shri Harish Gangani at Baroda, on 15th April 2015.

An Oral Tradition of Gujarat: “AKHYAN”

Jignisha Vaidya - Assistant Professor
Department of Dance, Faculty of Performing Arts,
The Maharaja Sayajirao University of Baroda.

Abstract

Oral traditions always used to dominate the very structure of Indian history and society. Oral tradition is a system for preserving a group's beliefs, customs and history. The Mahabharat for instance, is known to have existed and been transmitted in oral form for over a millennium before it was committed to writing in the form we know today. It is generally believed that oral cultures yearn to move to literacy, but in India Brahmin priests drew their authority from their ability to recite the sacred vedas with the correct intonation. Their preservation depends on the powers of memory of successive generations of human beings. An old oral tradition of Gujarat is “Akhyan”, includes singing, poetry, drama and reach literary work by great poets.

Keywords: Oral Tradition, Poetry, Akhyankar of Gujarat, Manbhatt

Primary Sources: Personal interviews of scholars

Secondary Sources: books, journals, other records etc.

Introduction

A 12th century writer Hemchandra acharya defines kavya in his rule and states that akhyan is the sub-narrative of a religious book to be presented to the audience through singing and drama by a professional storyteller. “Dolarrai Mankade” tells the type of poetry that has scope for music and drama.

Narrator can be described as the reader or any professional who reads the story is called ‘Manabhat’ or ‘Gagriabhat’. He sets poetry to music and also performs monologues.

‘Maan’ means a copper pot, formerly made of clay. Bhattji wears a vedha on his ten fingers and plays the talbadh at different places and in less volume to produce small and large naad according to the story. For instance, while narrating the war of Mahabharat, when the loud sound is produced, the bhatt sabhinaya is created inspired by veer rasa.

Meri Awaz suno,
Dharti kampne lagti,
Or uthal puthal hone lagti hai.

An Oral Tradition: Akhyan

Akhyanas were recited only by the brahmin caste manbhatts so, the akhyanas written by writers of other castes were given to them for recitation. Poets Narsingh Mehta and Bhalan composed many akhyanas. In the modern times, Sri Rithibhai Pandya remains a famous storyteller.

According to Shri Mayankbhai Pandya who is a traditional narrator and has vast experience in this subject. The story begins with Mangalacharana, in which Ganesha is worshipped. Among seven adhyays, there is a kadva adhyay also known as kadvanu adhyay. Kadva is divided into three parts. Mukhabandha means introduction, preface or amukh dhal means narrative- valana means summary. The opening two lines called Mukhabandha which introduces the subject or occasion of the recitation. The event is described at length in Dhala. Attitude is the last two paragraphs that summarizes what was described in the first paragraph and the second paragraph summarizes what is to be described. All the stories are narrated in these three parts. Dayaram used the word 'sweet' from bitter.

Traditionally, Akhyana is three hours long, but now two hours long Naal Akhyana, which has to be performed over three days. A hoondi Akhyana has an original performer who sings and plays the akhyana himself, with table as a rhythmic accompaniment and harmonium for melody or Nanpuro or Ektaar can also be used in the experiment.

The artist's dress consists of an angarkhu, cotton and dhoti with a sash tied around the waist and a turban on the head.

After describing the entire incident in the story, the part of fear, terror is finally recited and the information about the reader is recited. At the end the "Falshruti" means the benefit of the listening to the story is explained. Through Falshruti the audience promises destruction of all the sins, salvation, end of physical ailments, and birth of children and acquisition of wealth. All stories have a happy ending like a Sanskrit drama.

Premananda:

Rasa kavi Premanand's name is the foremost among the narrators. He was born in the Nandora Chartuvashi Brahmin caste at Vadodara, about 350 years ago in 1645 AD. Vadodara in Veerakshetra, a village in central Gujarat. Chaturvashijnati, Brahmin, name: Bhatt Premanand.

Thus, Pramananda himself has recorded in many stories. At that time the sun of Mudal Sultnate was blazing. It was called Chhadechok during

the reign of Aurangzeb. The future emperor of Mudal Sultanate in Gujarat.

Abe tab eke Solah ana, ek kathe ya barah,
Ekad tikdu aahe ana,
Char paise kya hote hai.

Premanande Neem, who was born in such a time when the Gujarati language was undervalued, took
“Gujarati language will not be given an honourable place until then, I will not tie a turban on my head.”

In today’s era. It is difficult to understand or explain the importance of not tying a turban on the head.

Like Ramayana, Mahabharata, Bhagat, Harivasmsa by some wonderful inspirational Purans as well as life events of Bhakta poet Narismha Mehta, through the medium of narration, Premanand took up the task of narrating from village to village in Gujarat. In medieval era, the heritage of religious and social knowledge i.e presenting the events of the epics and Puranas in simple, accurate language.

Rasa Kavi Premananda was interested in Gujarati literature and Bahujan has rendered valuable service to the society and has done valuable work of cultural consciousness. Premananda’s works are a priceless treasure of gujarati literature, the cultural heritage of the gujar people. According to Mr Mayankbhai Pandya “ Premanand was not only a storyteller but a performer, composer, he saw Narsingh Mehta as an interesting interlocutor and composed five stories on his life. Haar, Hoondi, Mameru, vadivivah and shradha.” However, Premanand’s ideas are still influential to many people. Even today, everyone is interested in listening to the stories of this poet as he reveals the true nature of the story that makes the stories popular with composition of various verses, duha, Chopal. Different types of rhythms also keep changing so that the audience is gently mesmerized.

In the stories, the customs, dress, social system etc of that time have been described in detail by the poet. Apart from that, the ideas created by using navarasa are so alive that even today, when we listen to them, the whole scene is created before our eyes. Rasa Kavi Premanand has created the context of the stories according to the time and occasion. For example, the greatness of Okharan in the month of Chaitra, the month of Vaisakh month is considered to be the period of wedding, so it is fun to hear the wedding of Shamalsha and when the shradh comes

to Bhadarwa, Narsingh Mehta's father's story of faith is presented. Veer Narmaad is noted here. The language of love is the same everywhere. A description of manners and disposition and exaggerated painted event vignettes are placed in vernacular. This is the beauty of Premananda's poetry.

According to Mr. Mayankbhai Pandya," It is difficult to get a place in premanand's Rasanipati." There will be no poet like him. He had the ability to make us laugh in an ongoing story and cry the very next moment. A number of plays were also performed based on Premananda's written stories Mrinalini Sarabhai and Mallika sarabhai brainstormed 'Nrityantika' based on Nalakhyan, which featured acting alongside the story.

Conclusion

An Akhyan was the primary source for the people of Gujarat to show the devotion towards God & offering Bhakti to their almighty. Due to urbanization, this traditional art is getting disappear now a days. The new generation of these Bhatt families are joining the new business & not continuing this tradition. To save this beautiful and rich oral tradition of Akhyan both, the government and artists have to take initiative to promote this oral tradition.

References:

1. Book: Akhyan by Dharmiklal Pandya
2. Personal Interview with Shri Mayankbhai Pandya

Guru Shishya Tradition in Indian Culture

Kamakshi Tiwari – S.Y.B.P.A. Kathak

Ms. Tripti Gupta - Research guide

Department Of Dance, Faculty of Performing Arts

The Maharaja Sayajirao University of Baroda

Guru Brahma , Guru Vishnu

Guru Devo Maheshwara

Guru Sakshat Param Brahma

Tasmai Shri Guruve Namah

Abstract

The Indian perspective says that the aim of human life is to grow by inner and outer experience till man lives in god , realizes his spirit , becomes divine knowledge. In the course of achieving this transforming experience , the Guru holds a special place. The guru-disciple interaction touches deep and regressed layers of two main features of relationship , surrender of the shishya and intimacy with Guru. Real teaching is believed to occur when the disciple has disciplined himself and is turned the wavelength of Guru. Teaching example and influence play significant roles in mentoring. One very distinctive characteristics of Guru-Shishya relationship is the poly-variant nature. It indicates the all encompassing of quality of this relationship. Dynamics of the relationship indicates that its basis was a complete transformation of the shishya by the guru. In this article I shall discuss the concepts of time love , time and discipline which direct the interaction of Guru and shishya tradition in Indian culture with respect to Indian classical music and dance.

Keywords: Guru, Shishya, Parampara, Sages, Disciple, Tradition, Dance, Music

Introduction

Guru Shishya parampara is an age-old tradition in India which has existed for centuries and has transformed over the years. The tradition reinstates a sense of belonging towards one's teachers and worshipping the Guru as God. It also meant the spending of the entire deviation of education taking over but the Indian music education still depicts this bond as the one of eternal respect towards the Guru. From the tret yuga , Ramayana has mentions of the Gurus System and lord Rama's Guru Rishi Viswamitra. Also , Scriptures about dwapara yuga talk about Lord Krishnas's Guru Rishi Sandipani. The disciple relationship is a divine

bond which has spiritual and religious significance in our country. Guru-Shishya parampara is a sanskrit phrase in which shishya literally translates to 'student of guru' while parampara refers to 'uninterrupted succession' Thus the lineage is simply passing the wisdom from a succession of the Guru's to their Shishyas through oral tradition.

Since ancient times, India has been famous all over the world for the characteristics of its culture and civilization. That era was supernatural when there used to be delightful ashrams of sages on the vast land of India. In the pure, cool and fragrant environment, sages used to preach different learnings and arts to their disciples. It was from here that the Guru Shishya tradition started in India. It is difficult to say in which era this practice originated. It can only be inferred that the tradition of Vedabhyas must have started with the Aryans and the tradition of learning would have been possible only through the Guru Shishya tradition.

When school education had not originated in Indian society, through personal contemplation, penance and spiritual practice, the sages and sages had attained unparalleled proficiency and erudition in every field of knowledge and every science. This sage Muni used to be satisfied by imparting the knowledge obtained from his penance to his disciples. It is worth noting that this tradition was not called the tradition of father and son, it was called Guru- Shishya Parampara. Because the knowledge received by the sages was given to the worthy disciples because they were not their children. In this way, Guru Shishya Parampara has a unique contribution in keeping Indian arts safe.

1. Love - To best communicate music thought, the Guru and the disciple must love one another. Desh Pande writes that a Guru's identity will often be defined by membership in Gharana, a style of playing that assumes the status of gharana only when it is carried over for at least three successive generations. Since only the shishya perpetuate the guru's heritage, such love and trust becomes a crucial requirement. The guru who loves the disciple will have the impetus to teach with dedication and to freely impart knowledge. In turn, the disciple has to respect the master as the representation of the divine.

2. Time - To learn Indian classical music one requires time with the teacher. As an oral tradition, transmission relies not on books but on the Guru's individual guidance. Even today many North Indian musicians, possessive of their ragas or their particular way of rendering

them will only offer their knowledge to a select few perceptions of the ideal amount of time the shishya and Guru should commit to each other tends to shift according to the time practically available. The ancient tradition provides for what modern relationship counselors call “quality time” - a necessity for developing bonds of mutual devotion.

3. **Discipline** - The guru does not simply lavish valuable time and affection on the disciple ; his or role is to maintain discipline. Draconian styles of teaching are often detailed in stories about guru-shishya parampara , implying that physical and mental torture is flip side of success. According to legends , Ali Akbar Khan’s father and Guru , Alauddin khan , compelled him to practice sixteen hours per day , and tied into the tree for hours , refusing him food of speed his learning was inadequate .

Ravi Shakar writes that Ali Akbar was born in music in his veins , but it was his constant rigorous practice , discipline and riyaz that baba set for him that has made Ali Akbar ”the greatest instrument alive”.

Canes are still sometimes used to drill knowledge into the body. The best reference to the Guru Shishya Parampara in the field of dance is that of Mahamuni Bharata and his 100 disciples. Brahma originated the Natya Veda from the four Vedas and presented it to Bharata Muni for practice and Bharata performed the art of drama in front of Shiva by his 100 sons. Here 100 sons of Bharata can only mean 100 disciples. The following facts emerge from the study of these quotes regarding the "Guru Shishya" tradition of the education system of that time.

1. Disciples used to go to the Guru's ashram or house for education practice leaving all the relatives of their family.
2. In order to become proficient in any discipline, one does spiritual practice for many years in contact with a guru. He used to bid farewell to the Guru only after becoming proficient in that Vidya.
3. All the expenses were borne by the Guru himself during the days when the disciples stayed at the Guru's ashram or house.
4. At the end of the Sadhana, the disciples used to give dakshina to the Guru according to their ability. The talk of Guru Dakshina has also been said in Mahabharata. Ekalavya cut off his thumb as Guru Dakshina at the behest of his Guru Dronacharya. This shows the devotion and dedication of the disciple towards the Guru.

A special ceremony is held to mark the occasion of Guru accepting a disciple by tying a ceremonial thread on the wrist of the student. This

ceremony is called 'Ganda-Bandhan' where Ganda means 'Ceremonial thread' and Bandhan means 'Tying' thus binding the disciple to the learning of the Guru. The relationship between Guru and Shishya is considered unbreakable, it is the duty of the Guru to make his disciple proficient in the art of dance and it is also the duty of the disciple to serve the Guru with devotion. In this education system, the Guru imparts the entire essence of his art to his disciple.

At one time, the practice of Gandabandhan was so strong among the teachers of Kathak that even fathers would not teach dance to their sons without tying the thread. For example, Bindadin Maharaj gave dancing lessons to his brother's three sons Achhan Maharaj, Lachhu Maharaj and Shambhu Maharaj only after tying the thread. Self, Achhan Maharaj did not teach his son Birju Maharaj without tying thread. Birju Maharaj's mother used to tell that she herself had given one and a half rupees as Dakshina to her husband through her son. Without Dakshina, Achhan Maharaj ji did not even give proper education to his son for many days. It was only after tying the thread that the guru used to teach dance to his accomplished disciples. This would also be a reason that those dancer disciples have become immortal in history.

After independence, dance and music were taught in schools and colleges and the importance of institutional education increased in place of Guru Shishya Parampara. The students took the place of the disciples. The respect towards the Guru has decreased. There is no purity in the relationship between the two, hence there has been a decrease in the depth and intricacy of the dance. There is a fixed curriculum under institutional education. In which both functional and classical aspects are involved. Therefore, it has become difficult to produce qualified artists with this wide breadth of education in a short span of time. Gradually, dance education also seems to be becoming a means of getting a certificate.

Due to the lack of devotion among the students towards the Guru, even the Guru hesitates to impart adequate knowledge to his disciples. Everyone has the right to learn dance in institutional education. The result of this education system is not satisfactory due to the absence of eligibility criteria. Earlier dance students used to practice only one subject, but today dance students have to study other subjects as well. This is the reason why they are unable to do complete spiritual practice. Due to the disappearance of Guru Shishya Parampara, many traditional features of Kathak dance are also slowly disappearing.

Reference:

1. Singh Mandvi, Kathak Parampara - Page no. 181 to 184
2. BC ASIAN REVIEW
3. Guru Shishya Parampara
4. Researchgate.net
5. <https://www.shankarmahadevanacademy.com/blog/Guru-Shishya-Tradition-Beyond-Teacher-Student-Relation/>

**“नाद ब्रह्म” – The Significance and Power of Oral Traditions
in India**

Kartik Indoriya - Master of Arts (Hindi literature)

The Indira Gandhi National Open University

Pinku Jha – Junior Research Fellow

Department of Political Science, Faculty of Arts,

The Maharaja Sayajirao University of Baroda

Abstract

The paper examines the notion of ‘Naad Brahma’ in relation to the development of Hindi literature. However, the examples from classical India to the modern academia have been incorporated in this paper. With the main objective to highlight the relationship between oral tradition and growth of Hindi literature, present paper is exploring different associated aspects.

Introduction

Oral Tradition and its main element Sound/Naad/Voice has its unique role to frame the identity of India. The system of folksongs and folklore, chanting of Vedic mantras, teachings and philosophies of mystic poets are different ways where one can see the role that oral tradition has played significantly. With the main objective to highlight the relationship between oral tradition and growth of Hindi literature, present paper is exploring different associated aspects. The method of writing this paper is primarily analytical, where secondary sources are being referred by scholar.

Three sections are being focused by scholar in this article, where the meaning and nature of ‘Naad Brahma’ would start the chapter. Later on general understanding of Oral tradition in India will be considered as another section, followed by third section that has included the possible relationship of Hindi literature and oral tradition in India.

The meaning and nature of ‘Naad Brahma’

The human civilization has its evolutionary nature that constantly added numerous traits to its identity. One of the significant traits could be known as trait of communication. Though every being has different mode of communicative skills, humans uniquely own the skill of language. It is in this relation, the history of human encompasses the history of language and literature.

