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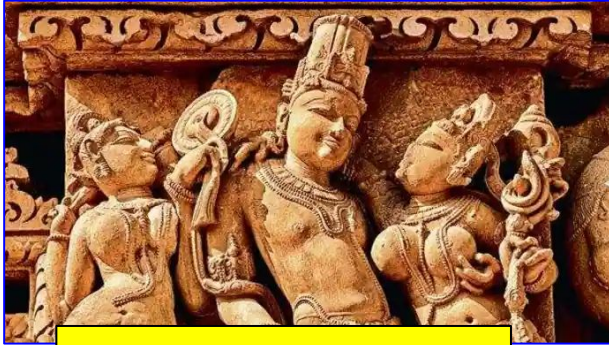
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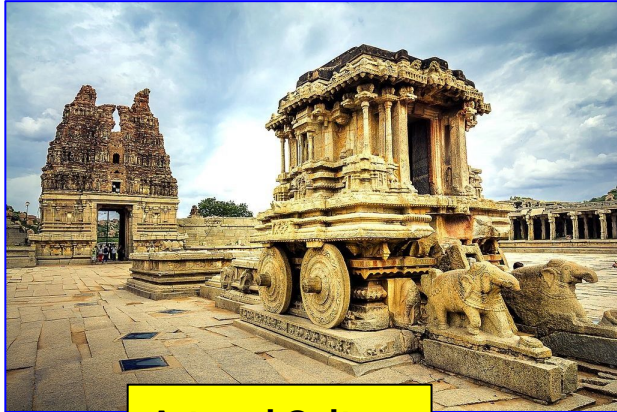
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INDIAN THEATRE



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Introduction

- The theatre is a fusion of music, dance, drama, stylized speech and spectacle. As an art form theatre is steeped in the local identity and native culture of our country.
- In the art form of theatre, age-old forms, customs, and the desire to improvise are intermingled. It serves as a platform for continuance of traditions and customs.
- It also serves as a platform to hold mirror to the society for its act of omission and commission. Ex: During National movement in India, theatres were used as a platform to spread national consciousness.
- Some of the globally acclaimed Indian artists had their skills honed in the theatre. Ex: **Naseeruddin Shah, Irrfan Khan, Dr Rajkumar, Shabana Azmi** etc.
- The earliest form of the classical theatre of India was the Sanskrit theatre which came into existence after the development of Greek and Roman theatres in the west.
- One theory describes this development as an offshoot of Alexander's Indian conquest.
The invading army staged Greek-style plays and the local Indian population picked up the performance art. While some scholars argue that traditional Indian theatre predated it, there is a recognition that classical Greek theatre has helped transform it.

Indian classical drama and Greek Drama

The Greek invasion of the Indian subcontinent has led a few critics such as Weber to assert a Greek influence on Indian drama.

- **Similarities:**

- the plot being mainly centered on historical, mythical figures
- division of the Play into Acts and Scenes,
- use of the Chorus,
- developments of stock characters demonstrate this Greek influence on all drama.

- **Differences-**

- Indian tradition has the added element of supernatural figures such as gods and goddesses that populate the world of drama,
- absence of tragedy in the Indian dramatic tradition,
- Greek drama's adherence to the time, place and action is not strictly observed
- action shifts from earthly spaces to heavenly ones, taking place across many years as well and
- dance and song are an important part
- Influence of Buddhist and Jain traditions



Still from Greek Drama



Still from Indian Drama
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there might have been a strain of the Greek influence along with influences from other literary traditions and cultures such as the Buddhist and Jain traditions that worked together with ancient Vedic ones to create the Classical Indian drama

Tamil Epic Silppadikaaram - influenced also by the Buddhist and Jain traditions.

Silappadikaram

Manimekalai



Lakshmi Holmström
Illustrations : A.V. Ilango

Classification of Indian Theatre

- **Classical Sanskrit Theatre**
- **Folk Theatre**
- **Modern Indian Theatre**

Classical Sanskrit Theatre

- The Sanskrit word 'nataka' was derived from the root word 'nata' which actually meant a dancer. **Rupaka**, **Drishyakavya** and Preksakavya were other words used to describe drama.
- Indian classical drama is regarded as the highest achievement of Sanskrit literature.
- In ancient India, plays were generally of two types:
 - i. **Lokadharmi**- These were realistic depictions of daily life.
 - ii. **Natyadharmi**- These were conventional plays with a more stylised narration and overt **symbolism**.

Indian Classical Drama

- The Indian dramatic tradition was influenced by the dramatic elements found in the Vedas, in dialogue hymns and Vedic rituals.
- It is in the Vedic era (1500 – 1000 BCE) that we see dramatic elements that will come to define drama in the years to come and eventually usher in a genre known as Indian Classical Drama as we know it.
- Even the epics, such as the Mahabharata support the existence of performers or nata as early as 400 CE.



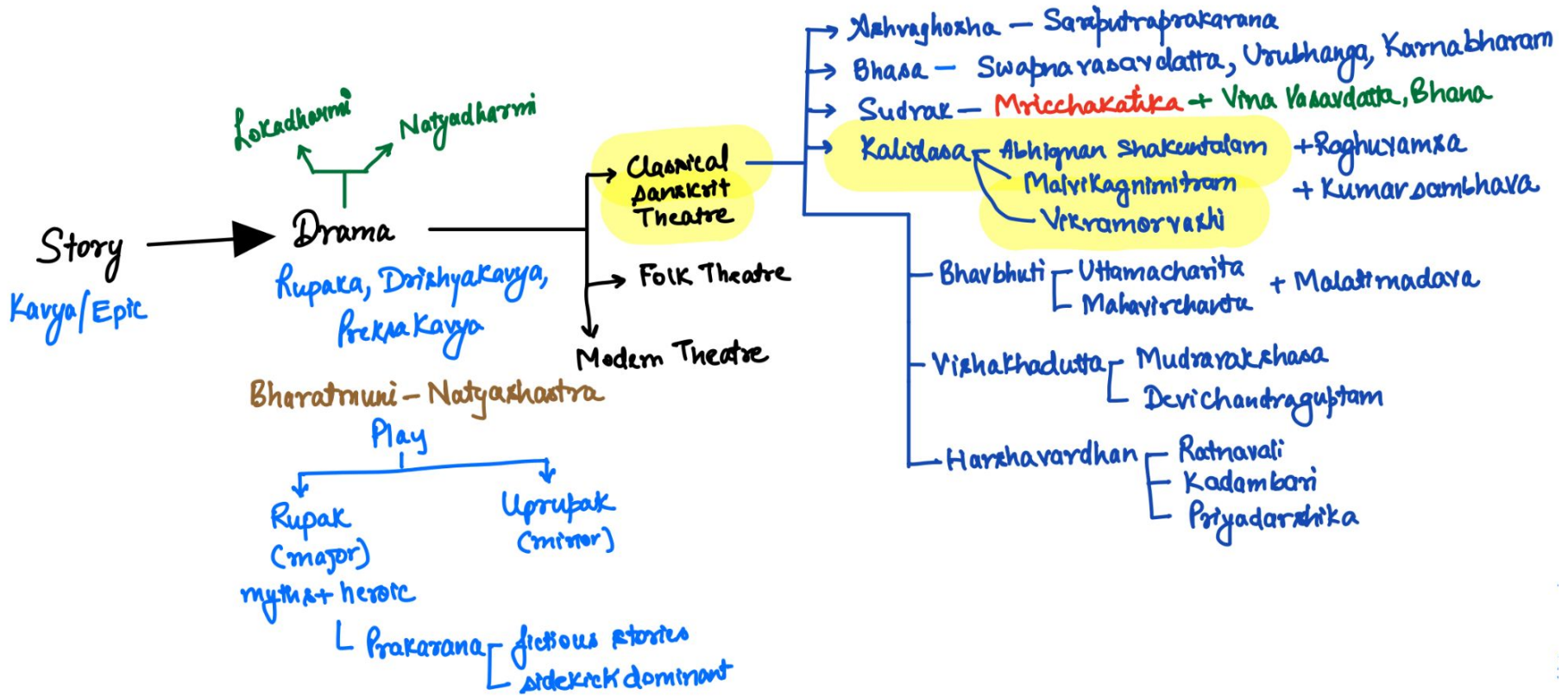
Natyadharmi dance pose

Literary Sources

- **Sariputra Prakarana by Ashvaghosha**, eminent philosopher, is considered the first example of classical Sanskrit drama.
- Another important playwright of the time was **Bhasa**, who composed 13 plays probably in the period between 3rd-4th century AD.
- **Sudraka** was the first to introduce the essence of conflict in his play **Mricchakatika**.
- Apart from a hero and a heroine, this play features an antagonist for the first time.
- **Kalidasa** is perhaps the most popular among the Sanskrit playwrights.
- His three works – **Malavikagnimitram, Vikramorvashi and Shakuntalam** – are some of the finest examples of classical Sanskrit drama.
- Some of the other examples of plays are **Uttaramacharita** and **Mahavirachantu** by Bhavabhuti, **Mudrarakshasa** by Visakhadatta and Ratnavali and Kadambari by Harshavardhana.