To begin with there is a basic term on which language has developed persistently. It is the Swara, and Swara originates from Naad (नाद) which means voice or sound. Naad is believed to be the integral part of life and the world. The entire world is subject to sound. It is unthinkable about the growth and development of human life without the presence of sound. Naad is present in five key elements – Earth, water, fire, air and sky, etc. Because of this importance of Naad, its also called “Naad Brahma” (नाद ब्रह्म). So it quite essential feature of human as well as non human world that has been discussed In physics, music, culture to other spheres of human lives. This sound is produced by the coordination of vital air and fire in the human body. In one of the philosophical aspects, it is being argued that Naad is the medium that connects the listener to his soul, and the universal soul which means the cosmic being.

From Vedic literature to Bhakti tradition in India the role of Naad, the role of oral communication has been highlighted by various scholars, thinkers and writers. It is worth to mention that how Bhartrhari, a Sanskrit scholars of classical India describes Naada/Shaba. Bhartrhari speaks about the creative power of shabda, the manifold universe is a creation of Shabda Brahman (Brihadaranyaka Upanishad IV.i.2). In other words, Speech is equated with Brahman (Shatpatha Brahmana 2.1.4.10).

The fundamental theory of Indian classical music, art and poetry is grounded in the theory of Nada Brahman or Shabda Brahman, and is linked with the Vedic religion. It represents the crucial role that has been played by *Naad* in the making of cultural and artistic nature of India's identity. In this context, next section would focus on the growth of Oral tradition in India, and how its core concept of Naad has facilitated an inclusive approach to its study.

Oral tradition in India

In simple terms oral tradition means the tradition where knowledge has been developing through the oral mediums such as poetries, music, and other visual arts. Oral tradition, also called orality, the first and still most widespread mode of human communication. Far more than “just talking,” oral tradition refers to a dynamic and highly diverse oral-aural medium for evolving, storing, and transmitting knowledge, art, and ideas.

Oral tradition are finer spirit of any civilization. Cultural transmissions majorly transmits orally in India. It means the cultural heritage and

civilization of India has been constantly preserved and developed through the oral transmission of knowledge. Indian civilization always puts faith in oral traditions and always believes in theory of 'नाद ब्रह्म' (Naad Brahma). The oral tradition in India is still prevalent, especially in the area of folk literature. The ballad singers have a rich repertoire of a variety of songs which they sing to a large audience. When it comes to classical texts such as Vedas, Upanishadas or any other texts, its Oral representation to different people helps to grow and spread among larger group of people. In the words of Kapil Kapoor it is said that creation, storage, dissemination and transmission of knowledge from one generation to the other was done through oral mechanisms. Not only creation, but Kapoor has focused on its storage and distribution to different generation is comparatively easy to literary or written forms of knowledge.

However the interesting thing is, although ancient Indian tradition is oral but they produce much larger body of texts. In ancient traditions we never say that work is written by someone, rather we say world is composed by someone. The word 'compose' is much closer to music and other forms of art, such as we call music composers. In a way it shows, again that how Naad helped to grow the oral culture in India. It is also interesting to note that how different regions, language and people has commonly followed the path of oral tradition for helping and nurturing their own identity.

Relationship between Oral tradition and Hindi Sahitya (literature)

For several centuries, in many parts of what are now India, Pakistan and Bangladesh, have thrived the oral traditions of several mystic poets, ballads and Gurus. We always believe in the sanctity of sounds and its relationship with creation of world.

If it all there is a culture that respects the dignity of human being and value of individual, it has to be Indian culture not any other one. The strongest of the living tradition and precisely because it happens to be an oral tradition, not withstanding the number of libraries and institutions that have been burnt and razed to the ground, these traditions have been capable enough to be survived.

To connect this with literature of Hindi language, there are a few names such as Kabir Das. We use the term 'oral traditions' to refer to methods and ways in which the poetry of Kabir and several other poets has survived, and indeed grown, through centuries, in a non-textual form.

To put it simply, the poems have survived as songs or sayings / quotations, purely by force of being sung or repeated. Kabir himself was unlettered; in typical, confrontational fashion, he celebrated that station. It was not a matter of embarrassment for him.

“Never touched ink or paper
Never held a pen in hand
The wisdom of all four ages
Kabir spoke with his tongue”

It asserts that knowledge is not the property of literate or the people who can follow the medium of writing for acquiring knowledge, rather tradition of orality had its own relevance. In Hindi literature, *Bhaktikal* would be considered as a period of masses dissemination of knowledge through oral tradition.

A scholar Kapil Tiwari says, “Many objects or images from the present enter the songs of Kabir, which didn’t belong to his times – such as a train, photo, aeroplane or a gun. What difference does it make? Kabir’s poems belong to a living oral tradition. They are not a stagnant thing of the past.” Even he was the writer who was not just focusing on religion, but social culture and other spheres of human lives are being touched upon by Kabir. Even the writings of Meera Bai, Tulsidaas or other Bhakti Saints could not be understood without considering the role of oral tradition that influenced in the popularity of their content and philosophy.

Conclusion

This paper has proposed several ways to read and re-read the works that has popularized the significance of oral tradition. With the example of Kabir, researcher tried to highlight that how shift has been seen of knowledge from above to know from below and a more inclusive society has been idealised by Saints like Kabir. However it should be emphasized that art of dissemination of knowledge was not possible without the efficient contribution of oral tradition and its power.

Reference:

1. *Literature & Folklore* | Ministry of Culture, Government of India. (n.d.). <https://www.indiaculture.gov.in/literature-folklore>
2. Kabir, V. A. P. B. (2021, May 13). *Kabir Oral Traditions in the Indian Subcontinent. Thoughts of a Bibliophile*. <https://kabiraltaf.wordpress.com/2021/05/14/kabir-oral-traditions-in-the-indian-subcontinent/>
3. India Education Diary Bureau Admin. (2022, February 3). “*Indian literatures are not individualistic but participative*” – Prof Kapil Kapoor provided a glimpse of India’s rich and diverse ‘literaturescape’ during IKS 2022. India Education | Latest Education News | Global Educational News | Recent Educational News. <https://indiaeducationdiary.in/indian-literatures-are-not-individualistic-but-participative-prof-kapil-kapoor-provided-a-glimpse-of-indias-rich-and-diverse-literaturescape-during-iks-2/>
4. Purohit, V. (1988). *Arts of Transitional India Twentieth Century*. Popular Prakashan.

Physiological Analysis an Interdisciplinary Approach to Bharatanatyam

P. M. Kumar - Research Scholar

Prof. Dr. Leema Rose - Research Guide

Department of Dance, Kalai Kaviri College of Fine Arts,
Tiruchirapalli.

Introduction

As form of expression dance can be traced as long back to human culture and history as ancient Egypt and Greece. The muscle's ability to convert chemical energy from food into muscular work is directly related to performance in dance and sport alike. Moreover, similar to other sports, dance performance depends on a large number of technical, medical, psychological, nutritional, economic, environmental and physiological elements. At professional level, for instance, dancers must be experts in the aesthetic and technical side of the art, psychologically prepared to handle the stress of critical situations and be free from injury; most importantly they must be physically 'fit'. The last three decades have witnessed an unprecedented exercise and fitness - "boom", reflected in the large number of people engaged in some forms of physical activity. Never before has so much capital and effort been invested in an attempt to maintain / improve physical fitness and increase performance both in the exercise field and the working environment. Physical fitness may be defined as "the individuals' ability to meet the demands of a specific physical task", and primarily consists of aspects related to muscle and its function. It depends on the individuals' ability to work under aerobic and anaerobic conditions, and on their capacity to develop high levels of muscular tension (or strength); muscular power, joint mobility, muscle flexibility and body composition are also equally important components of physical fitness. The physical demands placed on dancers from current choreography and performance schedules make their physiology and fitness just as important as skill development. As a result, they have been referred to as "performing" and / or "aesthetic" athletes who remain subject to the same unyielding physical laws as in other athletes. It has been suggested that there are two main physiological requirements necessary for dancers: one is a large reserve of power, required for explosive jumps and high elevation, which lasts just a few seconds, energised by phosphocreatine; and the other requirement suggested is muscular endurance, and occurs when a relatively high

power output is maintained for 30 – 60 seconds. This could be, for example, in a series of jumps. Available data also suggest that dance performance benefits from enhanced physiological capabilities such as muscular strength and power, in line with other aesthetic sports, such as gymnastics.

Dance requires incredible strength, stamina, and flexibility. Broadway and touring performing artists dance an average of eight shows a week. Add to that, the countless hours in rehearsals. Their exertion level rivals, if not exceeds, that of professional athletes! Therefore, it's not uncommon for dancers to experience pain. Performing repetitive movements for hours a day coupled with a low amount of recovery time in between shows, increases the performer's risk for chronic overuse injuries (in addition to the ever-present risk of an acute injury). In most cases, pain is due to muscle soreness that resolves in a day or two. However, sometimes there is something more to blame—that's when you should see a physician or your physical therapist!.

Here are some common dance injuries, including the pain associated, how to prevent and how to treat them if it occurs:

Ankle Sprains

Ankle sprains are the most common traumatic (or acute) injury in dancers. Most dancers will experience their first sprain by age 13. This injury is caused by any movement that forces the ankle outside of the normal range of motion, resulting in an overstretching or in tears to the ligaments of the ankle.

Pain: acute onset with pain on the inside or outside of the ankle, swelling and bruising may be present in more severe cases

Achilles Tendonitis

Achilles tendonitis is an inflammation of the tendon in the back of the ankle that connects the prime mover for pointing to your foot. As the Achilles is active during relevé and pointing the foot, this overuse injury is quite common in dancers, especially those utilizing improper technique or participating in excessive training.

Pain: gradual onset of pain and tenderness just above the heel which may feel better when warmed up, but worse with jumping, relevé, or pointe work

“Trigger Toe” (Flexor Hallucis Longus Tenosynovitis)

Trigger toe is another overuse injury that causes inflammation and damage to muscle that is active during pointing the big toe.

Pain: gradual onset of pain along inside of ankle and under the foot while pointing the big toe which may also feel like big toe is “stuck”

Ankle Impingement

Ankle impingement is the pinching of tissues at ankle (tibia and talus) at either the front or the back of the ankle

Anterior (front) Pain: pain at the front of the ankle with plie and landing

Posterior (back) Pain: pain at the back of the ankle with tendu or relevé.

Snapping Hip

Snapping hip syndrome often starts as an annoying snapping sound in the front of the hip with developpé or battements. However, over time, iliotibial band (IT band) tightness and weakness of the outside of the hip can cause the snapping to become painful.

Pain: snapping/clicking sound in front of the hip with developpé and battements

Hip Impingement

Hip impingement can be caused by many different factors from arthritis, labral tear, stress fracture, muscle strain, snapping hip syndrome, sacroiliac joint dysfunction, to piriformis syndrome. It is extremely common in dancers due to the imbalance between the amount of external rotation (turn out) they have compared to the amount of internal rotation (turn in).

Pain: pain with flexion and internal rotation (turning in)

Patellofemoral Pain Syndrome

Patellofemoral Pain Syndrome, also known as “jumper’s knee,” results from the kneecap “tracking” incorrectly due to muscle imbalances like tight hamstrings and calves coupled with weak quads. The placement of repetitive forces on the patella, like through performing jumps or plies without proper form puts a dancer at increased risk.

Pain: pain in the front of the knee with jumping, plie, or stair negotiation.

Conclusion: Now in the current scenario, body conditioning plays a vital role in the dance field, because each and every one is interested in such kind of exercises where in the golden era nobody was following that, keeping one as fit and fine and following that in a routine way is betterment for placing them in the society with a good manner and teach them to the next generation also is coming now a day. Once started with your warm up exercises as well as the same you have to done with your

cooling down exercises where you are supposed to relax your muscles with the same condition type of exercises that will help you to take your dance as a long journey.

“Respect Your Body. Eat Well. Dance Forever” – Eliza Gaynor Minden

References:

1. Alexander MJL. The physiological characteristics of elite rhythmic sportive gymnasts. J Hum Movement Studies 1989.
2. Dance and Anatomy, a Virtual workshop by Dr. Earnest Vijay, Physiotherapist, Orthopedic, Chennai.
3. Anderson R, Hanrahan S (2008). Dancing in pain--pain appraisal and coping in dancers. J. Dance Med. Sci.,
4. Krasnow D, Kerr G, Mainwaring L (1994). Psychology of dealing with the injured dancer. Med. Prob. Perform. Art
5. Mainwaring LM, Krasnow D, Kerr G (2001). And the dance goes on Psychological impact of injury, J. Dance Med. Sci.,
6. Bandyopadhyay A. Anthropometry and body composition in soccer and volleyball players in West Bengal, India. J Physiol Anthropol 2007; 24: 501 – 505
7. Baechle TR, Earle RW. Essentials of strength training and conditioning. Champaign, IL: Human Kinetics; 2000.
8. Goswami A, Gupta S. Cardiovascular stress and lactate formation during gymnastic routines. J Sports Med Phys Fitness 1998; 38: 317 – 322.

**Indian Literature and Oral Tradition - A Critical Analysis
of the play 'Dance Like A Man' by Mahesh Dattani**

Madhu Kewlani - Assistant Professor
Department of English, Faculty of Arts,
The Maharaja Sayajirao University of Baroda

Abstract

This study explores the inner self of the protagonist, Jairaj in Mahesh Dattani's 'Dance Like a Man'. The play 'Dance Like a Man' strikes hard at the typical Indian society that prescribes certain roles to each gender and treats them as final. Jairaj, the male protagonist of the play becomes a victim of gender restrictions.

This play deals with the recent and ancient history of India in personal terms, probing generations of conflict against a background that evokes the highest achievements of ancient Sanskrit theatre and classical religious dance.

This paper tells the story of three generations; their personal ambitions, sacrifices, struggle, compromises, internal conflicts and the way they try to cope with life; and mainly focuses on a dancing couple. The pathos of human predicament is explored in the subtlest way. It embodies a brilliant study of human relationships as well as human weaknesses through its characters. The play depicts the clash between issues such as marriage, career and the place of a woman in traditional Indian patriarchal social set up.

Introduction

Mahesh Dattani, an authentic contemporary voice, a director, playwright, producer, was born on 7th August, 1958 in Bangalore where he later founded his theatre group 'Playpen' in 1984 and where many of his settings are constructed. He is an intellectually stimulating Sahitya Academy Winner. Dattani's playscript casts its focus and locus entirely on the urban space, specifically rooted in the dynamics of domestic space. Environmental sustainability of the cities like Bangalore or Mumbai in his plays are the symbolic tropes and modes of economic power that can be categorized as the material element for discussing the issue of citizenship that "raise(s) questions around notions of equality and rights, issues of individual, group and community rights, active and passive citizenship and the relationship between, and relative primacy of, rights and duties" (Mallick 131). There is proper blending of Western intellectual consciousness

and Indian theatrical techniques in his plays. He himself comments on the relevance of Indian theatre: 'There is going to be a good positive development because as we get into the internet age which isolates human beings, the act of communication will be a premium. Theatre is our cultural activity directly related to human beings' communication with each other' (Qtd in Chaudhuri 23).

The play *Dance Like a Man*, a stage play in two acts, is one of the most wonderful dramatic creations of Mahesh Dattani. It tells the story of three generations; their personal ambitions, sacrifices, struggle, compromises, internal conflicts and the way they try to cope with the life; and mainly focuses on a dancing couple. The pathos of human predicament is explored in the subtlest way. It embodies a brilliant study of human relationships as well as human weaknesses through its characters. The play depicts the clash between issues such as marriage, career and the place of a woman in patriarchal social set up. It deals with the lives of the people who feel exhausted and frustrated on account of the hostile surroundings and unfavourable circumstances. The story is unfolded in time past and time present. The play was first performed at Chowdiah Memorial Hall, Bangalore on 22 September 1989 as a part of the Deccan Herald Theatre.

Dattani in this play, puts a few unlikely questions about the sexual construct that a man is or the very constituents of a man's identity-in terms of sexuality, as the head of the family and as an artist. The play deals with the self and the significance of the other, through the frameworks of gender and gender roles-the prostitute as a dancer and an artist; the man as a dancer; the guru who sports long hair and has an effeminate walk are categories that the older generation, fed on its perception of the self cannot come to terms with. Dattani uses Traditional Dance as a medium that creates conflict in the play within the minds of the other characters. As the play goes forward and the actions take place; Dance takes the center stage and pushes the characters outside. Traditional Dance, in the play, is not only a form or a tool that enables the writer to tell his story but it creates its own psyche that guides or misguides the actors on the stage.

Dance is a very significant factor in this play that means different things to different characters. Jairaj and Ratna wants to develop their career as dancers and for them Dance is not only a form of art but also their life and soul. It is not only their passion but also a tool that will help them to gain desired success. The stereotypes of gender roles are set against

the idea of the artist in search of creativity within the restrictive structure of the world that he is forced to inhabit. Jairaj with his obsession for dance dismantles these stereotypes. This is the twist that the playwright gives to the stereotypes associated with 'gender' issues that view solely women at the receiving end of the oppressive power structures of patriarchal society. The play removes this notion and explores the nature of the tyranny that even men might be subject to within such structures. Jairaj and Ratna live within such a structure: the domain of the patriarch Amritlal, Jairaj's father.

Dance for him is the profession of a prostitute, improper for his daughter-in-law and absolutely unimaginable for his son. He forbids Ratna from visiting the old devdasi who teaches her the intricacies of bharatnatyam; he cannot tolerate the sounds of the dancing bells that ring through their practice sessions; is astounded at the long-haired guru with an effeminate walk and cannot, most of all tolerate the idea of his son –a man- becoming a professional dancer. The underlying fear is surely, that dance would make him effeminate so that the suggestion of homosexuality hovers near, though never explicitly mentioned. And hence Amritlal must oppose, tooth and nail, Jairaj's passion for dance. This clash brings about the play of property and money in deciding and manipulating the construction of identities that would conform, but the result is tragic. He makes a pact with Ratna. He will permit her career in dance only if she helps him pull Jairaj out of his obsession and make him a 'manly' man. The two can then enjoy the security of his riches (Chaudhuri 67-68).

In the society everyone wants the Male to earn as much as the house would run properly but Amritlal knew that dance would not help Jairaj to earn enough money and that would make him unworthy in the eyes of his wife Ratna. For Amritlal, dance is good as far as it remains a hobby but it was not proper to be taken as a profession. And we should not forget that traditional dance, especially for Males was not considered a respectable profession in the olden days in India.

Asha Kuthari Chaudhuri says, "The underlying fear is obviously that dance would make him 'womanly' – an effeminate man – the suggestion of homosexuality hovers near, although never explicitly mentioned."

Dance, for Ratna, serves as an undying passion that drives her character throughout all the actions of the drama. Behind all her moves in the drama, Dance was the main factor. Her character has a negative shade

and that makes her different than others. She involves herself in a relationship with Jairaj and that was a clear self-centered decision on her part. No love or attachment with Jairaj was there on the outset of the relationship. Her overconfidence and faith in her own talent was so much that she hesitated not even once to destroy Jairaj's career as a dancer joining hands with her father-in-law, Amritlal. She single-mindedly follows her heart overpowered by mind; and tries to be famous using Dance as a medium. Traditional Dance stands as a thing that will help her in earning fame and money along with respect in the world of dancers.

For Ratna Dance was a medium to gain popularity and status and for that she married Jairaj who would never stop her from dancing. Ratna's selfish inner desire was so powerful that she cold-bloodedly plays with the emotions of Jairaj by misguiding him constantly. In the guise of a true life companion she deceives her husband and tries to curb his potential as a dancer. In order to gain personal aims she sacrifices Jairaj's abilities. Ratna not only spoils Jairaj's life but tries to mould her daughter Lata's life also by making her a traditional dancer. In spite of being a Male member of the family Jairaj never tries to command his authority over Ratna and instead, she, very deliberately plays with his emotions. When Jairaj returned to his father's house, Ratna disliked it and she says in the play ones, *"You! You are nothing but a spineless boy who couldn't leave his father's house for more than forty-eight hours."*

Lata, her daughter, was used by her to fulfill her inner suppressed desires to earn fame and money nationwide and abroad. Unknowingly Lata falls in the whirlpool created by Ratna and becomes the object only. Ratna's endeavors seem very ambitious and manipulative. She was ready to establish her daughter's career on the right track right from the very beginning and for that she schemes, manipulates and uses all her contacts and links. It is very clear that Ratna saw her own self in her daughter Lata and therefore acted so violently to create a firm, concrete base for her. It is this quality that makes her different from others. For her Traditional Dance was important but it never became a wild passion at any point of time. The desire to take dance, as a hobby was very clear in her mind as she tells Vishwas, *"When I was a little girl, I used to stand near the door and watch mummy and daddy practice. It was magic for me. I knew then what I wanted to be."*

She takes dance as a pure art form and does not link it to any gender. She wanted to pursue dance but her desire was not blended with any

passion or force. For her, marrying Vishwas was also important and she wouldn't sacrifice her love for the dance. Her balanced mind makes her likable and different from her parents. Actually she is away from the circle in which her parents were trapped which was too vicious to believe. She dances and continues to do so because it is a hobby for her and not a way that leads to the path of success. There is no malice, over ambition or misled want in her that keeps her interest in dance. Considering this aspects reader can conclude that Lata stands in stark contrast with other characters.

What therefore starts as a portrayal of staunch patriarchy in most of his plays opens up new domains of study, where Dattani subverts the norms to present the alternate views. Thus, what emerges is a new definition of masculinity not merely as an antonym of femininity but paving a way for men to break their "alpha roars" and do what they would perhaps like to. As Butler says, it is possible to "do" these cultural constructions of sexuality. And as for the females, they can opt for a path of their own too, breaking their silence and the performative roles that they have always played, knowingly or unknowingly, willingly or unwillingly (Mallick, par.33).

Amritlal Parekh can't tolerate his son wanting gaudy costumes, growing long hair and practicing dance all the time. Even he does not like his daughter-in-law going to meet a Devadasi to learn this art form. He denies his son's dependence on him and makes him obey his dictates. He just completely spoils his son's profession. In this bad Endeavour, he uses Ratna also as his collaborator. He assures her that her career would be safe, if his son is waned away from dance. To safeguard her own interests, she too conspires with her father-in-law and she supports him to spoil her husband's dream.

The focus of the play is how social conventions and traditions of gender spoil the life of the both male and female. The dramatic structure of the play evolves round the idea that individuals struggle against the society. The issue of gender discrimination is associated with individual choices, self development and self identity. Dattani admits that,

"I wrote this play when I was learning Bhartanatyam in my mid twenties... a play about a young man wanting to be a dancer, growing up in a world that believes dance is for women".

It signifies that the dramatist was inspired by two irresistible passions. To become a dancer and the fear of social code that dance is a feminine art. Man's attempt to become a dancer would be tragedy for a man. Male

prejudice against dance is seen in Viswas' very first conversation with Lata. Lata too is afraid of her future as a dancer. She doubts whether Viswas would allow her to dance or not.

The play deals with the conflict between art and society. It also focuses on the sense of competition among the artists themselves. Young Jairaj and Ratna are practicing dance in the house of Amritlal Parekh. He is representative of the society of the nineteen thirties and forties. He is a freedom fighter and a reformist, but limits the freedom of his son. His son, Jairaj wants to become a male Bhartanatyam dancer. Amritlal Parekh is an autocratic father for him. Bhartanatyam is the "craft of prostitute to show off her wares". Hence a man has no business to learn such an art, and anyone who "learnt such a craft would not be a man". But Amritlal never thought the interest of his son in dance "would turn into an obsession". According to Jairaj, Amritlal Parekh was "a conservative and prudish" as the white rulers.

In the earlier days Bhartanatyam was associated with temples and rituals. The art was preserved by Devadasis. They were the professional dancers in temples. They were exploited by the priests and rulers. Finally, due to the economic needs this turned to prostitution. So, the dance form was ignored and neglected till nineteen thirties and forties. It further led the society to oppose this dance form. The artist's societal condition compels them to accept this vocation. But the individual space they want must not be denied by so called civilization. And such gender discrimination regarding the dance form is the hyper discrimination in the world of artists. So no man wants to learn this dance form. If anyone wants to learn such a dance he ceases to be man.

Bharatnatyam when practiced by a male is considered to render him effeminate. Though the divine exponent of Bharatnatyam is none other than Lord Shiva himself, this art form is associated with women by a misconception. Jairaj's passion of Bharatnatyam goes unappreciated by his own father. His dancing is a way of expressing his own identity. He is a man who defies social norms. But his life is defeated by his father and his wife. "If the play questions conventional male stereotypes and points out that male identity is a construction conditioned by social norms and expectations, it does so by involving those very same constructions for the female characters" says Angelie Multani in her paper, "On Mahesh Dattani's Dance like a Man: The politics of production and Performance."

Jairaj and Ratna might have succeeded as dancers but they have failed as human beings and as wife and husband. The play ends with Jairaj's admission that they were only humans and lacked the 'grace', 'brilliance' and magic to dance like God.

Jairaj: We dance perfectly. In unison. Not missing a step or a beat. We talk and laugh at all the mistakes we made in our previous dances... We were only human. We lacked the grace. We lacked the brilliance. We lacked the magic to dance like God.

In order to protect and continue any art form, the artist should raise above human weakness. It is a state of human consciousness that wraps up the distinction of male and female into a state of 'wholeness'. In his self-discovery, Jairaj discovers that the divine essence of human self is neither male nor female.

Dance Like A Man has two timelines to it – The past and the present. Mahesh Dattani cleverly shifts the settings, roles and properties created on the stage to represent the blend of the past and the present. The technique of role-switching and multiple roles is personalised by Dattani in *Dance Like A Man*. The changing role changes the sense of time, and it also changes the frustrated patriarch Amritlal into a frustrated alcoholic, Jairaj.

While the total numbers of key characters in the play are seven, there are just four actors who represent the seven characters. The representation is as follows:

The Amritlal Parekh of the past also plays the old Jairaj of the present. The young Jairaj of the past also plays Viswas of the present. The Young Ratna of the past also plays Lata of the present. Finally, there is old Ratna of the present, who has a single role to play. By this innovative method of role-switching, the past and the present are tied together with the same actors.

The roles here are played by only four characters but in real life too we have to play many roles. A single person plays a role of father, son, son-in-law, uncle, brother and so on. So unintentionally a man practices the discriminatory role in his life which hurts the people around him. Mahesh Dattani gives much importance to this role switching and expects that this is adhered to carefully as it is vital to the structure of the play.

While concentrating on the family unit and human relationships, Dattani bravely experiments with the techniques of presentation. He often uses split-scenes, hidden rooms and many other innovations. In

Dance Like a Man, Dattani makes use of the flashback technique and the split-scene device. When specified in the script the rear pane is slid to reveal a garden. The garden represents the past and the events of the past life invariably take place in the garden. As opposed to this, the living room in the house represents the present. All events pertaining to the present take place here. Thus the split-scene is a convenient device to move the action between the present and the past.

The elements of humour through irony, wit and sarcasm used in Mahesh Dattani's *Dance Like A Man* are small but unmissable. They act as a relief from the heavy sentiments of gender bias, filial and spousal battles and inter-generational conflicts that are main aspects of the play. To be able to create a work of writing that addresses larger, more serious issues in the larger picture, and yet being able to fill in small moments of humour and irony into the narrative, to keep the balance of emotions for the audience, shows the true talent of Dattani's craft as a playwright.

Conclusion

Individual is as much a part of his own inner conscience, as much as he is a part of a defined social code. The perpetual clash of human motives with the tradition of family, prejudice of society and the code of culture constitute the dramatic structure of the play. *Dance Like a Man* is a play that does not present the character as pure White or Black but it shows their different shades in all possibilities. Usually women become victims or suffer due to the patriarchal culture. But this play focuses on the plight of a male who tries to break the conventional roles allotted to his gender by the society. In this process, he loses his identity as an artist in society. Jairaj's dreams are shattered as his father considers that Bhartanatyam is an effeminate thing that belongs to female gender. A man practicing the dance is entirely unacceptable for the people of the society. His father, being a spokesperson of the society fears that his son would lose his identity as a male. Jairaj cannot accept that he has lost his individuality as an artist, but he comprehends his own self at the end of the play and his self-discovery brings a revelation of the essence of the art which has nothing to do with the practitioner being either male or female. The play poses fundamental questions and presents the actors with the best of their talents. It demands the answer whether the world is progressive in the real sense or we are still in search of that utopian era where no dance form is actually attached to any gender of the dancer but considered as a pure form of Art.

Folk Music Traditions of Gujarat

Dr. Makrand Suresh Sarpotdar – Asst. Professor
Department of Indian Classical Music (Vocal)
Faculty of Performing Arts,
The Maharaja Sayajirao University of Baroda.

Abstract

Folk music is an integral part of various traditions and cultures around the world as well in different states of India. India is a vast country with diverse traditions and art forms. The Oral Tradition of transmitting the knowledge since ages has played an immense role in preserving our various arts form. Gujarat has a rich tradition of folk music. In this research paper the researcher intends to give a brief overview of folk music traditions of Gujarat.

Introduction

Gujarat draws its name from the ‘Gurjara’ who were the rulers of this particular region. The state of Gujarat was formed in the year 1960 as a result of division of Bombay state into two different states of Maharashtra and Gujarat. The state language of Gujarat is ‘Gujarati’. Gujarat also derives its name from ‘Gujjar Rashtra’. Gujarati culture consists of rich traditions, beliefs, customs, arts and values. Gujarat state is famous for its unique dance styles, festivals, folk music and cuisine. It is said that Legendary musicians ‘Baiju Banwara’ and ‘Tana Riri’ belonged to Gujarat. Pure form of folk music of ‘Charans’ and ‘Gadhavis’ is still prevalent in Gujarat. Gujarat is famous for its folk instruments as well. Various festivals and fairs are celebrated with great enthusiasm.

Folk Songs of Gujarat

There are many types of folk songs in Gujarat which are sung at the various occasions. Among these some important types are Prabhatiya by Narsinh Mehata, Dhol, Bhajan, Sant Vani, marasiya, lagngeet, Garba, katha geet, goyarma geet, sheri geet, jodaknaa, ritu geet, shourya geet, chhand, duha, soratha and other songs which are sung by the tribal. Garba songs are a very important integral part of tradition and culture of Gujarat. These songs are sung during nine days long Navratri festival along with the traditional world famous Garba Dance. The main theme of these songs consists of devotions towards devi Ambika and Mahakali. Some songs also describe the love between Radha and lord Krishna.

Folk Dances of Gujarat

Folk dances of Gujarat include famous dance forms like Garba , dandiya, bhavai, Tippi , Hudo among others these dance forms are very energetic, colorful and soulful they reflect the true vibrant culture of Gujarat.

‘Maniaro’raas is a dance mainly performed by ‘Mer’ community which is a warrior community. These dance depicts the movement of swords in the battle field. ‘Kanbi Raas’ is a dance which belongs to farmers of Jamnagar district. Kanbi in Gujarati local dialect means “farmer”. This popular dance showcases hardworking, toiling farmers and their day to day life. ‘Hudo’ is the dance performed by ‘Bharwad’ community of Gujarat. In ‘Matki’ Dance the tribal women carry earthen pots on head and perform with a balancing act. ‘Tippani’ is a dance from coastal region of saurashtra. The women from ‘Koli’ community are engaged in the laborious task of making the floor and ceiling of houses by stamping the surface with the tool ‘Tippani. To reduce the monotony of the hard work, women sing and dance with the ‘Tippani’ with a particular rhythm. This is depicted in ‘Tippani” dance.

Folk Music Instruments of Gujarat

There are many types of musical instruments used during folk music performances in Gujarat. ‘Sundari’ is a family instrument of ‘Langa’ community of Kachchh. It is a double reed wind instrument having seven to eight holes. ‘Bhorindo’ is a very ancient and antique instrument it is popular among young who play it while grazing the cattle. ‘Jodiya Pava’ is a pair of two flutes community while of the same size and length. Generally, both flutes are played together. One flute is called ‘Nar’ the male and other is called ‘Madi’ the female. ‘surando’ is a very ancient stringed instrument which is played with the help of the bow. ‘Morchangh’ is made of brass or iron. This instrument is played by shepherd community while grazing cattle. The ‘Nagfani’ is a wavy pipe instrument made of brass or bronze.

Other instrument used in the folk music tradition of Gujarat are ‘kani’, ‘Dak’, ‘Dholak’, ‘Duff’, ‘Damaru’, flute, ‘Ghado’, ‘manjira’, and ‘Nagara’.

Folk Theatre of Gujarat

Folk theater of Gujarat is a composite art form which includes elements from music, dance, epics, religion, festivals etc. it provides entertainment and also act as a mode of communication with the village people since ages. Folk theatre has been used to propagate critical

social, political and cultural issues in the form of theoretical messages to create awareness among the people. It has capacity to appeal the masses directly.

Some forms of folk theatre are still prevalent in Gujarat and performed on special occasions. 'Bhavai' is a form of folk theatre that is popular in Gujarat. The 'Bhavai' is based on various themes and topics. 'Bhavai' performances were staged in open grounds in front of farmers and all other community audiences. 'Akhayana' was a traditional musical theatre as well as medieval genre of Gujarat poetry. 'Akhayana' are mostly stories of kings or holy men that have formed the basis of epics and 'Puranas'. The narrator or professional story teller who recited 'Akhayana' were called 'Manabhatt' or 'Gagariabhatt'.

Conclusion

Folk music traditions are an important part of our culture. Different traditions of folk music came into existence since ancient times. The state of Gujarat has a rich tradition of folk music. The knowledge of this folk traditions was passed from generation to generations. This reflects the importance of oral tradition in preserving our different art forms, rich culture and values. Frequent performances and exhibitions of these folk traditions will play an important role in passing valuable knowledge to future generations.