Classification of plays

- Natyashastra also elucidates the different types of plays.
- the major type (**Rupaka**) or the minor type (**uparupaka**).
- Rupaka consists of ten varieties out of which the Nataka, are plays based on myths and heroic tales
- Prakarana, are plays based on fictitious stories and where less important characters are dominant.



Plot structure of sanskrit drama

Sanskrit drama's idealized plot structure consists of five transitions that lead to a final culmination of the events depicted.

1. The first is the **“origin” (mukha)**, which states the seeds or the beginning of the plot.
2. The second is the **“incident” (pratimukha)**, which develops the plotline further by showing both good and bad events.
3. The third is **“germ” (garbha)** where good actions/events seem to lead towards the **“aim” (phala)**.
4. The fourth is **“crisis” (vimarsa)** where bad actions/events seem to outweigh the good and strays away from the “aim”.
5. The fifth is **“completion” (nirvahana)** that brings together all the different narratives in the play to a definitive conclusion.

Reasons for Decline of Sanskrit Theatre

- As Sanskrit dramatists began to diverge towards poetry, the lyrical started gaining popularity over the dramatic works.
 - The **rigid orthodoxy** of the Sanskrit theatre **restricted the creative space** playwrights who turned to other forms. As Sanskrit became more and more embellished, it lost popularity among masses. It was increasingly confined to the religious sphere and among Brahmins, while other languages such as Pali and Prakrit took its place.
With the **advent of Muslim rulers**, Sanskrit theatre took a definite backseat as dance.

Some of the famous ancient Sanskrit classical playwrights

Bhasa

- Bhasa (3rd- 4th CE) was a Sanskrit playwright, preceding Kalidasa, believed to have lived in the city of Ujjain.
- Bhasa's works saw the light of the day in 1909 when the play Swapnavasavadatta (Vision of Vasavadatta) was discovered by Pandit Anandalvar of the Archaeological Survey of Mysore.
- In 1913 a total of thirteen plays were discovered in an old library in Thiruvananthapuram (Trivandrum) by T Ganapati Shastri.
- **Swapnavasavadatta** is his most famous play that depicts the story of King Udayana, who must choose between marrying for love his beloved Vasavadatta or the daughter of a neighboring king, Princess Padmavati, for political gain. In the play Bhasa combines romance with political intrigue creating a new kind of drama. Along with traditional dramas, Bhasa also wrote short plays, one act plays, and monologues.
- Among the many dramatic conventions that Bhasa broke was depicting a tragic ending in his plays. Both **Urubhanga** (Breaking of the Thighs) and **Karnabharam** (Karna's Task), which deal with the stories of Duryodhana and Karna respectively, end on tragic notes. Unlike others, he treats these characters with sympathy.



Sudraka

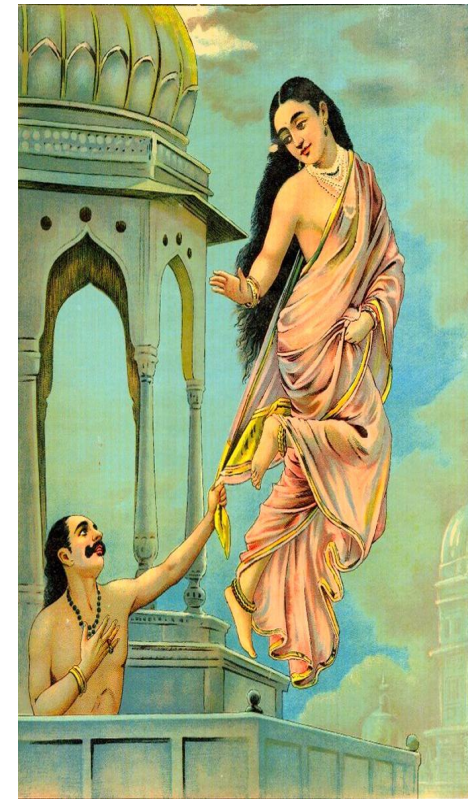
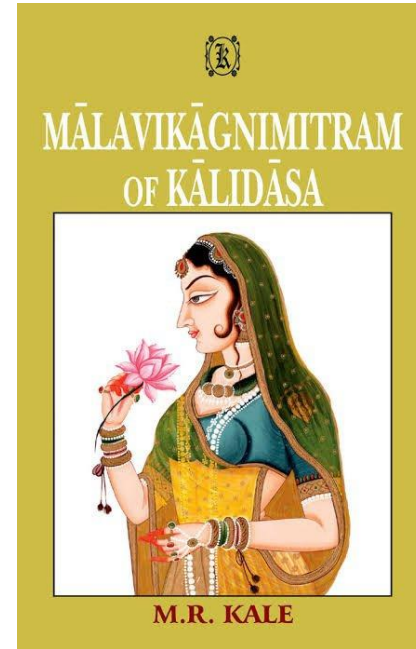
- Sudraka, literally translated as the little servant, was a poet-king who lived in Ujjain in the 2nd CE.
- He is well known for his Prakarana play, **Mrichchhakatika (The Little Clay Cart)**, which is an extended version of Bhasa's incomplete play Charudattam (Charudatta).
 - The ten act play tells the love story of a Brahmin merchant, Charudatta and a courtesan Vasantasena, whose union is thwarted by a jealous suitor.
 - It offers an interesting and realistic picture of urban society and the complex social structure of that time.
- His other plays include Vina Vasavadatta, and a Bhana (short one-act monologue), and Padmaprabhritaka.

Bhavabhuti

- Bhavabhuti, a major dramatist of the later Sanskrit dramatic period, was the court poet of King Yashovarman of Kannauj, in north India in 8th CE.
- He too wrote plays based on the Ramayana, such as the **Mahaviracharita (Exploits of a Great Hero)**, which depicts the early life of Rama and **Uttaramcharita (The Latter History of Rama)**, which shows the final years of Rama's life as written in the Uttara Kanda of the Ramayana. Both the plays consist of seven acts written in the Nataka style.
- His third drama, **Malatimadhava (Malati and Madhava)**, is a Prakarana play centered on the love story of Malati, the daughter of a minister and Madhavya, her beloved. The use of the supernatural makes this play a one of a kind drama that skillfully combines romance with horror.

Kalidasa

- Kalidasa was a Sanskrit playwright belonging to the period of 4th-5th He is believed to be a courtier under Chandragupta II
- His plays and poetry are primarily based on the Vedas, the Ramayana, the Mahabharata and the Puraṇas.
- His works include notable plays, such as **Mālavikāgnimitram** (Pertaining to Mālavikā and Agnimitra), and Vikramorvasiyam (Pertaining to Vikrama and Urvashi). He also wrote epic poems such as Raghuvamsa (Dynasty of Raghu) and Kumārasambhava (Birth of 'Kumara' or Subrahmanya) along with Khandakavyas (minor poems).
- However, his most popular and famous work remains the Abhijñāna Shākuntalam (The Recognition of Shakuntala).



**Urvashi Pururavas,
painting by Raja Ravi
Varma**

Folk Theatre

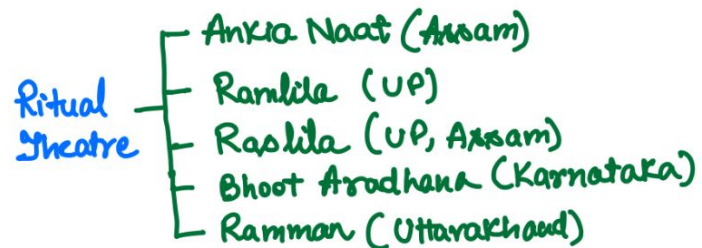
- It is a composite art form with a fusion of elements from music, dance, pantomime, versification, epic and ballad recitation, graphic, religion and festival peasantry.
- The Folk theatre having roots in native culture is embedded in local identity and social values. Besides providing mass entertainment, it helps Indian society as indigenous tools of interpersonal, inter-group and inter-village communication for ages.
- Folk theatre has been used extensively in India to propagate critical social, political and cultural issues in the form of theatrical messages to create awareness among the people
- As an indigenous form it breaks all kinds of formal barriers of human communication and appeals directly to the people.
- The tradition folk theatre reflects the various aspects of the local lifestyle including social norms, and customs.
- While the Sanskrit theatre was more urban-oriented and sophisticated treatment of the play, folk theatre had rural roots and the rustic flavour was reflected dramatic style involved.
- Most of the folk theatres that still exist, emerged in the period around 15th-16th AD with devotional themes.
- However, with time it started adopting love balla accounts of local heroes and thus **adopted more secular tones.**
- In the post-independence period, folk theatre became a popular method of dissemination of social wisdom than mere social entertainment.

Evolution of folk theatre

- It was during the 15th -16th century that the folk theatre emerged forcefully in different regions.
- It used different languages, the languages of the regions in which it emerged.
- Initially these were purely devotional in tenor and typically revolved around religion, local legends and mythology.
- Later, with changing times, it became more secular in content and began to focus on folk stories of romance and valor and biographical accounts of local heroes.

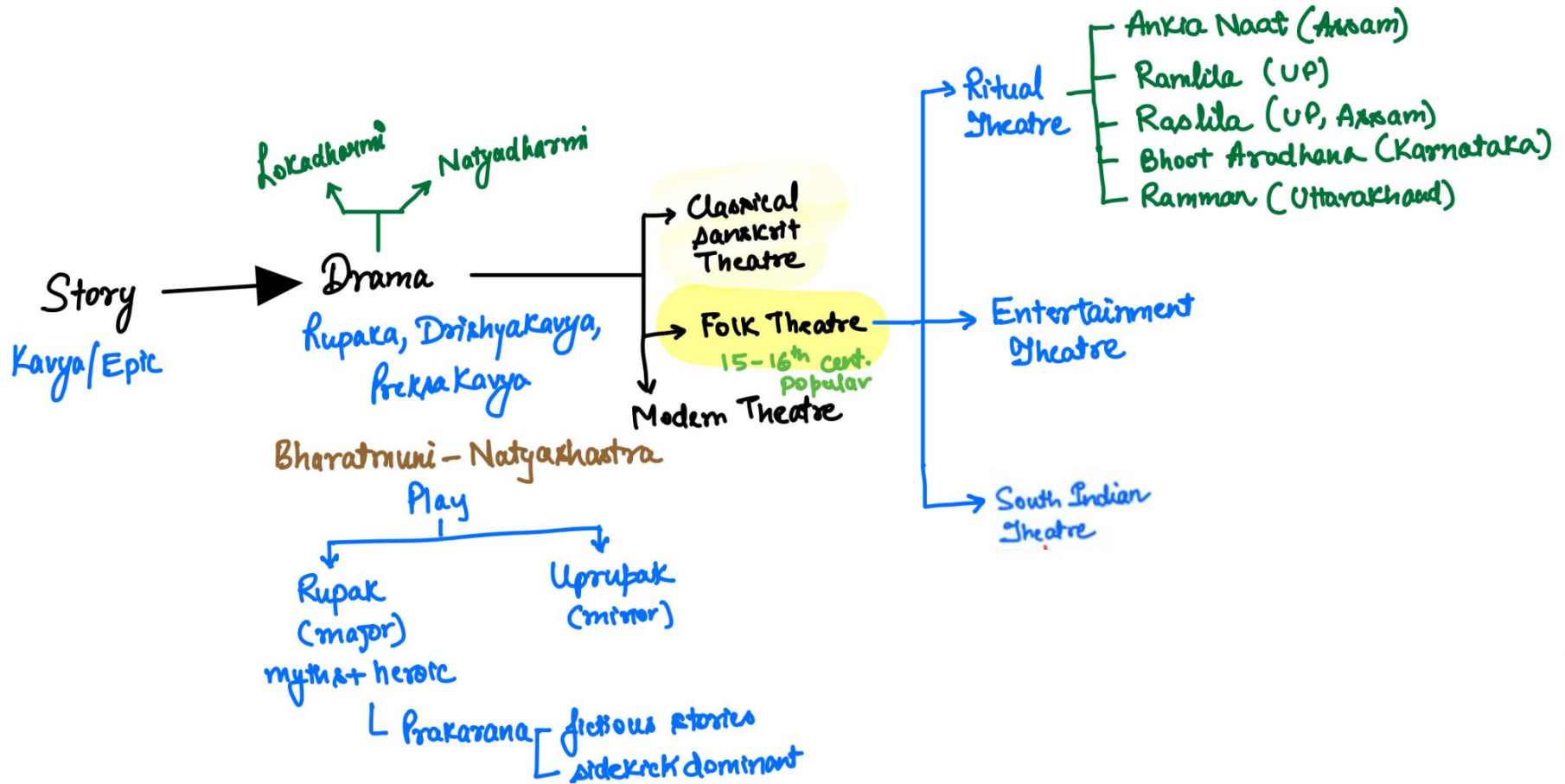
Classification of folk theatres

- Indian folk theatre can be broadly divided into three categories:
 - **Ritual Theatre**
 - **Theatre of entertainment**
 - **South Indian Theatre**



Ritual Theatre

- During the period of Bhakti movement, folk theatre became a popular means for communicating faith to God, both for the performer as well as audience.



Some of the popular examples of ritual theatre are as follows:

Ankia Naat

- It is the traditional **one-act play** of **Assam**.
- It was started by the famous Vaishnava Saint Sankaradeva and his disciple Madhavdev in the 15th-16th century AD.
- It is performed in the style of an opera and depicts incidents from the life of **Lord Krishna**.
- The Sutradhar or narrator is accompanied by a group of musicians known as Gayan-bayan Mandali who play the 'khol' and cymbals.
- One of the unique features of this form is the use of masks to depict special expressions.
- Plays are written in Assamese mixed language called Brajavali.



Ramlila

- Ramlila is a popular folk theatre in the region of **Uttar Pradesh**.
- It is an act of Ramayana using songs, dances and dialogues, mainly during the period before Dusshera is generally performed by male actors, who perform the role of Sita as well.



Raslila

- Krishna Tandava, is part of the traditional story of Krishna described in Hindu scriptures such as the Bhagavata Purana and literature such as the Gita Govinda, where he dances with Radha and her sakhis.
- The Indian classical dance of Kathak evolved from the 'Raslila of Braj.
- Rasa Lila is a popular form of folk theatre in the regions of **Mathura, Vrindavana in Uttar Pradesh**, especially during the festivals of Krishna Janmashtami and Holi.
- Raas Leela (Raas Mahotsav) is also observed as one of the State Festivals of **Assam**.
- Rasa Lila performance was started by Swami Sri Uddhavaghamanda Devacharya in the early 15th Century CE at Vamshivata in Vrindavan, Mathura.