References:

1. <https://www.britannica.com/place/Gujarat#:~:text=Gujarat%20draws%20its%20name%20from,on%20the%20basis%20of%20language>
2. <https://gujarat.pscnotes.com/paper-i/cultural-heritage/gujarats-folk-culture-and-oral-tradition-its-importance-peculiarities-and-impact/>
3. <https://kachchh.nic.in/folk-music-instruments/>
4. https://www.indianetzone.com/79/folk_theatre_gujarat.html

Reflection of Oral Tradition in Rabindra Sangeet

Kazi Mahtab Karim - Research Scholar

Dr. Vishwas Sant - Research Guide

Department of Instrumental Music (Sitar & Violin),

Faculty of Performing Arts,

The Maharaja Sayajirao University of Baroda

“Jana Gana Mana Adhinayaka Jaya hey

Bharata Vagyabidhata.....

..... Jaya hey, Jaya hey, Jaya hey

Jaya Jaya Jaya Jaya hey”

Yes, this is the national anthem of India, written and composed by the great Poet, singer-songwriter Rabindranath Tagore and We all know that but the matter is, how a composition from Bengal reached to every person of Great India where people are of different languages though their official Language is Hindi. For any example of Oral Tradition, National Anthem is a must thing otherwise it wouldn't be considered as national anthem. So here we are going to describe about how Rabindrasangeet reflects Oral Tradition of India. Oral Tradition is a method by which the knowledge of any sector like Art, Ideas and Philosophy, Cultural Phenomenon etc. passes through Voice, accepted and stored by generation. It is considered as the first and till now the widespread medium of human communication. In Music specially in Indian Music, Oral Tradition denotes the mode of circulating musical skills, knowledge and style through verbal teaching, performance and Presentation. It also represents the transmission of Strategy and Techniques of Performance (Gayaki), Tune of songs and Lyrics (mostly Prose or poetry). In Hindustani Classical Music and Carnatic music style, 'Guru-Shishya parampara' reflects the oral tradition by which the style, the way of learning transmitted generation wise and eventually it's called the foundation of this style. Rabindrasangeet is also not an exception but a new addition in Hindustani musical form where Gurudev combined his knowledge and essence of Hindustani classical music with Western (mostly European)



Rabindranath (right) singing with Abanindranath Tagore.

musical style as well as other folk based musical forms from Bengal and all other India.

The great Composer, Playwright and Poet Rabindranath Tagore was born in 1861 in a Royal Family named 'Thakur Bari' which was considered as the cultural hub of Bengal having three hundred years of history at Bengal Renaissance time. All the family members like Sattyendranath Tagore, Jotirindranath Tagore etc. were involved in learning and practicing Hindustani classical music, religious literature and many other eastern and western branches of Fine arts and performing arts. There were appointed Gurus Like Pt. Bishnu Chakrabarty, Pt. Jadunath Bhattacharya of Bishnupur Gharana to teach Hindustani music to the family members. For being a house of practicing Art and Culture, Thakur Bari had a great connection and communication with Artists, Scholars, Instrumentalist, Painters, Sculptors and many knowledgeable personalities Like Upendrakishor Roy Chowdhury, Sourindra Mohun Tagore, Kshetramohan Goswami (the inventor of Modern notation System). Gurudev's father, the master of the family, Debendranath Tagore was a religious reformer and activist of Brahmo Samaj from where he was titled by 'Maharshi'. He was the founder of 'Brahmoism' and great enthusiast of art- culture and spirituality. So, there were practice of composing and performing 'Brahmo Sangeet' among the family members with the melody of various Raag-Raaginis of North Indian classical music. As all Gurus of Thakur Bari belonged to Bishnupur Gharana which follows Dhrupad tradition of Hindustani Music, the style of singing and composing songs in Thakur Bari was mostly Dhrupadi. It proves that, the ambience and practice of music in Thakur Bari surely go along with Oral Tradition.

Rabindranath Tagore was growing up in that sort of family Environment. From Bishnu Chakrabarty he had his commencement of learning music in a very gaiety way in his own mother tongue. Those lyrics was so rhythmic and full of silliness that as a child he could also easily connect and learn the melody. In his words-



Rabindranath Tagore as a teacher

“The songs that Bishnu taught us at the very beginning would be strictly refused to be touched by any renowned or anonymous Ustad of today. Those were at the very bottom of village Rhymes He understood that Silliness

is a very own thing of a Child..... Those rhythms don't care about the language of Tabla rather it directly enters in brain Learning of Gimmick from mother's rhyme recitations and songs from those silly rhymes was an experimentation on us" [1]

So, from Gurudev's early life, learning music and receiving the knowledge of literature purely reflects the base of oral traditional flow. As he wasn't much enthusiastic in any kind of disciplinary training, he couldn't learn much to become an Artist whom we call Ustad in Hindustani Music. But by time, whatever he learned in music or in any kind of Arts, he always listened to his heart. He mentioned it in his many writings like Sangeet Chinta, Jivansmriti etc. But the essence of those oral teaching and the ambience of Hindustani classical music remains intact in his creations. That knowledge inspired him to compose his song from the very early stage of his life. In his words- **"I get my inspiration from Hindustani Classical music, those who don't know about it doesn't have the knowledge of Hindustani music". [2]**

"Gaganer Thale Robi Chandra Deepak Jawle" considered as the first composed song of Rabindranath Tagore at the age of 11. Basically, it is the translation of the first section of a Bhajan composed by Guru Nanak which was listened by Gurudev when he visited the Golden temple at Amritsar with his father Debendranath Tagore. Even he wrote and composed twenty-two songs in Brajabuli language between the age of sixteen to twenty-four which was compiled and published as 'Bhanusingho Thakurer Padabali'. He was attracted to the poems written in Maithili language and got the inspiration to write like a 'Padakarta', poet of ancient bengal such as VidyaPati, Govinda Das etc. Those compositions also clearly reflect the oral learning he had in his childhood.

Rabindranath Tagore traveled many countries over the world as well as many states of India. He was a great enthusiast of knowledge and music. As a result, we got his immortal creations of over two thousand songs where we notice the style of Kheyal, Thungri, Tappa, Tarana, Bhajan as well as Kirtan, Baul along with many Folk and classical tradition of Eastern and Western music. As it was the period of British reign, a lot of changes happened in education system. Education system became more institutional based and more writing based. In 1871 the first formal music school of India was established in Kolkata and Kshetramohan Goswami invented Dadamatrik Swaralipi (notation

system) a modern technique of writing music to read, learn and play/sing music from book. Beside oral training, teaching, learning music from book increased at that time. As Kshetramohan Goswami had a real good connection with Thakur Bari, Rabindranath Tagore also applied notation system to preserve his compositions. In Santiniketan, there were a bunch of Bengali musical geniuses like Dinendranath Tagore, Anawadikumar Dastidar, Shailajaranjan Majumder, Shantidev Ghosh even Tagore himself too were among the notation writers of Gurudev's compositions in Akarmatrik notation system. Santiniketan is a place in West Bengal named by Maharshi Debendranath Tagore where he used to practice Brahmacharya. In 1901, Rabindranath started a Brahmacharya Ashrama there, which was later in 1920 came in the form of a university named Visva- Bharati. To write notation of a song, Gurudev always followed oral system. Immediately after composing a song, he used to call his disciples to learn it from Gurudev as he might forget the tune later. In a conversation with Jyotindranath Tagore, he confessed about it stating-

“My problem is, I forget everything of it after composing a song. So, If Dinu (Dinendranath Tagore) is nearer, I can easily forget the tune after teaching him.” [3]

So, with the reference above we can surely conclude that to preserve his compositions Rabindranath Tagore always took the help of oral or verbal system. Not only by Guru Shishya parampara, oral tradition also reserves the rarest art forms and cultures by transmitting it orally to people across the Globe. 'Geetabitan' a book of songs by Kaviguru where he arranged almost all of his songs in poetic order or division like Puja, Prem, Swadesh, Prakriti, Vichitra and Anushthanik. Here are some selected Rabindrasangeet from different divisions of Geetabitan where we can see the reflection of transmission in Style. Later we get a compilation of that kind songs as 'Bhanga Gaan'.

1. 'Shunno haate Phiri hey' a devotional song of Puja division in Dhrupad style on Kaafi raaga and SurfaankTaal which was derived from a Dhrupad Bandish 'Ruma Jhuma Barakhe' by Ranganath the pen name of Jadhunath Bhattacharya.
2. 'Jaage Natho Jochonaraate' another devotional song of Puja division on Raag Bihag in Dhamar Style which tune was derived from Bandish 'Aaju Raang Khelaata Hari' by Adarang, the pen name of Maestro Feroze Khan of Hindustani music.

3. 'Mono Jaago MongoloLokey' a song on Raag Bhairavi derived from a famous Kheyal Bandish 'Jago Mohana Pyaare" in Tintaal. That Bandish was published by Pt. Vishnu narayan Bhaatkhande in the book 'Hindustani Sangeet Paddhati'.
4. 'E Porobashey Robe Ke' a song in Tappa style in raag Kaafi-Shindh of Taal- Madhyaman. Its tune was derived from a Panjabi Tappa 'Wa Miyabejanewale' by Shori Miyan.
5. 'Sukhohin Nishidin Poradhin Hoyer' a song transformed from melody of a Dhrupad Taarana 'Daradeem Daradeem Daradeem dara' by Manarang (Bhupat Khan), son of Sadarang (Naimat Khan).
6. 'Amar Shonar Bangla' a song of Swadesh division was composed in taal Dadra from the melody of a Bengal Folk song 'Ami Kothai Pabo Taare' by Gagan Harkara. Later first ten lines of it selected as the National Anthem of Bangladesh.
7. 'Bashonti Hey Bhubonomohini' a song from the division Prakriti in Taal Kaharwa was composed by the inspiration from a Carnatic Song 'Minakshyi Me Mudamdehi' by Muthuswami Dixit. That song was originally composed in south Indian Raaga 'Purvya Kalyan' and Aadi Taal.
8. 'Purano Shei Diner Kotha' is a song from the division 'Prem o Prakriti' derived from the melody of Scottish Folk song 'Auld Lang Syne'. It was originally written by the national poet of Scotland Robert Burns.

Apart from the discussion above Rabindrasangeet itself flourished and stored by following Oral tradition. Pioneer Artists and Teachers who learned Rabindrasangeet from Gurudev orally and follow the notation system are considered as the authentic source to learn and preserve Rabindrasangeet. Although we belong to a post-modern era now, having the benefits of technology to listen, learn and present music and other Art forms globally, still the Oral tradition would be considered as the purest system. Rabindrasangeet is a new design in Hindustani Classical Music which has its individuality to connect with peoples' emotion and the knowledge of music. Hence, to preserve and to transmit the Purity, Spirituality and style of singing Rabindrasangeet we definitely have to follow the Oral Tradition of India.

Endnotes:

1. Translated by Author from 'বিস্ময় যেই গানে হাতে খড়ি দিলেন এখনকার কালের কোনো নামী বা বেনামী ওস্তাদ তাকে ছুঁতে ঘৃণা করবেন সেগুলো

পাড়াগেঁয়ে ছড়ার অত্যন্ত নিচের তলায়। তিনি বুঝেছিলেন - ছেলেমানুষি ছেলেদের মনের আপন জিনিস। এ ছন্দের দিশি তাল বাঁয়া তবলার বোলের তোয়াক্কা রাখে না, আপনা-আপনি নাড়ীতে নাচতে থাকে। শিশুদের মনভোলানো প্রথম সাহিত্য শেখানো মায়ের মুখের ছড়া দিয়ে, শিশুদের মন-ভোলানো, গান শেখানোর শুরু সেই ছড়ায় - এইটে আমাদের উপর দিয়ে পরখ করানো হয়েছিলো।’, Tagore, R.N. Sangeet Chinta (Atmakotha), Page:133-134

2. Translated by Author from ‘সেই সংগীত থেকেই আমি প্রেরণা লাভ করি এ কথা যারা জানে না তারাই হিন্দুস্তানী সংগীত জানে না।’. Tagore, R.N. Sangeet Chinta (Sur o Sangati), Page: 99
3. Translated by Author from “আমার মুশকিল এই যে সুর দিয়ে আমি সব ভুলে যাই। দিনু কাছে থাকলে তাকে শিখিয়ে দিয়ে নিশ্চিত মনে ভুলতে পারি।”. <https://www.anandabazar.com/rabibashoriyo/bengali-feature-written-by-pitam-sengupta/cid/1361292>

References:

1. Tagore, R.N. Geetabitan. Kolkata: Visva Bharati Publisher, 1st edition, 1941
2. Tagore, R.N. Sangeet Chinta. Bangladesh: Nabajug Publisher, 3rd edition, 2016
3. Ghosh, S. Rabindrasangeet Bichitra. Calcutta: Ananda Publishers Pvt. Limited, 1st edition, 1972
4. Bhattacharya, S. Rabindra sangiter Bhanga Ganer Utsa sandhane (1st Part). Howrah: Bangiyo Sangeet Parishad, 3rd edition, 2019
5. Bhattacharya, S. Rabindra sangiter Bhanga Ganer Utsa sandhane (2nd Part). Howrah: Bangiyo Sangeet Parishad, 1st edition, 2018
6. Tagore, R.N. Jibonsmriti. Kolkata: Visva Bharati Publisher, 1st edition, 1980
7. Bhattacharyya, A. (2022, July 29). Bengal Music School and Sourindro Mohun Tagore. *BANGLA LIVE. COM*. <https://thespace.ink/cover-story/bengal-school-of-music/>
8. Bhattacharyya, A. (2022, June 20). Kshetramohan Goswami: Innovator of Modern Swaralipi. *BANGLA LIVE. COM*. <https://thespace.ink/cover-story/kshetramohan-goswami/>
9. Sengupta, P. (2022, August 7). ‘Rabindranath Tagore- Sur Bhuli, Swaralipi Korte Jani Ne’. *Anandabazar*. <https://www.anandabazar.com/rabibashoriyo/bengali-feature-written-by-pitam-sengupta/cid/1361292>
10. Rabindra Sangeet. (2023, February 15). In Wikipedia. https://en.wikipedia.org/wiki/Rabindra_Sangeet

11. Dinendranath Tagore. (2023, February 16). In Wikipedia.https://en.wikipedia.org/wiki/Dinendranath_Tagore
12. Rabindranath Tagore. (2023, February 16). In Wikipedia.https://en.wikipedia.org/wiki/Rabindranath_Tagore
13. Google. (n.d). [Rabindranath (right) singing with Abanindranath Tagore]. Retrieved February 16, 2023 from <https://scotstagore.org/tagore-songs-the-inner-spring-and-outer-sources-by-swapan-gupta/>
14. Google. (n.d). [Rabindranath Tagore as a teacher]. Retrieved February 16, 2023 from <http://www.gandhimemorialcenter.org/resources-for-students/2020/5/19/dzbbvvuyeb1mormwcn8wdt5d6dsnu8>

Contribution of India's First Lady Tabla Player in the Field of Music

Dr. Chirag Solanki – Assistant Professor
Children's University,
Gandhinagar.

Abstract

Since ancient times, the contribution of women in the development and growth of Indian culture and values is seen in each and every field. Even music has not remained deprived of it. The tradition of Gharanas in the field of gayan, vadan and nrutya came into existence in the 18th century and was invariably established in the 19th century leading to the emergence of various gharanedaar artists and gurus. This article is based on a revolutionary lady who not only made her own identity but did so in a field where women had never stepped in. One such lady who has specifically contributed to the field of music is Dr. Aban Mistry - India's First Female Tabla Player. She adopted the male-dominant field of Tabla and has achieved greater heights. She faced many ups and downs to achieve success in this field. In her journey of music, she made her own identity in the male dominant field of Tabla, as the first female Tabla player and achieved greater success worldwide. There were quite a few writers, after independence, including Dr. Aban Mistry who contributed in the field of music through their books. Dr. Aban stood out from the rest because along with penning books she also did research work on various subjects of Tabla and Pakhawaj (ancient percussion instruments of India). Dr. Aban Mistry dedicated her whole life to the field of music by doing research, performance, writing books, articles and promoting and propagating Indian classical music. This article is a small attempt to highlight her contributions in the field of Music as a Performing Artist, Exceptional Guru, Academician, Composer, Researcher etc.



Keywords: Gayan-Vadan, Music, Culture, Research, Guru, Composer.

Introduction

Today the whole world has become very limited in terms of accessibility. In this age of globalization, life of people has become very easy as they have everything easily available at their doorsteps. Due to globalization all the countries of the world are sharing their expertise in each and every field, as a part of cultural globalization; Music also exists in each and every corner of the world. Today it has become easy to listen to music of any region or country in any part of the world as it is available on the fingertips, people staying in Africa

can listen to Indian music easily and vice-versa. Thus, cultural globalization has shortened the boundaries and brought all kind of music of different countries and region closer to each other.