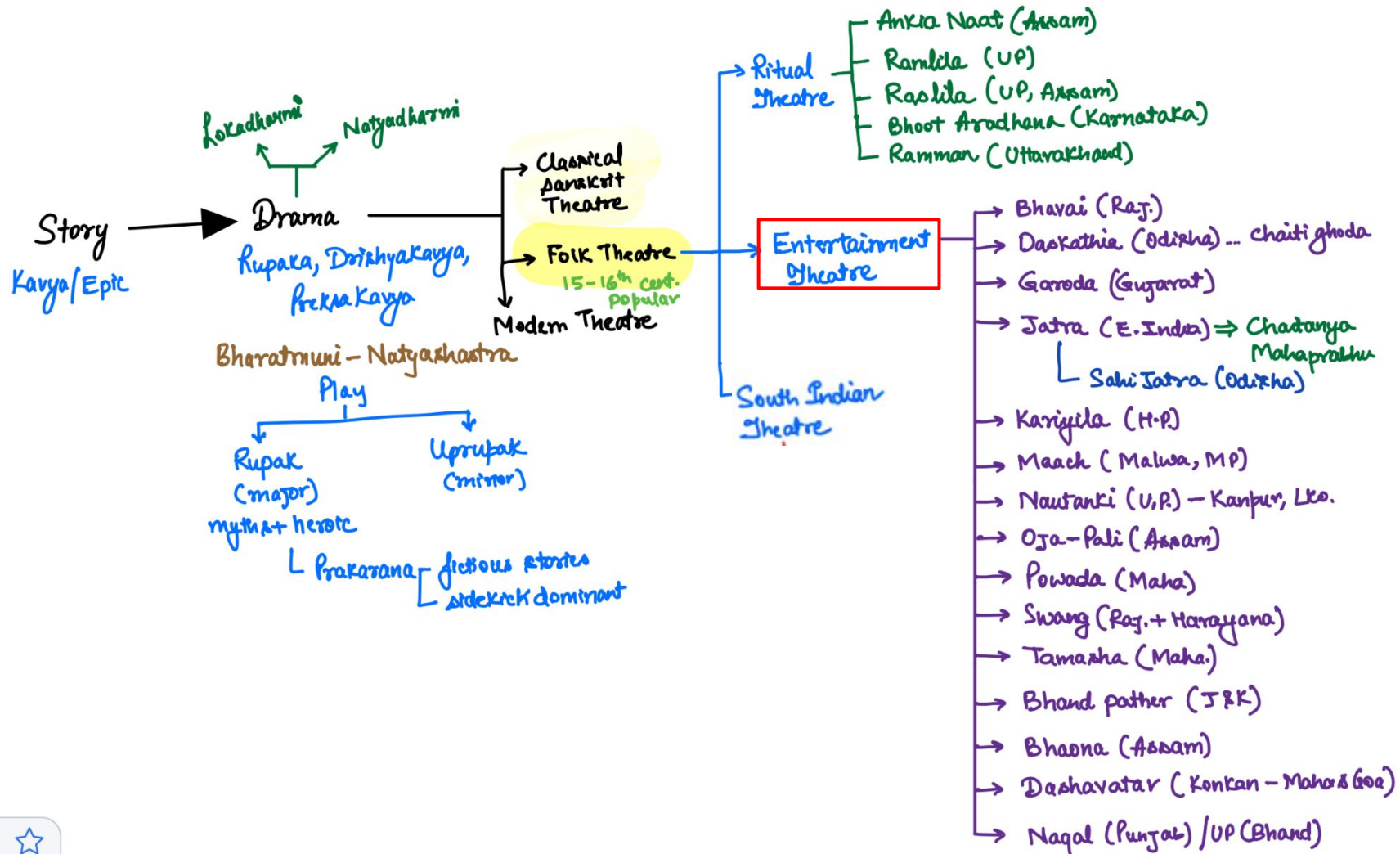
Bhuta Aradhana

- Bhuta, which means spirit, is a traditional practise of worshipping the dead ancestors, prevalent in coastal **Karnataka**.
- Kola is the chief form of Bhuta worship and it is a ritualistic theatre.

Ramman

- It is a ritualistic theatre of Garhwal region of **Uttarakhand**.
- It is dedicated to **Bhumiyal Devta**, the local deity.
- It is listed in the UNESCO's Representative list of the Intangible Cultural Heritage of Humanity.
- People of the **Bhandari caste** wear the sacred mask symbolising **Narasimha** (half-man and half lion).
- Dances are performed and various songs are sung. Stories of Lord Rama are also narrated.





Theatres of Entertainment

- This form of theatre was **more secular** in its narration and storytelling.
- They focused on stories of **love, valour and the socio-cultural traditions** and were meant primarily as means of entertainment for the rural masses. Some of the theatre of entertainment are as follows.
- **Bhavai**
 - Bhavai is a popular folk theatre form of mainly Rajasthan.
 - This form incorporate extensive use of dance to narrate a series of small plays.
 - The theme of the play is gene romantic and the performers balance number of earthen pots or brass pitchers.
 - The play is accompanied by a semi-classical music, played in a distinct folk style with instruments such as Jhanjhar and dholak.
 - The sutradhar is known as Nayaka in the Bhavai theatre.



Bhavai, performance

Daskathia

- Daskathia is a form of folk theatre popular in **Odisha**.
- In this there are two narrators – Gayaka, who is the chief singer Dalia, who is the co-narrator.
- The narration is accompanied by fratric music composed using a wooden musical instrument called kathia.
- The theme mainly revolves around Lord Shiva.
- A close variant of this form is the Chaiti Ghoda, which uses two musical instruments - dhol and mohuri – and three narrators.



Garoda

- This is a popular art form of the 'Garoda' brahmin community of **Gujarat**.
- The Garoda community of Gujarat narrate stories with the help of pictures on paper scrolls painted in water-colours one below the other and separated with a thick black line.
- It uses painted pictures to narrate stories of romance and valour.



Jatra

- Jatra is a popular folk theatre of **Eastern India**.
- It is generally an open-air performance that was initiated by Vaishnava Saint **Chaitanya Mahaprabhu**.
- During his travels through rural Bengal, he used the medium of Jatra to propagate the teachings of Lord Krishna Later, variants such as Rama Jatra, Shiv Jatra and Chandi Jatra also came into existence that narrates stories of Puranic legends.
- In the modern times, Jatra was used to narrate stories of secular, historical and even patriotic themes.
- In Odisha, a popular form of street theatre known as Sahi Jatra is prevalent.



Kariyila

- It is another form of **open-air theatre** that is popular in the foothills of **Himachal Pradesh**.
- Generally staged during village fairs and festivals, the performance occurs through the night and comprises of a series of small plays and skits.



Maach

- Maach based on mythological themes tales were included into its rep which are delivered in the to in is the folk theatre of the region of **Malwa in Madhya Pradesh**.
- Initially, it was based on **mythological** themes such as Mahabharata and Ramayana.
- Later, romantic Tolk tales were included into its repertoire.
- The unique feature of this form is the **dialogues**, re delivered in the form of **couplets** known as **Rangat Dohas**.



Nautanki

An offshoot of Swang, Nautanki is the most popular form of theatre in North which finds mention in Abul Fazl's Ain-i-Akbari.

- The plays are themed around social and folk tales and delivered through dance and music.
- Dialogues are delivered lyrical fashion, accompanied by the beats of a drum called Nagada.
- In the later period, two schools of Nautanki seated around **Kanpur and Lucknow** gained importance.



Ojapali

- Ojapali is a unique narrative theatre form of **Assam**, primarily associated with the festival of Masha and the Serpent Goddess.
- The narration is a prolonged affair, with three distinct parts - Baniya Khanda, Bhatiyali Khanda and Deva Khanda.
- Oja is the main narrator and Palis are the members of the chorus.



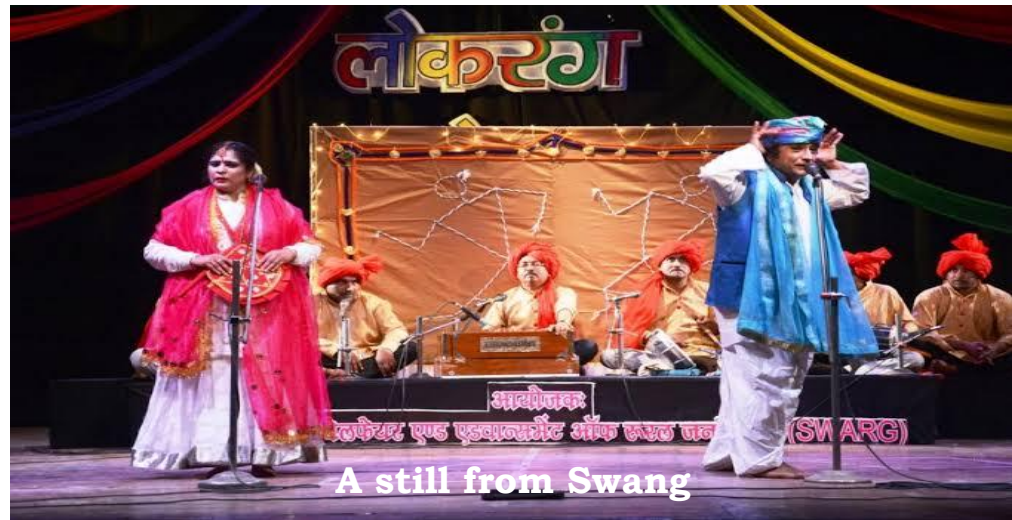
Powada

- When Shivaji killed his adversary Afzal Khan, a play was written lauding the **heroic deeds of Shivaji**, which later came to be known as Powada.
- They are **operatic ballads** depicting stories of valour and sung by the folk musicians known as Gondhalis and Shahirs.
- It is popular mainly in the region of **Maharashtra**.



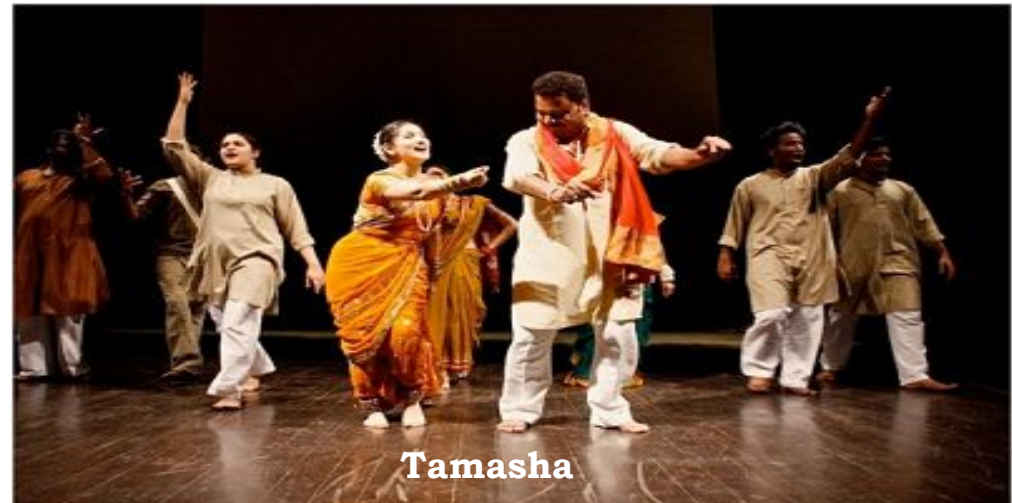
Swang

- Swangs are another popular source of entertainment in the region of **Rajasthan and Haryana**.
- They are mainly musical dramas, sung through verses, accompanied by the music of ektara, harmonium, sarangi, dholak and khartal. It also involves mimicry accompanied by dialogue.



Tamasha

- Tamasha is form of folk theatre in the region of **Maharashtra**, known for its humour and erotic content.
 - The unique feature of Tamasha is the presence of female actors, who play even the male roles.
- The Tamasha performances are generally accompanied by **Lavani songs**.



Bhand Pather

- It is a folk theatre of **Jammu and Kashmir**.
- It involves contemporary social satire on mythical stories.
- It is secular in outlook, although it is performed by Muslims. It has music dance and drama.



Bhaona

- theatre of **Assam**, especially the Majuli Island.
- It is a creation of Sankardeva, written in the early sixteenth century.
- The plays of bhaona are popularly known as Ankiya Nats and their staging is known as bhaona.
- The bhaona are written in the Assamese and Brajavali languages.



Dashavatar

- It is a popular form of drama by the farmers of Konkan region, notably **Sindhudurg (Maharashtra) and North Goa**.
- It is to honour the ten incarnations of Lord Vishnu.
- It has two parts: 'poorva-ranga' (initial part) and 'uttara-ranga' (second part).
The second session is the main act and is based on mythological stories.



Naqal or Bhand

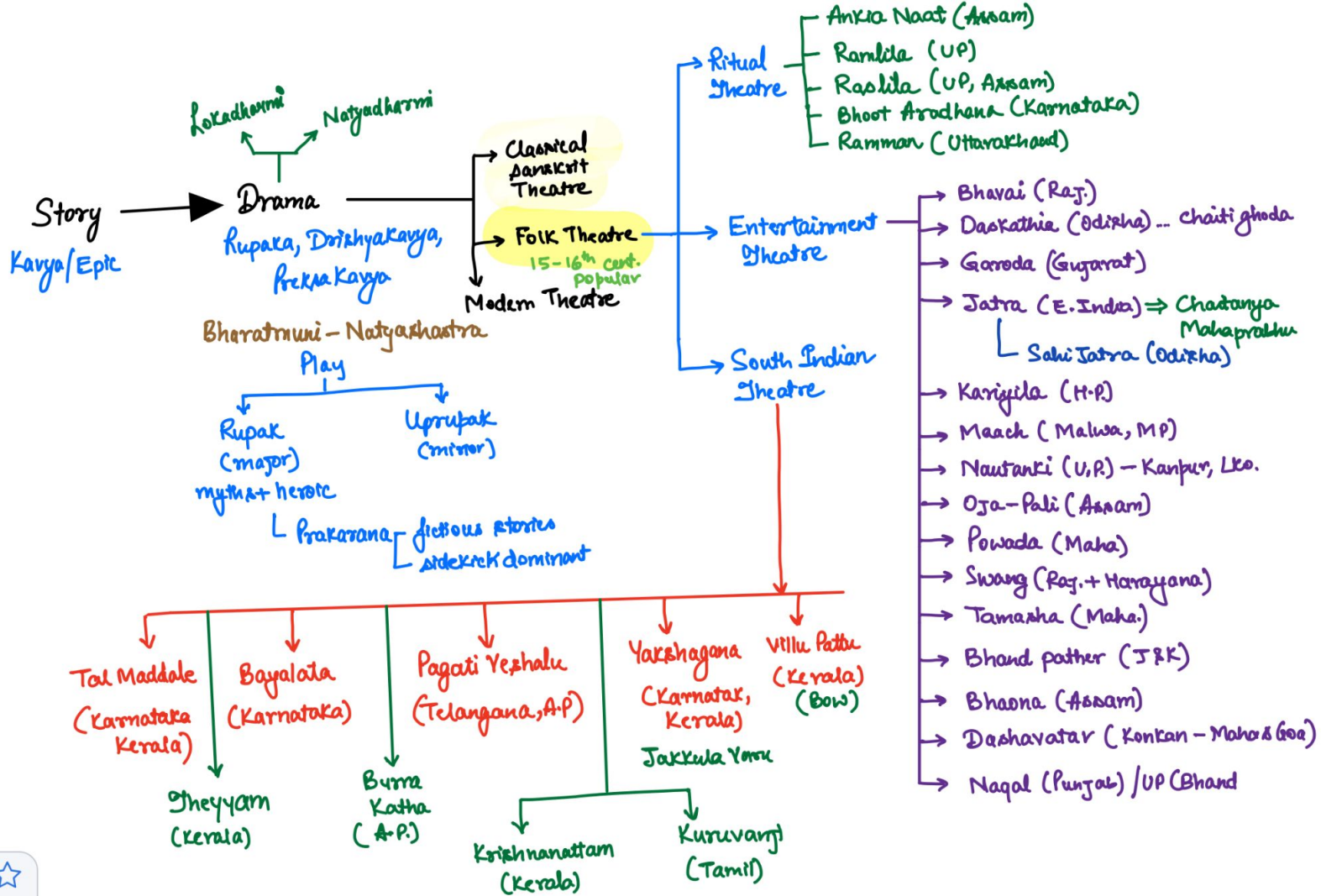
- It is **mimicry based performance**, based in **Punjab (Naqal) and Uttar Pradesh (Bhand)**.
- The performing artist is often called 'Behroopiya' or 'Naqalchi' (impersonator).
- He uses comedy, absurdities, wit and humour to get across the social or political message.
- It is performed by artists from **Muslim Bhand Community**.



Theatres of South India

When Sanskrit classical theatre started to decline in North India around the period of 8th century AD, it gained popularity in the Southern parts India.

The speciality of the theatrical traditions of South India is the emphasis on dance as compared to the emphasis on music in Northern India.



Villu Pattu

- The term 'Villu Pattu' means bow-song.
- It is a form of musical theatre popular in Kerala and some parts of Tamil Nadu, in which stories of Ramayana are narrated using **bow-shaped instruments**.

Yakshagana

- It is perhaps the oldest theatre traditions, which is prevalent till date

Karnataka and parts of Kerala.

- It originated in the royal courts the Vijayanagara empire and was performed by a particular community known as Jakkula Varu.
- Originally, it was largely a descriptive dance-drama enacted by a single artist.
- Later forms adopted further variations and became a typical dance drama.

It is strongly influenced by **Vaishnava Bhakti movement**.



Pagati Veshalu

- It is the folk tradition popular in the **Telangana** region as well as the Krishna region of **Andhra Pradesh**.
- It is primarily a role-playing act, revolving around a principal channels known as vesham (disguise) and other sub characters.



Bayalata

- It is an open-air theatre tradition of **Karnataka** that is performed during the worship of the local deity.
- The stories are also based on the love of Radha-Krishna.



Tal-Maddale

- Tal is a kind of Cymbal and Maddale is a kind of drum.
- It is generally considered as the predecessor of Yakshagana.
- The play is performed while sitting and without any costumes, dance or acting.
- The narration is done by a Bhagavata who is aided by a group of Arthadharis.
- It is mainly performed in coastal Karnataka and Kerala.



Theyyam

- Theyyams are performed in **Kerala**.
 - It is similar to a practice in Karnataka, called Bhuta Kola.
 - It is an open theatre and is performed in front of the local temples to mainly honour the spirit of the ancestors besides gods.
 - Themes of Vaishnavism, Shaktism and Shaivism are now common.
- The actors wear elaborate **headgear and colourful costumes**.



Burra Katha

- Burra Katha is a popular story-telling tradition of **Andhra Pradesh**.