When we talk about music, our Indian music whether it is folk, Indian classical music, semi-classical or Bollywood music etc. all these types of music come under the branch of cultural globalization. Today concerts of Indian music are happening all over the world, artists from India get opportunity to present their talent on international level spreading the values of Indian music globally. Indian music is such which not only makes people dance but it touches the heart and feelings of people and so it is believed that Indian music is one of the best and greatest music of the world. This music is full of different types of Ragas and Taals, the melodies which are composed from the combinations of different notes of ragas produces some particular type of human emotion and there are also number of rhythmic patterns in different time cycles which cannot be found in any other type of music.

Amongst all different branches of Indian classical music, Tabla is one of the branches which is difficult as it cannot be learnt by just listening or watching. Any kind of Indian classical instrument is not easy to learn, one needs proper knowledgeable Teacher (Guru) who can teach proper techniques, style of playing of the particular instrument and principles of riaz (practice). All great Maestros believe that it takes 10 years of intensive training with regular practice of at least 4 to 6 hours a day to achieve a superior position in the field and that is why Indian music is found to be one of the most difficult music as compared to the other music. In spite of that, today because of Globalization, Indian music almost exists in each and every corner of the world and people who are fond of music, appreciate and learn our Indian classical music.

In Indian music especially Tabla is an art form which is somehow related to the subjects of maths, science, aesthetics, physics etc. For example: - When a Tabla artist presents or plays any bandish (composition) then he has to be aware about the technical aspects of playing tabla. He should know the actual beauty of the composition (aesthetical value) and should also have thorough knowledge of sound production (Physics). To become a good Tabla player it requires both physical as well as mental fitness as Tabla as a whole is based on mathematics, there are number of different time cycles (which are known as Taals in Indian Classical Music) and in numerous compositions in different time cycles and their variations includes the calculation like $\frac{1}{2}$ matra, $\frac{1}{4}$ matra, 1 matra etc. so a person requires both physical as well as mental ability to do this type of physical hard work (practice) and understand difficult mathematical calculations which is one of the important aspect of Tabla. In this kind of art form, to build a career and to achieve a superior position is not an easy task, **Here we are discussing about India's First Lady Tabla Player Dr. Aban Mistry, her life and her contribution to the music world. She has served Indian Classical Music in many different ways such as:**

- 1) As a Performing Artist
- 2) Research & Publications
- 3) As a Guru
- 4) As an Academician
- 5) As a Composer
- 6) As a Founder of Swar Sadhana Samiti (Mumbai)

1) As a Performing Artiste:

The best art seeker shapes his talent through his art and skills and helps his audience to experience it. A specific thinking and giving a unique shape to the art through his/her talent is a sign of true talented artist. It is only with one's self dedication, punctuality, and hunger of seeking will help him to become a great artist. One needs self-efficiency, motivation and a mentor's guidance to become the best seeker and be able to call themselves an artist which will help them to achieve success in the course of time, this process is universal.

Dr. Aban Mistry whose work, whose thoughts, whose behaviour, whose daily routine and the rituals were wholly dedicated to music and Tabla. To write about her as a performing artist is like showing a lamp to the sun. In the world of music it is very important for us to study and know about such great personality who dedicated whole life only and only for the sake of Indian Classical Music. There is no university left from the blessing of her Lecture-Demos and her performances. Her performances have also been telecasted on radio and channels like "Doordarshan" which is easily accessible and reaches widely. To explain the laya of the composition, appreciating the aesthetical aspect of it, informing about the composer of the *Bandish* before presenting it and graceful recitation (padhant) of the compositions was her unique style of presentation while she performed. Apart from this she also had a great command on the complex layakaris which shows that she had mastered all the difficult aspects like laykaris, padhant and playing techniques through penance-*Tapasaya*. There is a unique way in her presenting and playing and it can be seen in all her performances. Dr. Aban Mistry has almost performed in each and every major music festivals of India and abroad. List of which is present here.

List of Prestigious Music Festival where Dr. Aban Mistry performed.

1.	Saptak Music Festival – Ahmedabad
2.	Pt. Vishnu Digambar Paluskar Sangeet Sammelan – Agra
3.	Sankat Mochan Music Festival – Varanasi
4.	Pt. Omkarnath Sangeet Sammelan - Ahmedabad
5.	Taal Vadhya Sangeet Sammelan – Patna
6.	Sangeet Sankalp Akhil Bhartiya Adhiveshan – Raipur
7.	Sadarang and Jankar Sangeet Sammelan – Kolkata
8.	Bharat Bhavan Sangeet Sammelan – Bhopal
9.	Sur Singar Sansad – Mumbai
10.	Swar Sadhnotsav – Mumbai
11.	Mehfil Sangeet Sammelan – Nagpur

12.	Bhairav se Sohni Mahila Sangeet Sammelan – New Delhi
13.	Amravati Kalatmak Mandali – Amravati
14.	Savai Gandharva Sangeet Sammelan – Pune
15.	Sangeet Saurabh Sammelan - Rajkot
16.	Sangeet Sankalp Sammelan – Allahabad
17.	Bharat Mohotsav – Soviet (Russia) 1988
18.	Bhaskar Buwa Bakhle Conference and Kala Darpan – Chandigadh

- **Statement of Dr.Aban Mistry about her own performance:**“Maa has been holding me in her arms like a mother holding a helpless baby. Yes! When I am deeply engrossed in my sangeet, I feel her presence as though she is standing right beside me on the stage where I am performing and I am nobody and nothing without her blessings.⁽¹⁾
- **Some of the Pictures of Abanji's Performance.**

Dr.Aban Mistry presenting solo at prestigious 'Sankat Mochan Festival'- Varanasi.



Dr.Aban Mistry presenting Sitar-duet with her Guru Pt. Keki S. Jijina

Dr.Aban Mistry performed at Moscow in Stree Exhibition, Festival of India.



2) Research and Publications:

Dr. Aban in her musical journey, had experienced many new dimensions and as a result she registered herself for PhD at Gandharva Mahavidhyalaya. Apart from this, she also felt the need to research on Tabla and Pakhawaj, following which she started her research with great dedication and faith, divulging detailed information regarding the Gharanas of Tabla and Pakhawaj to the entire music fraternity. For her research she interviewed many traditional and gharanedar artists of Tabla and Pakhawaj from all over India. She went to various cities, districts and villages to collect data for her work. To complete her work, she lived like a forest dweller for approximately twelve years, so that she could serve and devote herself completely to music. Her pledge and devotion gave a remarkable gift which was like an 'Amrit Kalash' in the form of her book to the entire music fraternity.

In Indian Music we possess the tradition of treatises since ancient times. Our age-old musicologists have done research on practical and theoretical aspects of music and written invaluable treatise on music. After many centuries, few of our musicologists have shown us new directions through research. Similarly, in the field of Tabla and Pakhawaj, the process of development done by Dr. Aban Mistry through her research work is unparalleled and incomparable.

Natyashastra is said to be the fifth veda. Through details of the various disciplines of sangeet, nrutya and naatya are described in Natyashastra. Today on the basis of Natyashastra, Gayan-Vadan- Nrutya are prevailing. Similarly, Abanji did research work on Gharanas of Tabla and Pakhawaj and history of Tabla. Her research work became so popular that today there is no scope of doing research on the topic of Gharana. The whole music fraternity considers this research work of Abanji as a milestone, so much so that it is believe impossible to start research work in the field of Tabla and Pakhawaj without referring to the research work done by Abanji. This research work of Abanji is kept as a reference book in all the universities, schools and colleges of India.

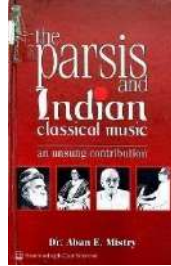
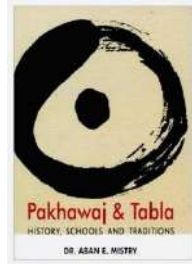
Abanji submitted her thesis for doctorate degree on the topic of "Tabla aur Pakhawaj ke Gharane, Udbhav, Vikas, Visheshtaevum Parampara" (historical and practical approach) at Gandharva Mahavidhyalay Mandal on 27th July 1980 on the day of guru purnima under the guidance of Prof. V.R. Athavale and in 1984, she was honoured with the doctorate degree.

When Abanji published her research work in the form of a book in 1984, she added more information to the topic of Gharana to what was mentioned in her research work. That is, after completing her research work in 1980 she still continued her research which resulted in her finding a sculpture of Tabla in a cave named Bhaja, which she believed to be ancestral and she was hopeful in proving Tabla to be an Indian instrument. ⁽²⁾

This revolutionary finding of Abanji led to a new stage in the field of Tabla. Taking inspiration from her, many researchers started doing research work on many different topics of Tabla like history, Gharana, traditions of Tabla etc. Abanji discovered the sculpture of Tabla in Bhaja cave after 1980, because there is no mention of sculpture of Bhaja in her thesis. Thus, it proves her commitment on continuing work on her research.



Books written by Dr. Aban Mistry:



Other than this Dr. Aban was writing a series of article named “NAAD BRAHMA” in Mumbai Samachar Saptahiki in which more than 50 articles are available on different musical topics which is written Dr. Aban Mistry. Also she has published numerous articles in various musical journals so far.

3) As a GURU

Out of 64 different branches of Art, 5 branches are of fine arts (lalit kala). These 5 supreme branches are enough in themselves to establish the tradition of Guru-Shishya. The source or beginning of any artists is his Guru, while the students are his flux, it means that an artist earns his reputation and fame in the form of both Guru and Shishya. But the researcher believes that, in addition to being a steady student, a guru and a patron of music, Dr. Aban was renowned for being a great scholar. Today we do not find these qualities in all the artists. Some artists are either gurus or they are patrons or great scholar but very few musicians are there who possess all the three dimensions i.e. guru-shishya, patron & scholar. There are many disparities in this also. Many artists left the field mid-way, while many limited themselves to suit their requirements only, but Dr. Aban selflessly taught music to all her students for free and in addition to that she did not distinguish her students on the basis of caste and religion. This was her true Guru-Shishya parampara.

Her students include Sapal Jijina, Aadil Mistry, Marjban Kere, Suresh Singhade, Nilesh Singhade, Vidhya Parab, Yatin Pimpale, Mandar Pimpale, Aadarsh Avdhani, Sangeeta Rao, Sarika Puntabehkar, and Prof. Gaurang Bhavsar etc. who are her main disciples. Apart from them she also has disciples at various places which she visited regularly like Kolhapur, Dharwad, Rajkot, Goa, Chandigadh, Allahabad, Amravti, Hubli, Sangli, Satara, Nashik, Solapur etc. There were disciples who took vocal training from her which includes Shrimati Aban Panthaki, Homay Panthaki, Rupa Sethna, Nirmal Bhatt, Vidhya Parab, Madhukanta Shah.

Picture of Dr. Aban Mistry teaching her students.



4) As an Academician

It seems that Dr. Aban started her writing work around 1972, when she began her research. In 1984 she received her doctorate degree and along with that her research work was also published in the form of book, thus establishing herself as an academician. Her research work gained so much popularity and prominence in the music world that universities and musical institutes started holding her lecture demonstrations of which the researcher has a long list which will be discussed later on. She has been a member in various committees like Board of Studies Member, Selection committee member, Syllabus Committee Member and cultural reforms committee member of all the universities of India and worked as an academician for all these committees. It is very surprising that Dr. Aban was not a lecturer in any of the college or universities but still she was assigned as an academician in many universities and she would think about the development of music and perform her work positively.

UGC has made it compulsory for the teachers of the universities to take an orientation and refresher course for increasing their teaching ability. Usually in these orientation and refresher courses, the professors of universities were assigned as resource person, but Dr. Aban was exception, she taught the teachers

of universities at the orientation and refresher courses as a performer and academician.

List of the Universities where Dr. Aban Mistry worked as a subject expert, selection expert, examiner etc.

1. Allahabad University (Dept. Of Music)- Allahabad
2. Aligarh Muslim University (Dept. Of Music)- Aligarh
3. Avdesh Pratap Singh University (Dept. Of Music)- Riva
4. Bihar University (Dept. Of Music)
5. Banaras Hindu University (Dept. Of Music, Faculty of Performing Arts)- Varanasi
6. Barakatullah University (Dept. Of Music)- Bhopal
7. Bhatkhande Music Deemed University (Dept. Of Music)- Lucknow
8. Banasthali Vidhyapith (Dept. Of Music)- Banasthali
9. Mumbai University (Dept. Of Music)- Mumbai
10. Devi Ahalya University (Dept. Of Music)- Indore
11. Dr. Bhimrao Ambedkar Marathwada University (Dept. Of Music)- Aurangabad
12. Guru Nanakdev University- Amritsar
13. Himachal Pradesh University- Shimla
14. Indira Kala Sangeet University - Khairagadh
15. Jiawaji University - Gwalior
16. Karanataka University - Dharwad
17. Kamaun University- Nainital
18. Lalit Narayan Mithila University - Darbhanga.
19. The Maharaja Sayajirao University of Baroda (Faculty of Performing Arts) -Vadodara
20. MaharshiDayanand University- Rohtak
21. Punjab University- Chandigarh
22. Ravindrabharti- Kolkata
23. Raja Mansingh Tomar Music And Art University- Gwalior
24. SNDT College (Faculty of Performing Arts) - Mumbai
25. Saurashtra University (Faculty of Performing Arts)- Rajkot
26. Akhil Bhartiya Gandharwa Mahavidhyalay Mandal- Mumbai
27. Prayag Sangeet Samiti- Allahabad
28. Goa University- Panji

5) As a Composer (Self-Creation)

The field of fine arts (Lalit Kala) comes under the category of innovations and creation. Our scholars have explained fine arts (Lalit Kala) as innovative and everyday art form. In addition to the influence of the artist, if his/her performance or creation is also influenced by the place, culture, tradition and history then such an art form falls under the fine arts (Lalit Kala) category. This fact is accepted universally by all the artists of music. Thus, when we listen, see, sing or play any composition we immediately come to know that the composition belongs to which Gharana.

Dr. Aban possessed all the innovative qualities and has almost performed in all the well-known taals but odd matras were always her first choice. When she plays solo in time cycles like Teentaal, Ektaal etc, she gave more importance to traditional compositions. The researcher feels that even though she presents traditional composition, her padhant always reflects to a new thought. When she performs in odd time cycles like 15 matras, 11 matras, 17 matras, 18 matras etc. she always presents her own creations. The researcher has listened to many of Abanji's recordings in which she has played Tishra Jaati Peshkar in all the taals. In some she has played Mishra Jaati Peshkar which is her own creation. Apart from this Dr. Aban mistry has played Stuti-Paran in all the taals which too is her own creation. Another thing is that she welcomed the creative compositions of other Gharanas and presented the same in her performance which also reflects her creative thoughts. In this way, after a comprehensive study of Dr. Aban's personality, we come to know that along with being a traditional person, her work and thought process contained innovative and creative ideas.

6) Founder of Swar Sadhna Samiti (Mumbai)

Dr. Aban Mistry's most admirable and unparalleled work is establishing the Swar Sadhna Samiti under the guidance of her guru Pt. Keki S. Jijina. The main aim of this Samiti is propagation, promotion and expansion of music. The activities of Swar Sadhna Samiti is to organize music conferences, competitions, monthly programs, bal sammelan, kishor sammelan, Swar Sadhna Ratna award ceremony, which are all held till date without fail. Dr. Abanji and her guru Pt. Keki Jijina are not with us anymore but their principles encourage the personnel of Swar Sadhna Samiti continuously even today and is a source of inspiration for carrying out the activities of the Samiti.

The salient feature of Swar Sadhna Samiti that calls for attention is its commendable All India Annual Music and Dance Competition held every year in January since last 63 years. Spread over two consecutive weekends, it invites young talent to participate in the competitions which includes vocal, instrumental and various dance forms. Special judges are invited from the length and breadth of the country to judge these competitions judiciously. These items are held in different categories among diverse age-groups. Trophies, prizes, awards and certificates are announced to the winners who are later on given opportunities to perform on the Samiti's famous stage. Likewise, scholarships are offered to the deserving candidates.

The other striking feature of Swar Sadhna Samiti is holding competitions for little kids, and those kids who stand first and second in the competition are given platform every year to perform in the bal sammelan held every year. For this program, cards are printed and provided with an outline of whole program. Besides that, a musical gathering is held every month where upcoming artists from across the country are invited to perform. A record of 731 monthly concerts till date over the past 63 years, weaving into them periodically, Bal,

Kishor and Annual Sangeet Sammelans. These concerts are free for the audience. The Samiti's established popularity has now culminated into a long waiting list of artistes and the performances of the artists are planned prior in advance. As many as thousand invitations are posted every month along with press handouts for maximum publicity to the artistes. The Swar Sadhna Samiti also organizes the Annual Sangeet Sammelan aptly named 'SWARSADHNOTSAV' where the fortunate winners of the competitions are invited to receive their trophies and prizes, thus giving them due exposure to the vast audience. This year the Samiti ushers in with great pride its 58th SWARSADHNOTSAV 2023. Here, renowned maestros and artistes from all over India meet under the common canopy of Swar Sadhna Samiti to display their talent. The highlight of this annual sammelan is conferring the Swar Sadhna Ratna awards on distinguished personalities who have contributed in the field of fine Arts. They include great maestros, musicologists, dramatists, gurus, music critics, journalists and all great personalities who have contributed in their respective fields. The felicitations are done in grand style befitting these personalities.