Burra - the percussion instrument used extensively during the serious performance consists of a main artist or narrator and two co-artists who provide as well as the chorus.



Krishnanattam

- Theyyam It is a colourful dance-drama tradition of **Kerala** that originated in the mid 17th century.
- Based on the works of Krishna Geethi, it is a carnival that lasts for eight with performances in eight consecutive nights at temples narrating the life story of **Lord Krishna**.



Kuruvanji

- Originated around 300 years ago, Kuruvanji is characterised by classical Tamil poetry and songs.
- The first Kuruvanji was composed by Thirukutarajappa Kaviyar.
- The basic theme revolves around a love-struck heroine.
- Kuruvanji literally means 'fortune-teller who predicts the fate of the heroine.'
- It is performed in a dance ballet form with Bharatnatyam being the principal dance form in Tamil Nadu.



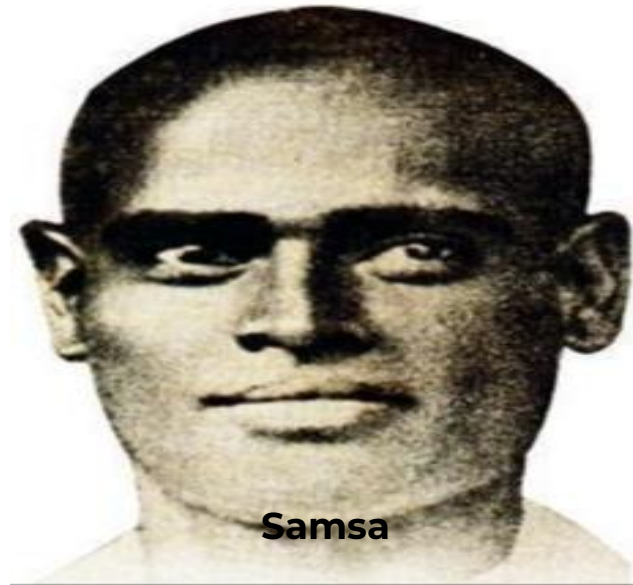
Koothiyattam (Koodiyattam)

- It is India's oldest continuing form of theatre and living tradition that has survived since 10th century AD in Kerala.
- It completely adheres to the rules laid down in Natya Shastra and is the traditional privilege of the Chakyar and Nambiar castes of Kerala.
- The play is performed in Sanskrit, Prakrit and Malayalam, with musical instruments Mizhavu and Edakka providing the background music.
- All the characters begin the play with Nirvahana, a recollection of the past events of the story.
- After this, the story unfolds in a leisurely fashion with commentaries on social, philosophical, and political behaviour.
- **Margi Madhu Chakyar** is a leading exponent of this art form.

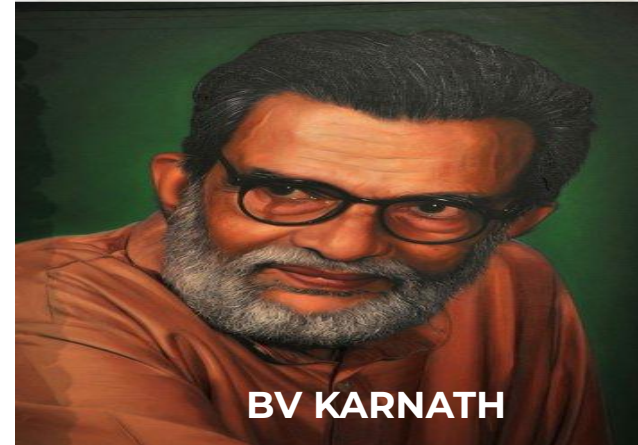


Some prominent artists of Folk Theatre

- **Sansa (San Venkatadri Iyer) and Adya Rangacharya** were noted Kannada dramatist and playwright.
- Kuppah Venkatarspa Puttappa, better known as Kuvempu is another noted actor-playwright of Karnataka.
- Other eminent theatre personalities are Subramanya Bharathiar of Tarul Nadia Veeresalingam Pantulu of Andhra Pradesh.
- Sreekandan Nair of Kerala, Bhartendu Harishchandra and Jaishankar Prasad.
- **BV Karanth** is known for his contribution to Andhra, Karnataka and Madhya Pradesh theatre.
- **KV Sabbanna** of Karnataka formed the acclaimed NINASAM theatre group and was also a winner of Ramon Magsaysay award.
- Other noted modern personalities are Indira Parthasarathy, Girish Karnad, Habib Tanvir, Vijay Tendulkar, Badal Sarkar, Vijaya Mehta, Dharamvir Bharati, Mohan Rakesh, Chandrashekhar Kambar and P Lankesh.



Sansa



BV KARNATH

MODERN INDIAN THEATRE

Modern Indian Theatre

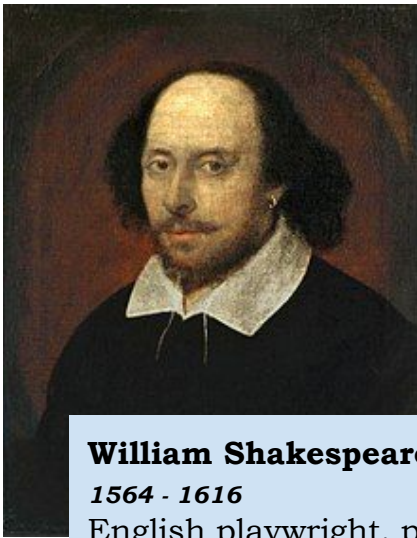
- India's post-medieval or modern theatre was shaped during the colonial era.
- Translations of the ancient Sanskrit texts and Western classics became available which gave an impetus in theatre.
- Works of **Gotthold Ephraim Lessing and Shakespeare** were adapted. Rise of cities like Calcutta and Madras created a need for new forms of entertainment.
- Thus, **the Western Proscenium Style of Theatre** emerged in the 18th and 19th century.

Many theatres sprang up in Calcutta in 19th century like Belgachia Natyashala, Shobhabazar Natyashala, etc.

- During the British era, Indians developed their own theatrical style combining the features of both Western and the Indian style.
- Theatres also became commercialised, with cost being imposed on viewership unlike the ancient past where theatre was mostly open to all. Common themes were social evils like dowry, caste system, religious hypocrisy and even political affairs.
- The British Government even imposed the **Dramatic Performances Act in 1876** to counter the growing political awareness.



**Paikpara Rajbari Belgachia
Villa for early theatre
activity**



William Shakespeare

1564 - 1616

English playwright, poet and actor, widely regarded as the greatest writer in the English language and the world's greatest dramatist.

He is often called England's national poet and the "Bard of Avon". 39 dramatic works

- Julius Caesar
- Merchant of Venice
- Macbeth
- Tempest
- Comedy of errors
- Much ado about nothing
- As You like it



Gotthold Ephraim Lessing

1721 - 1789

German writer, philosopher, dramatist, publicist and art critic, and an outstanding representative of the Enlightenment era. His plays and theoretical writings substantially influenced the development of German literature

- Hamburgische Dramaturgie
- Miss Sara Sampson
- Emilia Galotti
- Minna von Barnhelm
- Nathan the Wise
- Laocoon
- Hamburg Dramaturgy

- **Parsi Theatres** were famous in Western India during 1850s-1920s, with plays being written in regional languages like Gujarati and Marathi.
- Colourful backdrops and music were essential.
- The themes were romance, humour, melodrama, etc.
- From 1930s, with the advent of cinema, many Parsi producers went into film-making.
- Regional theatres of Bengal, Maharashtra etc, also gained prominence.
- **Rabindranath Tagore** was a celebrated playwright.
- He wrote his first play at the age of 20 - Valmiki Pratibha.
- His famous works are **Raktakarabi (Red Oleanders)**, **Chitrangada**, **PostOffice**, etc.
- His themes included nationalism, spirituality, socio-political situation, etc.
- Other noted personalities were Prasanna Kumar Thakur, Girishchandra Ghosh, Dinabandhu Mitra (Nildarpan), etc.
- In 1943, **Indian People's Theatre Association (ITPA)** was formed as a cultural wing of Communist Party.
- Although it was disbanded in 1947, it played an important role in further development of theatre.
- They wrote plays on various social themes like Bengal Famines, etc.
- Notable personalities associated with ITPA were Balraj Sahni, Prithviraj Kapoor, Bijon Bhattacharya, Ritwik Ghatak, Utpal Dutt, etc.



Rabindrath Tagore (Valmiki) and Indira Devi (Lakshmi) in Vālmīki-Pratibhā

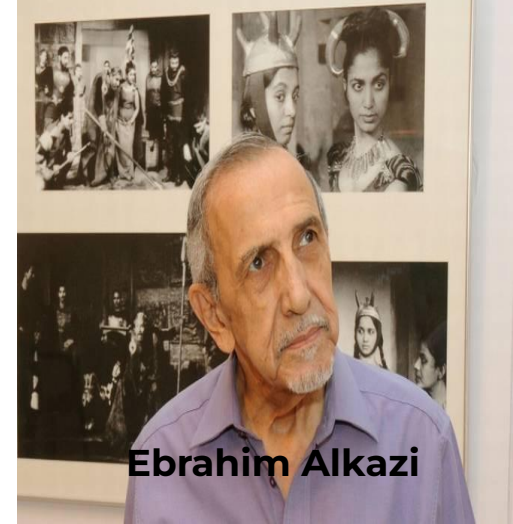
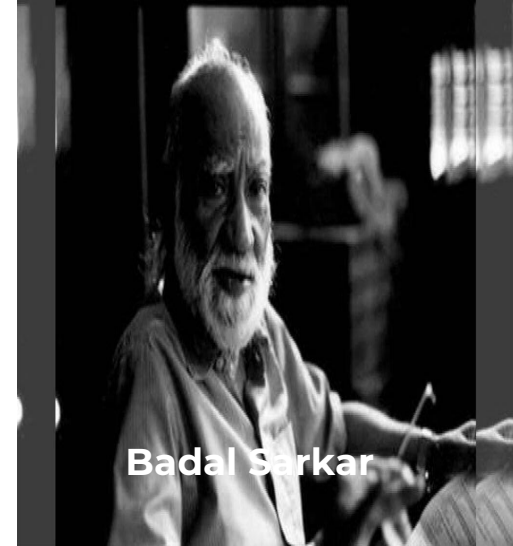
- ITPA now exists in Chhattisgarh, Punjab and West Bengal.
- **Prithvi Theatre** was established in 1944, by **Prithviraj Kapoor**.
- It was a moving theatre with an entourage of 150 artists and held more than 2000 plays.
- It was only in 1978 when a permanent theatre was opened in Mumbai and it still exists.
- In 1952, **Sangeet Natak Akademi** was established for promoting performing arts including theatre, giving further impetus to the development of theatre in India.
- **National School of Drama** also contributed in producing great theatre persons and the development of theatre in India.
- **Kalakshetra Manipur** was formed by Heisnam Kanhailal in 1969 in Manipur to keep the traditional theatre alive.
- Atan Thiyam established the famous Chorus Repertory theatre in 1976.



**A play performance at Prithvi Theatre,
Mumbai**

Salient features associated with Modern Indian theatre are

- Predominant influence of western notions of drama
The Ancient Indian tradition rested on a happy ending of the plays whereas in the western tradition the **tragic ending** was generally in vogue.
- Modern Indian theatre was a product of certain Indian social developments. The processes of **modernization and Renaissance** in the Indian society, brought about Socio – cultural changes and these changes were reflected in the field of art and literature.
- The initial thematic content of the modern Indian plays rested on the **historical and the mythological themes**. Later the **social and political themes** were also given a place.
- Along with this, Indian theatre soon began incorporating **elements from the classical Sanskrit theatres and folk theatres**. This combination brought about many changes in the Indian theatre. For example, plays in the Parsi theatres gave tremendous **importance to music, song and dances** which was the influence of the traditional folk plays.
- The post independence theatre also incorporated much of the folk and the Sanskrit traditions but, in essence, retained the realist western tradition. Playwrights like **Badal Sarkar, Shambhu Mitra, Vijay Tendulkar, B.V.Karant, Ibrahim Alkazi, Girish Karnad and Utpal Dutt etc.** made new experiments in the theatrical devices.





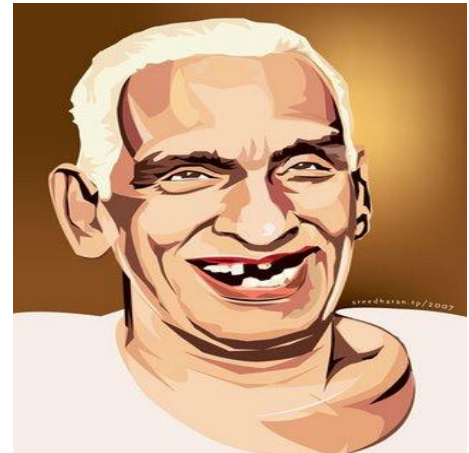
A picture of one of the Parsi theatrical company setup during this time

Modern Indian drama and nationalism

- Combining nationalism with contemporary social reality was another trend in modern plays. The first famous play of this kind was written by **Dinabandhu Mitra (Neel Darpan)** in Bengali. **This play was based on the theme of forcible cultivation of indigo inflicted on the native planters by British imperialism.** This play was also indicative of a newly emerging consciousness of nationalism. Colourful backdrops and music were essential.
- Assamese plays by **Padmanath Gohai Barua (Lochit Barfukan), Lahshmikant Bejbarua (Ckakrahwaj Singha and Bimlanand Barua (Sharai Ghat)** were also powerful expressions of nationalist feelings.
- Pavler wrote nationalist plays (Khadrin Verdri and Desheeya Koti among others) in tamil.
- In malayalam the nationalist tradition was carried by **V.T. Bhattiripad, K. Damodaran, Govindan, Ittasherri, S.L. Puran, K.T. Muhammad**
- **Bhartendu Harishchandra** wrote nationalist satires in hindi (Bharat Durdasha, Bharat Janani and Andher Nagri) and his tradition was carried to its culmination by the plays of **Jai Shankar Prasad.**



Dinabandhu Mitra, author of
Neel Darpan



V. T. Bhattathiripad
Time Travel with Abhishek

The Indian intellectuals of **the 19th century** had grasped the reality that India's degeneration was not only because of the alien rulers but also because of certain social evils and superstitions prevalent in the Indian society.

The plays of that period reflect this understanding very well. The playwrights focused their sarcasm on those Indians who were busy in blindly following the west. The playwrights of this period attacked the caste system, child marriage, dowry, false notions of pride and prestige, prostitution, untouchability and other social evils in their plays.

Post-independence plays

- The post independence period witnessed changes in both the style and content of the Indian plays. **The Second World War** and **the partition of the sub-continent** had a profound impact on Indian society. The widely shared optimism of a better tomorrow turned out to be an illusion after the attainment of independence.
- The rapid changes brought about by **science and industrialization** in the society, affected the value systems of the people. These changes were bound to show up in the world of Indian plays in a variety of ways.
- An important change was the increased access, to India, of plays written in foreign languages other than English.
- Indians were now getting introduced to the plays of Brecht from Germany, Gogol and Chekhov from Russia and Sartre from France. This influenced both the writing and staging of the new plays.
- new trend is most visible in the plays of **Badal Sarkar in Bengali, Vijay Tendulkar in Marathi and Girish Karnad in Kannada.**
- The earlier trend was to write five act plays, with many scenes in one act. This was reduced to three and finally to one.
- Many scenes in an act used to disturb the continuity and interrupt viewer's pleasure. Therefore, the practice of having many scenes in an act was almost discontinued.

- The historical plays of the pre-independence period used to focus on invoking national pride. But the new historical plays attempted to understand and analyse history from a new angle.
- **Uttam Barua (Varja Fuleshwari, assamese),**
- **P.Lankesh (Sankranti, kannada),**
- **Girish Karnad (Tughlaq, hindi),**
- **Vijay Kumar Mishra (Tat Niranjana, oriya),**
- **Mohan Rakesh (Ashadh Ka Ek Din, hindi),**
- **Jagdish Chandra Mathur (Pahla Raja, hindi) and**
- **Sant Singh Sekhon (Mohu Sar Na Kai, punjabi)**



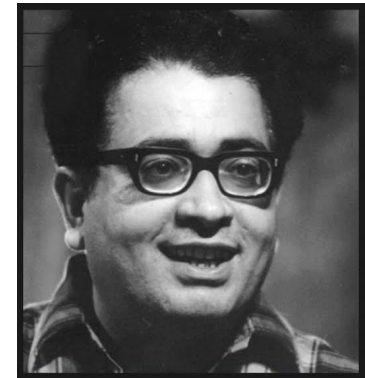
P. Lankesh



Girish Karnad



Jagdish Chandra



Mohan Rakesh

Previous Years' Questions - Mains

- Write a sentence each on any five of the following traditional theatre forms: 2011

- | | |
|------------------|-----------------|
| (a) Bhand Pather | (b) Swang |
| (c) Maach | (d) Bhaona |
| (e) Mudiyettu | (f) Dhashavatar |

2. Write about Yakshagana. 1995, 2005, 2007

3. Where did the following traditional folk theatres originate? 1987

- | | |
|-----------------|-------------|
| (a) Jatra | (b) Tamasha |
| (c) Koodiyattam | (d) Bhavai |
| (e) Nautanki | |

4. What efforts have been made to develop theatre in India? Name any two important persons associated with the development of this art. 1985

5. Who wrote the play - Ghasiram Kotwal? 1982



INDIAN PUPPETRY

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- **INTRODUCTION**
- **SIGNIFICANCE AND RELEVANCE OF PUPPETRY**
- **ORIGIN**
- **CLASSIFICATION OF PUPPETRY**
 - **STRING PUPPET**
 - **SHADOW PUPPET**
 - **GLOVE PUPPET**
 - **ROD PUPPET**
- **PREVIOUS YEARS QUESTIONS**

INDIAN PUPPETRY

INTRODUCTION

- **Puppetry** is one of the ancient forms of entertainment.
- The element of a puppet being controlled by a master makes it a captivating experience, while the low cost of animation and production of a performance makes it popular among freelance artists.
- This form of entertainment gives unrestricted freedom to the artist in design, colour and mover making it one of the most ingenious inventions of mankind.