Till January 2023 Swar Sadhna Samiti has organized 42nd Annual Kishor Sammelan, 43rd Annual Bal Sammelan, 55th All India Music and Dance Competition, 54th Annual Sangeet Sammelan – SWARSADHNOTSAV and 731st Monthly Programme and the legacy will be continued by the members of Swar Sadhna Samiti.⁽³⁾

Glimpse of Concerts organized by Swar Sadhana Samiti



A boyish looking Ut. Zakir Hussain have graced the stage of Swar Sadhna Samiti from very beginning



Pt. Arvind Parikh performing at Swarsadhnotsav accompanied by Pt. Yogesh Samsi.



Smt. Ashwini Bhide Deshpande performing at Swarsadhnotsav.



Smt. Zarin Daruwala performing at Swarsadhnotsav accompanied by Pt. Nayan Ghosh



Jugalbandi of Shri Manas Kumar (violin) and Shri Ashwin Shrinivasan (flute) at 54th Annual Sammelan accompanied by Pt. Omkar Gulvady.

References:

1. Jam-e-Jamshed/ 15-08-1999/Ruby Lilaowala.
2. Mistry Aban/ Thesis - "Tabla aur Pakhawaj ke Gharane, Udhbhav, Vikas, Vishehshta evum Parampara"/ Index.
3. Annual Souvenir of Swarsadhnotsav published by Swar Sadhna Samiti Mumbai - 2023.

Wisdom from Ages: Panchatantra an Oral Tradition

Mrs. Dyuti Pandya - Assistant Professor
Department of Dance, Faculty of Performing Arts
The Maharaja Sayajirao University of Baroda

Abstract

Wisdom is the key to living a richer, happier, and more fulfilling life. Amongst our oral tradition which includes many art forms (Classical and folk) and also our Vedas as well as Upanishads. Many of our great treatise like Ramayana and Mahabharat are also examples of Oral tradition. Most of these are the once that we are taught by our Gurus. Guru Shishya Parampara is one of the most important pillars of the oral traditions through which the knowledge was passed on from generation to generation.

Our first Guru undoubtedly is our mother. Then comes in line our first family which includes our parents, grandparents and other elders who mould us since our birth. Amongst the very few first lessons that we learn are the once of moral conduct, through simple stories which everyone of us have heard and we tell to the toddlers or our house. Panchatantra by Pandit Vishnu Sharma are the most important examples of the oral traditions which we find in every house in form of storytelling.

Wisdom from Ages: Panchatantra an Oral Tradition

The man once wrote a story while comfortably seated by the fire of his greatest discovery. This was the story of his experience as it was moulded by his own rules, which he used to build the imaginary universe that he then twisted to his will. This was a road that connected the past with the future. It was something that he still views as a youngster; it was his moral code. It gradually evolved into what we now refer to as oral tradition and became the fabric of his culture.

The art of storytelling is a skill that permeates Indian households like the scent of a ripe mango. Oral traditions are a significant component of India's intangible heritage. Panchatantra, a work that is an interwoven succession of stories in both prose and poetry, represents the essence of this tradition. Most of these tales are based on animal parables that instruct us on how to live morally.

Sanskrit and Pali were used to compose the Panchatantra initially. Its collection credits list Pandit Vishnu Sharma as the author. It can be dated to the third century BCE, say experts. This collection of stories

has undergone numerous modifications and adjustments; it is also the text that has been translated the most.

The history, culture, and language of the Indian subcontinent are depicted in this masterpiece from ancient India. This treatise was initially written to impart advice about good behaviour in both life and reign to three Princes.

Five sections make up the Panchatantra, and some of the stories are also found in the Upanishads and Vedas. Wisdom is the key to living a richer, happier, and more fulfilling life. Its fame spread to Europe via Persia and the Indian border. Persian, Danish, Icelandic, Dutch, Hebrew, French, Spanish, and English are just a few of the translations available.

Numerous writers continue to be inspired by Panchatantra all throughout the world. The Panchatantra's moral lessons are its most alluring feature. Panchatantra would be the crowning achievement of Indian literature if it were a crown. Four commemorative stamps were released by India Post in 2001 to honour this oral storytelling practise.

The Panchatantra is a Nitishastra according to Indian tradition. Since a shastra is a technical or scientific treatise and Niti is generally translated as "the prudent conduct of life," it is regarded as a treatise on political science and human behaviour. "The expert tradition of political science and the folk and literary traditions of storytelling" are its literary sources. In accordance with Indian tradition, the Panchatantra is a Nitishastra. Since Niti is usually translated as "the prudent conduct of life," it is thought of as a treatise on political science and human behaviour. A shastra is a technical or scientific treatise. Its literary sources include "the folk and literary traditions of storytelling as well as the expert heritage of political science."

The Buddhist Jataka Tales, which are said to have been told by the actual Buddha before his passing around 400 BCE, have numerous similarities with the stories found in the Panchatantra. According to the academic Patrick Olivelle, "It is obvious that the stories were not created by Buddhists. It is unclear if the author of [the Panchatantra] used stories from the Jatakas or the Mahabharata, or if he drew from a shared collection of myths from ancient India, both oral and written." There are many parallels between the stories found in the Panchatantra and the Buddhist Jataka Tales, which are supposed to have been delivered by the real Buddha before his demise in the year 400 BCE.

The development of Indian religion depends heavily on oral tradition. The majority of the time, oral means were used to preserve and convey the old Hindu texts. In the school known as the Gurukul, people in the past mastered the skills of listening, memorization, and recital of their knowledge. Vedas were transmitted from one generation to the next via a variety of recitation techniques.

Each work has a certain style to be read aloud in order to convey the concepts and knowledge. Oral tradition played a significant part in Indian religion since it served as the foundation for the dissemination of knowledge, facts, ideas, culture, and tradition. The vast Mahabharata epic is the best illustration of the connection between Indian religion and oral tradition.

The most significant oral tradition that exists in human culture is storytelling. Additionally, the foundation upon which the significance of storytelling rests is composed of one fundamental element: the art of instruction. Every narrative teaches us something in some way. It imparts lessons on how to respect, care for others, love, hope, and strive for improvement. It also teaches how to be just. Through their characters, the storytelling tradition supplies society with outstanding role models.

Characters in the stories always take the correct route, not because they have to, but because they choose to. The protagonists in the stories always set a moral example for others to follow. They inspire people in each society and shift their perspectives on the relevance of moral activities. In the history of storytelling, there have been many inspiring protagonists who have brought beneficial changes to society and made it a better place to live by transforming the citizens into moral and just human beings.

Storytelling is a means for passing down legendary tales of inspiration. Now, one would wonder why we always turn to narrative to convey morals or, for that matter, to pass on inspirational stories to society.

The lack of a tight structure and precise boundaries explains this 'obvious' principle of selecting narrative telling over all other ways. It is worth noting that there are an unlimited number of methods to tell a narrative. Each storyteller can tell the same narrative in a unique way. 'This freedom in the art of storytelling makes it not only a necessary but also a consistent tool for education. The storyteller's personalising of the story demonstrates that every story, presented differently with each recounting, contains an unlimited number of lessons. Because of its potential to teach anything and everything in an infinite number of

ways that may be adapted to the audience, storytelling is today's most influential and essential tradition.

Another advantage of storytelling is the numerous ways in which it influences our daily lives. It is not something that is noticed on certain occasions or by a specific group of people. It is a daily process for everyone and is nearly an essential aspect of our lives. And this angle serves to leave a high degree of impression on each person's life, and perhaps it is because of this 'commonness' and 'dailyness' that storytelling has been one of the most powerful sources of inspiration known to man. Storytelling has demonstrated its durability and importance beyond any question, dating back to the dawn of society and surviving in this age of technology, where everything is just a click away. Apart from a brief introduction, it is divided into five sections. The Panchatantra Tales are divided into five books:

- Book 1: Mitra-bheda (Friendship Loss) • Book 2: Mitra-samprapti (The Winning of Friends)
- Book 3: Kakolukiyam (On Crows and Owls) • Book 4: Labdhaprasanam (Loss of Gains)
- Aparkitakraka (Book 5) (Considered Action)

It contains eighty-four stories and numerous substories. The composition's genre is nidarshankatha, or illustrative story, which is satirical, didactic, and graphic. The goal, however, was to teach statecraft and political rules in an appealing, easy, and pleasant manner.

Conclusion

Panchatantra stories are one of the very basic and finest examples of the oral traditions of our culture which is the experience of every individual and takes us to our most basic roots of learning and teaching method which has been the art of storytelling. Indian culture has many rituals which we follow even today but without the knowledge of its scientific reasoning, which thus makes it difficult to pass on to the coming generations. Panchatantra is also an evolving and ever changing form and the stories revolving round the moral conduct and wisdom can always be added which will help carrying forward our rich culture generation after generation.

References:

1. <https://www.mintageworld.com/media/detail/4034-wisdom-of-ages-panchatantra/>
2. <https://ijcrt.org/papers/IJCRT2203186.pdf>

The indigenous music of kerala 'Sopana Sangeeth' with Dance form 'Mohiniyattam'

Wincy Fernandez - M.P.A. Dance

Dr.Smruti Vaghela - Asst. Professor

Department of Dance, Faculty of Performing Arts,
The Maharaja Sayajirao University of Baroda

Kerala's unique music form, the beginnings of Sopana Sangeetham (music) can be traced to the temples of Kerala. The word '*Sopanam*' refers to the steps leading to the sanctum sanctorum. So, the Sopanam music also means singing from the side of the temple steps. Another interpretation is that Sopanam sangeetham is similar to the ascending and descending order of raga. The music starts in *Vilambikal* (slow tempo) and progresses to and gradually descends.

Sopana Sangeetham - a scratch back through the history

The influence of the societal features, significant historic stages of evolution of society, certain fundamental beliefs, assumptions, and myths will be reflected in its art forms. Elements of Self Expression and Self Respect in the songs created and sung can be traced very back to the farmer on the field which was quite an obvious thing for a predominantly agrarian Kerala society then. Farm owners, in *Kuttanad* used to pay the Pattukooli (wage for singing) also. This encouraged 'Farm Songs' that echoed the stories of both exploiters and exploited,

Every society nurtures its artistic value in resonance with the changing times and at the same time maintaining its own link with tradition, for which Kerala is an excellent example. Kerala always exhibited a willingness in accepting and assimilating foreign cultures for which it had witnessed without losing its authenticity of traditional belief systems.

Chavittunatakam is an amalgamation of Kerala's martial art and dance traditions and many suitable aspects of Greek Theatre. The character of Yavana in the *Muchukundamoksham* story in Krishnanattam is another example where Yavana with his long gabardine, of unmistakably Greek moorings is seen.

Myths

Myths and Legends have been always instrumental in finding the cultural history and traditions when there is scarcity of material proofs regarding historical studies. It provide important historical events, their

chronology or of important personalities. The Vatakkal Pattukkal, the Ballads of North Malabar, sing of pride and self-respect of yesteryear heroes, with other diverse facets of society being mentioned in them.

Onam, is a festival of brotherhood and celebration of a glorious past under the Emperor Mahabali whose story of expulsion to the underworld by *Vamana*, the 5th incarnation of Lord Mahavishnu. The myth of their benevolent Emperor's visiting his land and people once in a year, a boon granted by *Vamana* to this truthful emperor, is the day of Onam, which falls in September and Chingam of Malayalam Calender.

The Kerala society has always been interested in finding the sparks of goodness in Anti- heroes and worshipping them also. The temple dedicated to Duryodhana, the anti-hero of Mahabharata is found in Malanada, Kerala. The *Parayi petta Panthirikulam* is a strong example of Kerala's nondiscrimination of Caste Hierarchy in Kerala as various castes from same parentage and the story of Adi Sankaracharya of Advaita Philosophy receiving Vedanta Discourse from a *Chandaala*, is a mark of lofty philosophy of life.

The Mother Goddess

The approach of Kerala to Mother Goddess concept is quite unique and different, Chilapathikaaram, ancient text which is believed to have been composed in Kerala. The text not only proclaims the status of the women as equal as men but also the injustices meted out to them and the manifestation of a Woman into a complete destroyer of city of Madurai as Kannaki and as well as into a mother goddess concept in Attukal Temple in Thiruvananthapuram, Kerala.

The thottam songs, asserts Shiva- Shakti Concept in which Shakthi is the Creator and Destroyer and the supreme without which even the Shiva is incomplete. The cult of Mother Goddess worship is related to Shakti Concept of Goddess Kali in Bengal. But when it comes to Kerala, it takes it unique different forms like *Yakshi* and *Bhadrakali* in Groove Shrines (Kaavu).

Sopana Sangeetham

The Thiruvathira festival is celebrated during the Malayalam month of Dhanu (December- January), where *Kamadeva* (Cupid) is worshipped. Women observe fasts and dance Kaikottikali in a circle around an oil lamp. The songs of which is an integral contributor of Sopana Music and other performing arts in Kerala. They forego sleep the entire night.

Christianity

Christianity in India is a unique socio-cultural phenomenon, which took its birth in God's own country. Christian faith reached India even before Christianity became an official religion. The faith took a new identity as *Mar Thomante Margam* ("the path of St. Thomas, the Apostle"). It came from West Asia and the Aramaic language that Jesus and the apostles preached in and the Syrian language had its own influence which intermingled with the then existed temple music and folk music traditions prevailed in Kerala. Even today, the sound, memories, and melodies of the Syrian language and their liturgy are essential components of the rich cultural repository of Kerala.

Chavittunatakam

Chavittunatakam is a colourful Christian art form which is popular in the districts of Thrissur, Ernakulam and Alappuzha. Its origins are associated with the Portuguese. Collaborating with the Malayali scholars, they developed a new art form which is chavittunatakam. It has elements borrowed from both European (eg. western costumes) and Kerala art forms (eg. Kalaripayattu, the martial art of Kerala). The themes are stories from the Bible. Spiritual, moral and historical themes are also figured in these performances which have been in existence since the 18th century.

The art form had its name from its distinctive feature of performers stamping (chavittu= stamping) on the dance floor which produces a sound that emphasizes and highlights the story. The performance is musical with the performers singing and acting out their characters, with exaggerated gestures and rhythmical stamping. The costumes follow the European style. It is in effect a blend of music – instrumental (usually bell and drum) and vocal – dance and drama. The master of the dance drama is called the *Annavi*.

The performances are held either on open stages or church interiors, though nowadays they are mostly held indoors. It is mostly the Latin Catholic community that performs this art form.

Margamkali is a folk art performed by the Syrian Christian community of Kerala (especially the *Knanaya* faction), particularly in Kottayam and Thrissur districts. The word margam means path or religion. The theme of the margamkali performance is the activities and travels of Mar Thoma (St Thomas) in the Malabar region and his martyrdom.

Earlier margamkali used to be performed only by men, but now women also perform this dance. It is now popular as part of Syrian Christian weddings as well as on stage. The men's costumes used to be simple – *mundu* (dhoti worn in the South Indian style) with gold border and a head cloth. With women entering the performances, traditional Christian jewelry such as earrings, necklaces, anklets, etc. are also being worn.

Arab Influence

An intermingling of Arab and Kerala culture began in the 9th Century CE when Arab merchants reached Kerala Coast for trade. The muslim pilgrims accepted the hospitality of Cheraman Perumal who himself later converted to Islam. *Mappilappaattu*, born out of the melodious blending of Arab and Malayalam cultures have gifted this land with very romantic poems and melodious songs that brought a different scenario in Kerala's cultural diversity.

The word '*Mappila*' is also used to refer to the son-in-law. Muslims in Kerala refer Bridegroom as '*Puthiya Mappila*' improvised into '*Puthiyaapla*'. It is also said that Maha Pillai elided to Mappila. Mapila songs relate to diverse themes but they use simple languages. The *Mailanchi* (*Mehendi*) songs by women in marriage celebration forming a circle with clapping their hands around the seated bride express emotions of love, compassion, oneness with its simple but meaningful lyrics. Mappila songs express lofty spiritual thoughts which inspired the common man which got popularized among the entire population.

Therefore we can unearth many similarities and differences in the cultural homogeneity of Kerala's rich heritage when we go deep in the study of History of Kerala. Blessed are those who were fortunate to witness this art forms in their life.

Mohiniyattam

Mohiniattam evolved has an association with Lasya style of dancing. The temple sculptures of the state are the earliest manifestations of Mohiniattam. Mohiniattam poses are also palpable from the various feminine sculptures that adorn the



the 11th century Vishnu temple at Trikodithanam, and the Kidangur Subramanya temple. The 16th century book titled 'Vyavaharamala' written by scholar, poet, author and astrologer Mazhamangalam Narayanan Namboodiri is the first known book that mentions the term Mohiniyattam in connection with a payment due to a Mohiniyattam dancer. While discussing about various performing art forms of Kerala, renowned poet Kunchan Nambiar in his 17th century book 'Gosha Yatra' mentioned about Mohiniyattam. The 18th century Sanskrit treatise 'Balarama Bharatam' on natyam written by the king of Travancore Karthika Thirunal Bala Rama Varma (considered to be a significant secondary work on 'Natya Shastra') refers about 'Mohino Natana' among various other dance styles.

The initiation and patronage of the Maharaja of the Kingdom of Travancore, Swathi Thirunal Rama Varma, a poet and brilliant music composer himself. His contributions in the art form saw the eventual development and systematization of present day Mohiniattam.

Traditionally the repertoire of Mohiniyattam follows two performance categories namely, 'Nritta' and 'Nritya' mentioned in 'Natya Shastra'. It follows the Lasya type of dance that showcases a more graceful, gentle and feminine form of dancing and displays excellence in 'Ekaharya Abhinaya' form in other words a solo and expressive dance art complimented with music and songs. 'Nritta' is a technical performance where the dancer presents pure dance movements giving stress on speed, form, pattern, range and rhythmic aspects without any form of enactment or interpretive aspects. In 'Nritya' the dancer-actor communicates a story, spiritual themes through expressive gestures and slower body movements harmonized with musical notes thus engrossing the audience with the emotions and themes of the act.

The vaitaris in Kerala art forms have their own peculiarities as in chollus we use in Mohiniattam. Cheche, kukumtari khikam, tenkuku,

nakatarakam, dhiyam. tinganeka dantam etc. These are preserved in different instruments like Edakka. Maddalam. Udukku. Tuti etc. This system had developed from the style of chanting of the Veda mantras of the region

and many other articulations in the different folk form. It develops further in Astapadi singing and Kalamezhuthupattu. This musical system is fast disappearing. There are certain important banis (gharanas) which even now prevail in some temples like Guruvayur. Ramamangalam, Thirumandhamkunnu. Chottanikkara, Pazhoor. Kidangur etc. Shri Naralathu Rama Poduval (Thirumandhamkunnu Bani) and Shri Guruvayur Janardanan Nedungadi (Guruvayur Bani) are two noted musicians who represent two distinct styles. The former, is known for its tandava and the latter for its lasya touches.

Today's music in Mohiniyattam is a result of great efforts of Padmabhushan Kavalam Narayana Panickker incorporating Sopana Music to the mohiniattam repertoire with the sincere hardworks of two great personalities who revived Mohiniattam to the form that we see today- Padmabhushan Dr. Kanak Rele and Padmashri Bharati Shivaji. The contributions by composing and unearthing Kerala's rare metric taalaas and indigenous compositions by Padmashri Leela Omchery and incorporating them in Mohiniattam stands unique for Dr. Deepti Omchery Bhalla's repertoire.

Reference:

1. Mohiniyattam – a book by geeta radhakrishnan

Oral Tradition as reflected in Bhatakhande Sangita Śāstra – an analytical view

Ms. Pooja Ambarishbhai Jani - Teaching Assistant

Dr. Shweta Jejurkar - Research Guide

Department of Sanskrit, Pali & Prakrit, Faculty of Arts,
The Maharaja Sayajirao University of Baroda

Abstract: Indian Classical Music is the best gift of Indian culture to the world. Indian Classical Music is of two types – Uttara Hindustani Music system and Karnataki Music system. The roots of Indian Music are found in Vedas. Sanskrit is the ancient language also found in the Vedas. Many treatises related to are found in Sanskrit Language. One concept is common between Music and Sanskrit, **Oral tradition - Guru-Śiṣya Paramparā**. In every subject, there are certain things which we should learn from the experts or masters or Pandits. In **Sanskrit** the Oral tradition is seen since Vedic times. In music also Gurus are used to teach the students in a particular way that is his or her own way according to Gharana, which cannot be written in the form of a script. To learn **music** properly, every learner must go through two paths – 1. Theoretical music (Ancient treatises) 2. Practical Music (which follows Guru-Śiṣya tradition). Theory can be read or written but practical things are followed by Oral tradition. Pandit Bhatkhande has given wonderful and helpful notation system to Indian Classical Music. To understand classical music, he has given an important gift of *Hindustānī Saṅgīta Paddhati - Bhāṭkhaṇḍe Saṅgīta Śāstra* (1 to 4 parts). This is a treatise that gives not only information about the *Rāgas* according to their *Melas* (धातु) but also provides the Verses for proofs from ancient treatises. The speciality of this treatise is that the questions, which arise in the minds of the Students, Pandit Bhatkhande solves them. It is not only book for theory, *Bandisa* of every *Rāgas* are also given. Therefore, *Hindustānī Saṅgīta Paddhati - Bhāṭkhaṇḍe Saṅgīta Śāstra* of Chatur Pandit is the treasure of Indian Music, which sets an example for Oral tradition of *Guru* and *Śiṣya*.

Key Words: Pandit Vishnu Narayan Bhatkhande, Chatur Pandit, *Hindustānī Saṅgīta a Paddhati - Bhāṭkhaṇḍe Saṅgīta Śāstra*, *Śrīmallaṅkāśyaṅgītam*, Indian Music, *Svara*, *Rāga*, *Tāla*, *Thāta* (धातु), *Bandiṣa*

Research Method Used: Analytical and descriptive

Introduction

Guru is a Sanskrit term for a mentor, guide, expert, or master of certain knowledge or field. In Indian tradition *Guru* is more than a teacher. Disciple or *Shisya* in Sanskrit is literally seeker of knowledge or truth or student.

यस्य देवे परा भक्तिः यथा देवे तथा गुरौ ।

तस्यैते कथिता ह्यर्थाः प्रकाशन्ते महात्मनः ॥ 6.23 ॥ श्वेताश्वतर-उपनिषद् ॥

In above verse it is said that *Guru* is compared with the Gods. Music and religion are connected with each other. Devotion is incomplete without prayers, Stotras and Stutis etc. “Considering the history of Indian fine arts, art and religion were inseparably connected with each other since the ancient times to the Middle Ages. Both have flourished under this association. Religion got its aesthetic character from music, sculpture and dance, while the genuineness of religion manifested itself in the arts and the artists”¹

The era of Music begins in the age of Vedas. *Udātta*, *Anudātta*, and *Svarita* are well described in the Vedas. The systematic and specific singing of Ṛcas is described. In *Purāṇas*, *Rāmāyaṇa* and *Mahābhārata* also Musical part is also there. *Aṣṭādhyāyī* of *Pāṇini* also gives definitions of *Gīti*, *Gāyaka*, *Gāyikā*, *Nartaka*, *Privādaka*, *Vīṇā*, etc. Ancient treatise *Nāṭyaśāstra* of Bharata Muni is the foremost, significant and important jewel of Music. *Saṅgīta Ratnākara* by *Śārṅgadeva* is a revolutionary work on Indian Music. There were many Sanskrit texts after these treatises, which helps us to understand Indian Music, i.e. *Saṅgīta Makaranda* by *Nārada*, *Sarasvatī Hṛdayālankāra* by *Nānyadeva*, *Saṅgīta Ratnāvalī* by *Someśvara*, *Saṅgīta Samayasāra* by *Pārśvadeva*, *Svaramelakalānidhi* by *Rāmāmātya*, *Ṣaḍrāga-candrodaya* by *Puṇḍarika Viṭṭhala*, and many more treatises are there.

About the author Chatur Pandit

Pt. Viṣṇu Nārāyaṇa Bhāṭkhaṇḍe was born (10th August 1860, *Gokulāṣṭamī* in Śaka 1782) in the village Velaneshvar of Ratnagiri District in a Brahmin family. Due to his interest in Music, since childhood he was singing very nicely. Even he could copy the Music immediately he heard once. He studied the ancient and modern treatises and manuscripts. He travelled extensively for research and met the musicians. During this period, he noticed the lack of written theory of Music because most of the Indian Music was learned by *Guru-Śiṣya Paramparā* and *Gharānā* system. He also organised and helped for conducting National Seminars. He has established schools, colleges, and institutions of Music. Notation system has also been given by him,

which is very easy and simple for learners. He also solves the problems of music learners in his books - *Hindustānī Saṅgīta a Paddhati* - *Bhāṭkhaṇḍe Saṅgīta Śāstra* part 1 to 4. He has done classification of *Rāgas*. By using 72 *Thāṭas* given by Paṇḍita Vyaṅkaṭamukhī, He gives 10 *Thāṭas* and its *Rāgas*.

Paṇḍita Bhāṭakhaṇḍe has occupied the highest position in the field of Indian Music. He was a composer of books, musical notations and *Vāggeyekara*. He was also a singer and musical instrument player. By profession he was a lawyer having fluency in Marathi, Sanskrit & English language, through his hard work and efforts in right direction, he raised high the position of Indian Music. When there was a need for resurrection in Music, *Pt. Bhāṭakhaṇḍe* came ahead and shouldered the responsibility like true patriots.

To learn any subject matter or art, systematic method, scientific system and approach is a must. *Paṇḍita Bhāṭakhaṇḍe* composed a systematic Music science after studying ancient books of Music and existing Music practice of that time and composed musical notations. It is very difficult to compose musical notations of the songs, *Svaramālikā* and other details which is just preserved from mouth to mouth and through oral tradition. *Paṇḍita Bhāṭakhaṇḍe* did this praise worthy work in the form of scientific and systematic method in form of musical notations and presented it in front of the world so that a student of Music even beginner Music lover can learn the art of Music.

He started listening to the good artists. As part of discussions with good artists he had something in his mind. He was not happy with the distance between theory in the texts and Practical Music. He embarked on a musical journey to do musical research. Going to different regions, he worshiped music and had discussions as well as trainings with scholars and teachers. He was fluent in Marathi, Sanskrit & English languages. Sanskrit was popular amongst scholars and common people, hence in Sanskrit he wrote a book called *Śrīmallakṣyaṅgītām*. Further, Hindustani Sangit Paddhati was written in four parts in Marathi first and then translated into Gujarati for further elaborating on *Śrīmallakṣyaṅgītām*.

Bhāṭakhaṇḍe was not only a singer or one who knows to play on instruments but was also a scholar and an educationist. After studying books of Music which were scattered and composed at different intervals, he presented it in front of people in a very simple and ordinary way. Therefore, people also know him as an educationist. *Paṇḍitaji* was

having a good capability of talking with a person after recognizing his ability. As he was an advocate, he was a good orator. He had a unique mental stability and physical fitness. “Six feet height, fair complexion, long hand and legs, broad ears, simple, long and pointed nose, broad forehead, large eyes, clam(tranquil) but very sharp vision estimating everything in a moment, heart touching fluent and sweet speech, long and speedy steps, shoes, pant, shirt, jacket- having hanging pocket watch, Persian long coat with round neck collar, coat and hat- Pune style, Dupatta or shawl on shoulder, this was his (dress) attire- which was in practice in those days.”²

Pt. Vishnu started reading books related Music available in different languages like Gujarati, Marathi, English, Bengali, Telugu, Tamil, etc. to understand the ancient history of Music. After studying this, he thought that the rules and scientific (Śāstriya) definitions given in these books are not sufficient to understand current Music.

Pandit Bhatkhande’s journey of Music was from 1896 to 1906 A.D. In this time of eleven years, he has collected all these experiences in four diaries in Marathi language. In these diaries there is a narration of the ideas of Music scholars, rules of Music, current use of Music found in different treatises on music. During this journey Pt. Bhatkhande collected the catalogues of books available in library, studied them and published many books related to Music. Out of these four, three diaries, except the diary of eastern journey are beautifully preserved by Indira Kala Sangit Vishva Vidyalaya, Khairagadh.

His daily routine was very systematic and was a man of self-discipline. He used to visit the institutes which were founded by him and was pleased with the work. He also used to solve the problems. Four parts of *Kramika Pustaka Mālikā* and three parts of *Bhātakhande Saṅgīta Śāstra* were published. But when the fifth and sixth part of *Kramika Pustaka Mālikā* and fourth part of *Saṅgīta Śāstra* was about to publish, he suffered from the paralytic attack. Yet he continued to look after the institutes through letters. There were one or two students to look after him. But as he was living simple life, he was not in fever of giving trouble to others. He had again severe attack of paralysis and on 19 September 1926 the great hero of Musical world left this world.

Pt. Bhatkhande is a personality, who became famous by his devotion for music and also by his written works. Pt. Bhatkhande has written a variety of literature in huge quantity which consist of the treatises written in Sanskrit and Marathi in volumes and then published them.

His literature can be divided into three parts as follows: 1. Theoretical books 2. Practical books 3. Other work

1. Theoretical books:

a. Śrīmallakśyasaṅgītam, b. Abhinavaragamajari, c. Astottarasatatālalaksanam, d. Bhatkhande Sangita Śāstra parts 1 – 4 and e. Uttar Bharatiya Sangit Ka Sankshipt Itihas

2. Books for Practicals: a. Svarmalika Sangraha, b. Laksanagita Sangraha, c. Gitamalika, d. Kramik Pustak Malika parts -1-6

3. Other works: The books, which published, printed and compiled by Pandit Bhatkhande are many. Like a manuscript of 'Chaturdandi Prakasika' of Vyankateshwar, 'Svarmelkalanidhi' of Ramamatya, Raga Tarangini of Lochan Kavi and many more.

In preface of the book 'माझा दक्षिणेचा प्रवास', Prabhakar Chichore has narrated that as per information Bhātakhaṇḍe has written four parts of the narration of journey of Music. They are-

१. 'माझापश्चिमेचा प्रवास' (मेरी पश्चिम भारत की यात्रा) सन् १८९६---- सूरत, भडौच, बडौदा, नवसारी, राजकोट, भावनगर का भ्रमण।

२. 'माझादक्षिणेचा प्रवास' (मेरी दक्षिण भारत की यात्रा) सन् १९०४ मद्रास, तंजौर, मदुरा, रामेश्वरम्, रामनगर, इटैयापुरम्, तिवेल्ली (त्रावणकौर), किलोन, त्रियनापल्ली, बेंगलौर, मैसूर का भ्रमण (दिनांक १४ जनवरी १९०४ से ४ जनवरी १९०५ तक)

३. 'माझा पूर्वेकडील प्रवास' (मेरी पूर्व भारत की यात्रा) नागपुर, कलकत्ता, जगन्नाथपुरी, विजयानगरम्, दक्षिण हैदराबाद का भ्रमण।

४. 'माझा उत्तरेचा प्रवास' (मेरी उत्तर भारत की यात्रा) सन् १९०८ में जबलपुर, इलाहाबाद, बनारस, गया, मथुरा, आगरा, लखनऊ, दिल्ली, जयपुर, जोधपुर, बीकानेर, उदयपुर का भ्रमण³ These are major works of him. Now introduction to the text related to musical theory as well as practical is given below.

About Bhātakhaṇḍe Saṅgīta Śāstra

Part 1

Hindustānī Music system- this book is written in 1910 in Marathi and is also translated in Gujarati language. It includes primary definitions, *Rāgas- Rāgiṇīs*, historical narrations, singing styles, *Saṅgīta*, *Gāyana*, *Vādāna*, *Svara*, *Saptakas*, *Thāṭa*, *Āroha* (ascending), *AvĀroha* (descending), pitch, *Jāti*, *Komala* and *Tīvra Svara*, *Vādī*, *Samvādī*, *Vivādī*, *Anuvādī*, *Mārgī*, *Deśī*, *Nyāsa*, *Ālāpa*, *Sthāyī*, *Antara*, *Pūrvāṅga*, *Uttarāṅga*, types of songs, *Tāna*, *Dhrupada*, *Khayāla*, *Tappa*, *Ṭhumarī*, *Gamaka*, *Aṁśa*, *Śruti*, *Alaṅkāra*, *Mūrcchanā*, *Grāma* and many other

definitions. Discussion regarding books like *Saṅgīta Kalpadruma*, *Rāga Taraṅgiṇī*, *Ṣaḍrāgacandrodaya*, *Saṅgīta Ratnākara* and even discussion regarding *Sāmaveda* are also given.

Rāgas like *Yamana*, *Kalyāṇa*, *Mālāśrī*, *Bhairavaa*, *Kedāra*, *Hindola*, *Hamira*, *Kāmōda*, *Chāyānaṭa*, *Śyāma*, *Gauḍasāraṅga*, *Bilāvala*, *Alhaiya*, *Devagiri*, *Yamanī*, *Deśkāra*, *Bihāga*, *Śaṅkara*, etc. are also explained. Opinions of different scholars Captain Dey, Surendra Mohan Tagore, Captain Willard, Captain Smith, Paṇḍita Sāraṅga Dev, Paṇḍita Ahobala, Paṇḍita Damodara, Paṇḍita Kallinath, Sir Williams John, Jaydev, Bhavbhatt, etc. on different topics are also given.⁴

Part 2

This book consists of detailed narration of ancient and middle age time *Śruti*, *Svaras*, *Nādas*, *Rāgas*, *Saptaka*, etc. Opinions of P. *Rāmāmātya*, Bharata, *Somanātha*, *Parśvadeva*, Raja Surendra Mohan Tagore, *Puṇḍarīka Viṭṭhala*, Ahobala, Locana, *Vyaṅkaṭamukhī*, are also narrated here. Types of *Grāma-Mūrcchanā* are explained. Some mentions of books like *Nāṭya Śāstra*, *Saṅgīta Ratnākara*, *Saṅgīta Samaysāra*, *Saṅgīta Darpaṇa*, *Ṣaḍrāgacandrodaya*, *Rāga Taraṅgiṇī*, *Svarmelakalānidhi*, *Rāgavibodha*, *Saṅgīta Pārijāta*, *Anupa Ratnākara*, *Caturadaṇḍī Prakāśikā*, *Saṅgīta-Sārāmṛta*, *Rāgakalpadrumāṅkura*, etc. are also given. Different opinions of scholars for various *Rāgas* like *Ramakalī*, *Gunakalī*, *Bhairavaa*, *Jogiyā*, *Sāveri*, *Vasanta*, *Megharajjanī*, *Meghamalhāra*, *Prabhāta*, *Deśagaḍa*, *Kaligaḍa*, Bengal *Bhairavaa*, *Āhira Bhairavaa*, *Saurāṣṭra taṅka* etc. are also written. Comparison between *Rāgas* is also seen. Discussion of *Saptaka* of that time and Persian Music is also mentioned here. This book is originally written in Marathi, in 1914 and contains 500 pages.

Part 3

This volume contains 475 pages and is written in Marathi. This part includes types of *Rāgas* like *Mārava*, *Pūrvī* etc. Moreover, incidents of journey for Music, Sanskrit volumes of *Saṅgīta*, brief information of *Komala* and *Tīvra Svaras* in science of Music, *Sandhiprakāśa Rāga*, *Rāgavicāra*, *Rāgatulanā*, main points related to *Rāgas*, 72 *Thāṭas* of *Vyaṅkaṭamukhī* etc. are also mentioned here. Over and above this, in this book we find information about *Grāma*, six *Rāgas*, nine *Rasas*, lineage of Raja saheb Tagore, explanation of *Pūrvī Rāga* of *Catura Paṇḍita*, composition of southern *Thāṭas*, formations of *Rāgas* as per treatises written by NagmateAsafi, Sarama-e-Asharat, Captain Willard,

etc. and many other subjects. At the same time opinions and *Rāgas* of many other scholars are given in this volume.

Part 4

Originally written in Marathi, this volume contains about 1136 pages. This is a huge volume consisting of information regarding *Rāga* and *Rasa*, time of *Rāgas*, types of *Rāgas* like *Kāfi*, *Saindhavī*, *Pīlu*, *Bhīmapālāsī*, *Dhanāśrī*, *Dhānī*, *Haṃsakaṅkaṇī*, *Pradīpakī*, *Bāgeśrī*, *Bahāra*, *Kanaka*, *Sughrāyī*, *Devasāga*, *Sāraṅga Malhāra*, *Aḍāṇa*, *Kausī Rāga*, *Bhairavaī*, *Bhūpālī*, *Mālakaṃsa*, *Toḍī*, *Mulatānī*, it's *Svaravistāra*, *Saragama*, etc. Here *Bhātakhaṇḍe* has written shlokas which are explained in a very simple way. Along with it he has also given questions and answers. This book is published in 1932.

Why Oral Tradition is selected for this treatise:

The four parts of *Bhātakhaṇḍe Saṅgīta Śāstra* were created in the form of Oral tradition - *Guru-Śiṣya Paramparā*. He only gives the reason of the same in the first part. “मैं जिस पद्धति को तुम्हें अभी सिखाने वाला हूँ उसे कुछ नवीन ही ढंग से सिखाऊँगा। वह यह है की तुम में से कोई एक हरबार मुजसे प्रश्न पूछता चले और मैं उस प्रश्न का उत्तर देते हुए तुम्हारा समाधान करता चलूँ।... मेरा अनुमान है की इस प्रकार तुम्हें शीघ्र तथा उत्तम ज्ञान हो जाएगा।”⁵

Has Pt. Bhatkhande solved the problems successfully in the treatise through Oral tradition?

The questions are asked by some students and answers are given by Pandit ji. Here, it is also possible that the questions are in his mind. In both the scenario the answers are given clearly and using *Pramāṇa* of treatises and also by self-experience. In some topics he explained in very nice simple language. Paṇḍita Bhātakhaṇḍe explains the concepts in very clear and definite terms.

Style of this Oral discussion:

Pandit ji first of all declares the topic of discussion and then keeps his point for the basic information through the information from treatises and then open the topic for students. They ask questions in a simple language and he also answers in the same spoken simple language. So here, one can find the understanding between teacher and students.

Some Examples of Oral discussions –

1. “प्र - बीच में ही एक प्रश्न पूछता हूँ। यमन का थाट कल्याण है, यह तो हमें मालूम ही है। आपने कहाँ कि ग्रन्थों में कल्याणी थाट के वर्णन में मध्यम तीव्र कहा है। क्या आप हमें यह समजा देंगे कि ग्रन्थों में थाट का वर्णन कैसे होता है ?

उ – ग्रन्थों में तुम्हारे प्रचलित (बारह) स्वरों के नाम कहीं – कहीं भिन्न हैं, यह पहले कह देना पड़ेगा। दूसरी कोद अड़चन नहीं है। उन नामों को यदि तुम ध्यान में रखो मेरी तरफ से बताने में कोई आपत्ति नहीं है।”⁶

2. “प्र – भैरव राग में कौन सा स्वर वादी माना जाता है?
ऊ- इस राग में वादी धैवत व संवादी ऋषभ माना जाता है। प्रभात के रागों में सा, म, प, ध में से कोई एक स्वर वादी होता ही है। प्रचार में भैरव को सम्पूर्ण राग माना जाता है।”⁷
3. “प्र – जैतश्री में वादी स्वर कौन सा रक्खा जाता है?
ऊ- कोई तो गांधार रखते हैं कोई पंचम मानते हैं। आरोह में ऋषभ धैवत वर्जित करनेका नियम स्वीकार करें तो पंचम के वादित्व से पूरियाधनाश्री का भ्रम होने का कारण नहीं है, यह तुम समझते ही हो।”⁸
4. “प्र – तो फिर भैरवी पहले बताकर फिर सिन्धुभैरवी कहें तो कैसा रहेगा?
ऊ- यही मैं सोच रहा था। मेरी समझ में ऐसा करना सुविधाजनक ही होगा। जैसे आसावरी तथा जौनपुरी निकटवर्ती राग हैं; वैसे ही कुछ अंशों में भैरवी तथा सिन्धुभैरवी के संबंध में कह सकेंगे।”⁹

We can find the clarity and honesty of the teacher in answering all the probable questions of the students satisfactorily.

Specialities of the Text:

- Index is given in a very nice way. Detailed description is given in the beginning of every part of the text. So that one can find the particular topic in a big treatise easily.

Example – In second part of the said text, Raga Ramakali is described. In index one can get all the information about said Raga with page numbers –

रामकली राग के सम्बन्ध में विचार	 १६१
रामकली सम्बन्धी ग्रन्थ मत	 १६६
रामकली का स्वरनिरूपण	 १७६ etc.

- Basic The definitions are provided in first part but some necessary definitions are explained in all four parts, where ever required.

Example – In Part 4 the characteristics of Bhairavi Raga are given.

आसावरी जौनपुरी देवगान्धारझीलफौ।

सिन्धुभैरविकासंज्ञा ह्यादाणाखटकौशिकाः ॥५१॥

दरबारीकानडाख्या देशिका विबुधप्रिया।

आसावरीसुमेलोत्था रागा एते सुसम्मताः ॥५२॥¹⁰

(Āsāvārī, Jaunpurī, Deva Gāndhāra, Jhīlāfa, Sindha

Bhairavī, Adāṇā, KhaṭaKausika, Darbārīkānada, Deśī, -

scholars have agreed these Rāgas are produced from Āsāvārī Mela.)

- Comparison of many topics, among many treatises are given.

- Every topic is explained in very easy words and with the verses of the treatises where every detailed of the Ragas are given.
- In the beginning of the Raga, the information of the same Raga is given and after the controversial and contradictory part of the Raga is also discussed with the students.
- As Kramik Pustak Malika, here Panditji has given Bandisha in many formations like Dhrupada, Khayal etc.
- This is the elaboration of the Sanskrit text 'Śrīmallakśyasaṅgītam'

Contribution of Pt. Bhatkhande to the Oral Tradition

Music is an emotional or sentimental art. No *Svaralipi* is sufficient to describe the emotion. Moreover, it is not possible to describe the use of *Komala* and *Ati Komala Svara*, this can be learned only through Oral tradition. That's why sometime some of the *Bandishas* were lost with the death of the Gurus. If we want to preserve it for generations, *Svaralipi* is inevitable. In modern age the number of students learning Music is more. So, *Svaralipi* is very essential for practice work. Through this notation system many basic things such as formation of *Rāgas*, their *Svaras*, up and down of *Vādī Svaras*, *Varjita* etc. can be learnt. Pt. Bhatkhande believed that this arrangement is helpful to learn base and then for practice but the style can be learnt by Gurus only.

Paṇḍitaji has composed 10 *Thāṭas* referring the 72 *Thāṭas* of *Vyākṛāṇamukhī* in *Śrīmallakṣya Saṅgītam*. And has described *Thāṭas* on the basis of southern and northern system. This is not new but can be easily remember by students of Music. Moreover, he has given in his books, the concrete information on many disputable topics like – the formation of *Rāgas*, *Śruti* and *Svara*, its calculation, etc. which are very useful and important for the disciples who want to learn. But without master or Guru it is not possible.

'*Bhāṭkhaṇḍe Saṅgīta Śāstra*' treatise is in Marathi but translated in Hindi so one can easily understand. The verses written in Sanskrit, are the essence of Paṇḍit Bhāṭkhaṇḍe's intellectuality, deep knowledge of language and Music, his intensive research, interactions with the masters of music. It contains theory of modern music. Which is elaborated by him in *Hindustānī Saṅgīta Paddhati*, *Lakṣaṇa Gīta*, *Kramika pustaka Mālikā* and '*Śrīmallakṣyasaṅgītam*'.

In the *Hindustānī Saṅgīta Paddhati* book reference from 30 Sanskrit treatise of different centuries and hundreds of books written by Indian

The charm of this book is that the Paṇḍita Viṣṇu Nārāyaṇa Bhātakhaṇḍe describes musical terms from ancient treatises like - *Saṅgītaratnākara*, *Rāgavibhoda*, *Saṅgītadarpaṇa*, *Caturdaṇḍī Prakāśikā*, *Saṅgītapārijāta*, *Rāgamañjarī* and *Kallinātha's* Commentary on *Saṅgīta Ratnākara* and after analysis relevant point he gives his comments in beautiful Sanskrit couplets. He explained them to the students. So, one can get the classical music of particular tradition and time. Some topics are creating debates every time in music. The confusions related to the terms like *Śruti*, *Grāma*, some *Rāga*, *Mela*, etc. are solved by Pt. Bhatkhande in the form of answers.

This question and answers given in the treatise '*Bhāṭkhaṇḍa Saṅgīta Śāstra*' are very much useful to understand the topic easily. The answers are for students who are curious and excited to learn new things with proofs. This work is a very nice gift of Oral Tradition to the field of music. Thus, by following the style of question and answers Pt. Bhatkhande created a bridge between *Guru* and *Śiṣya*. Questions are asked and answers are given properly. May God give the master or a Guru who can show the path of righteousness.

Bibliography & Webliography:

1. Doshi Amubhai, Evolution of Indian Music, University Granth Nirman Board, Gujarat State, Ahmedabad-6, First 2. edition, 1975, p. 1
2. Svargiya Paṇḍita Vishnu Narayan Bhatkhandeji ka BharatiyaShastriya Saṅgīta Ko Yogdan (Adhyayan evam Anushilan) Dr. Dindayal Chaurasiya, p.110
3. Pt. Bhatkhande, Meri Dakshin Bharat Ki Yatra – Translator: Dr. Chaubey Amaresh Chandra, p. 22
4. Bhātakhaṇḍe Saṅgīta Śāstra (part 1) web link:
<https://archive.org/details/dli.ernet.326019/page/n1/mode/2up#:~:text=%3Ciframe%20src%3D%22https%3A%2F%2Farchive.org%2Fembed%2Farchive.org%2Fdetails%2Fdli.ernet.326019%22%20width%3D%22560%22%20height%3D%22384%22%20frameborder%3D%22%20webkitallowfullscreen%3D%22true%22%20m>

ozallowfullscreen%3D%22true%22%20allowfullscreen%3E%3C/iframe%3E

5. Bhātakhaṇḍe Saṅgīta Śāstra (part 1) p. 2
6. Bhātakhaṇḍe Saṅgīta Śāstra (part 1) p. 31
7. Pt. Bhatkhande V.N., Bhātkhaṇḍe Saṅgīta Śāstra Part – 2 Translator - Pt. Sudamaprasad Dubey, Sangit Karyalaya, Hathras first edition, p.107
8. Pt. Bhatkhande V.N., Bhātkhaṇḍe Saṅgīta Śāstra Part – 3, Editor and translator Garg Lakshminarayan, Sangit Karyalaya, Hathras, 1956, p.164
9. Pt. Bhatkhande V.N., Bhātkhaṇḍe Saṅgīta Śāstra Part 4, Edited by Garg Lakshminarayana, Sangit Karyalaya, Hathras, 1957, p. 167
10. Pt. Bhatkhande V.N., Bhātkhaṇḍe Saṅgīta Śāstra Part 4, Edited by Garg Lakshminarayana, Sangit Karyalaya, Hathras, 1957, p.785
11. V.S. Apte's Dictionary-<https://dsal.uchicago.edu/dictionaries/apte/>
The practical Sanskrit – English Dictionaries – DDSA – Digital Dictionaries of the practical Sanskrit – English Dictionaries – DDSA – Digital Dictionaries of South Asia, x Revised and enlarged edition of Prin. V.S. Apte's the practical San-Eng. Dictionary, Poona, Prasad Prakashan 1957 – 1959, New updated March 2020

About Department of Tabla

The Department of Tabla, nomenclature & established as a separate entity on 20th August 2014 is the latest feather in the cap of the Faculty of Performing Arts. Since the University's inception in April, 1949-50 the Tabla section remained under the wings of the Department of Indian Classical Music (Vocal & Tabla). It is only now after almost Six & a half decades that the illustrious Tabla section has acquired an independent status of a Department. It is undoubtedly a new beginning but with a

Distinguished Former Faculty Members of the Tabla Section:

Prof. Sudhir Kumar Saxena
Shri Harihar Pandya
Shri Ganpatrao Ghodke
Shri Balkrishna Mahant
Shri Chandrashekhar Pendse

Shri Revashankar Nayak
Shri Madanlal Gangani
Shri Madhukar Gurav
Shri Pushkarraj Shridhar

Current Faculty members of the Department:

Prof. Ajay Ashtaputre
Dr. Kedar Mukadam
Shri Jaydeep Lakum
Shri Dwij Gandharva

Prof. Gaurang Bhavsar (HoD)
Shri Dipak Solanki
Shri Dhananjay Vekariya

Renowned & Veteran artistes who conducted workshop and visited the Department:

Ut. Habibuddin Khan, Ut. Amir Hussain Khan, Ut. Ahmedjan Thirakwa,
Ut. Nizamuddin Khan, Pt. Nikhil Ghosh, Pt. Arvind Mulgaonkar, Pt. Sudhir Mainkar,
Dr. Aban Mistry, Padmashri Talyogi Pt. Suresh Talwalkar, Pt. Shushil Kumar Jain,
Ut. Hashmatali Khan, Pt. Kiran Deshpande, Pt. Omkar Gulwady,
Pt. Sadanand Naimpalli, Prof. Mukund Bhale, Pt. Anindo Chatterjee,
Pt. Vibhav Nageshkar, Pt. Arvind Aazad, Pt. Yogesh Samsi, Ut. Akram Khan,
Prof. Pravin Uddhav, Pt. Amod Dandge, Pt. Supreet Deshpande, Pt. Pravin Karkare

Tribute To



Tabla Maestro of Ajarada Gharana **PROF. SUDHIR KUMAR SAXENA** (5th July 1923 to 30th November 2007)

Published by:

Department of Tabla

Faculty of Performing Arts

The Maharaja Sayajirao University of Baroda

In association with



Commissioner of Youth Services and Cultural Activities

Sports, Youth and Culture Activities Department,
Government of Gujarat