SIGNIFICANCE AND RELEVANCE OF PUPPETRY

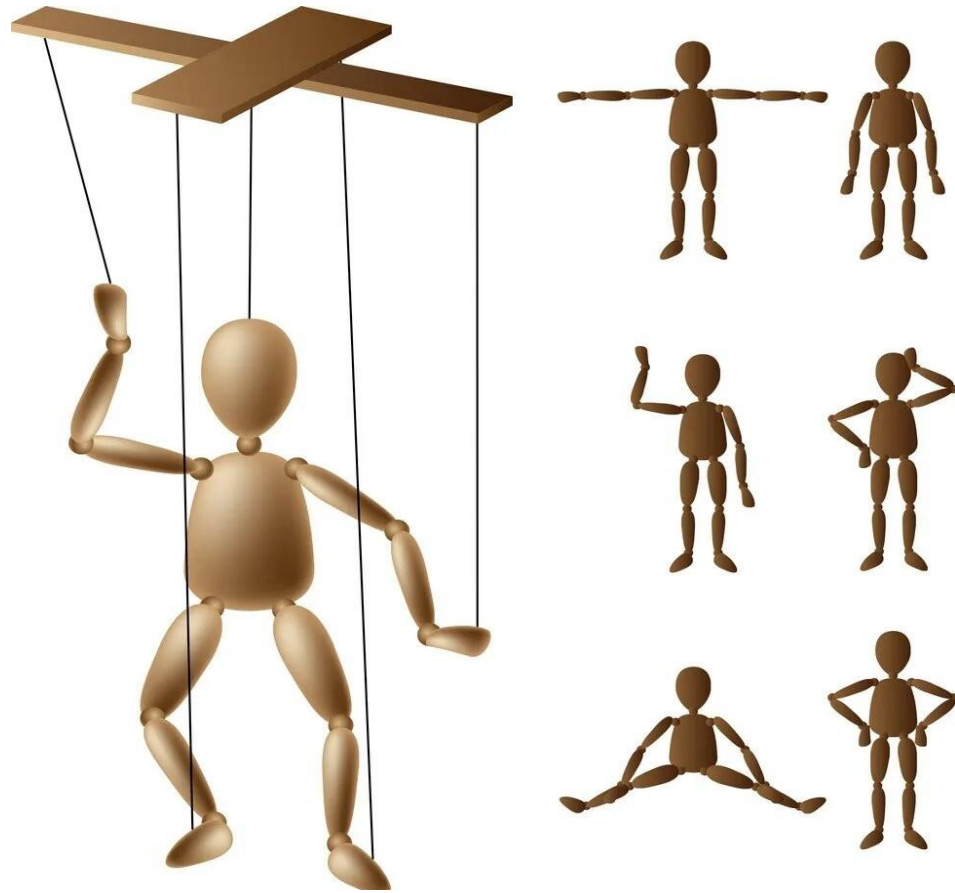
- Puppetry has been an important **means of traditional entertainment** throughout the ages. Themes used during puppetry performances have mostly been derived from epics, stories adapted from *Puranas* and popular local legends.
- Puppetry has been used as a means of entertainment as well as **for spreading social awareness** among the common masses till very recent times. Folk music was used during such performances. Awareness programmes are organized even today to spread awareness among masses about conservation of natural resources and safeguarding environment by using puppets.
- At present, puppetry is losing its mass appeal and has become a dying art form due to competition posed by digital means of entertainment.
- **Ishara International Puppet Theatre Festival** is organized every year to promote the art of puppetry. Beginning in 2001, this puppet theatre festival has evolved into a prestigious and one of Asia's largest puppet festivals.



**International Puppet Theatre
Festival Gurugram in 2017**

Indian origin

- Puppetry has long been of interest in India, both for entertainment and educational purposes.
- The excavation sites at **Harappa** and **Mohenjo-daro** have yielded puppets with sockets attached to them, which suggest the presence of puppetry as an art form even during those days.
- Some references of **marionette theatre** have been found in the period around 500 BC.
- The written reference to puppetry is found in the Tamil classic Silappadikaram, written around 1st and 2nd century BC and also in Mahabharata.
- Apart from the art form, puppetry has been of philosophical importance in the Indian culture.

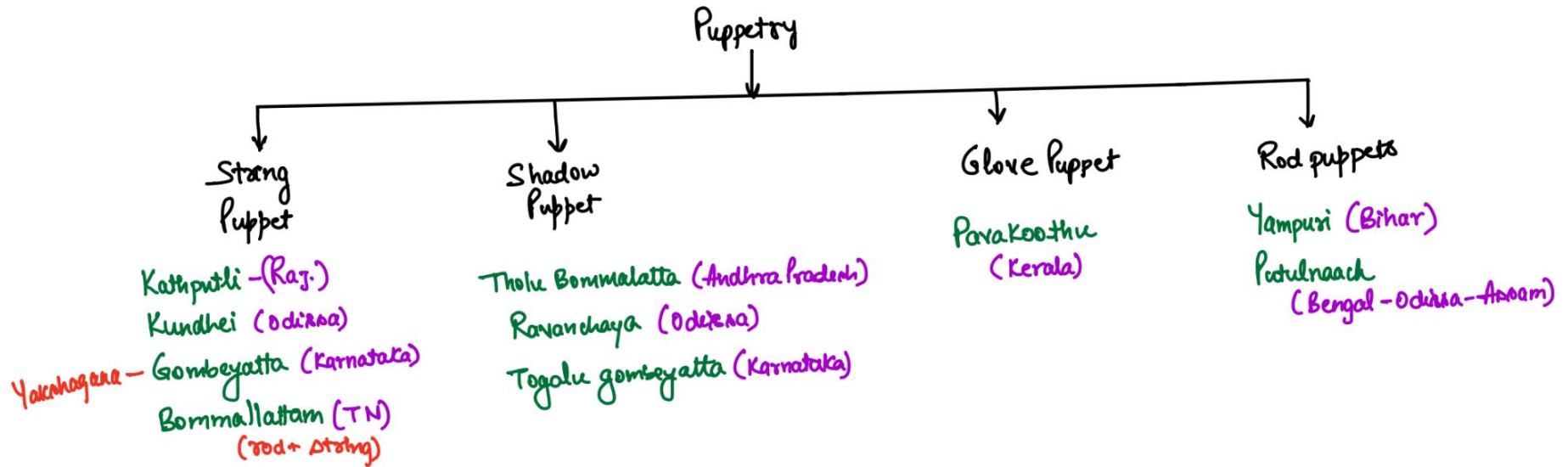


Marionette Puppet

- In **Bhagavad Geeta**, God has been described as a puppeteer, controlling the universe with three strings - **Satta, Raja and Tama**.
- Similarly, in Indian theatre, the narrator is called **Sutradhar**, or the '**holder of strings**'.
- A large variety of puppetry traditions have developed in various parts across India, each with their own distinct form of puppets.
- Stories from mythology, folk lore and local legends were adopted. Puppetry has imbibed elements of painting, sculpture, music, dance and drama, creating a unique avenue of artistic expression.
- However, the lack of devoted audience and financial insecurity has led to a steady decline of this art form in the modern times.
- Puppetry in India can be broadly classified into four categories.



A Sutradhar



Classification of Puppetry in India

String Puppets

- **String Puppets or marionettes** have a prominent presence in the Indian cultural traditions, **The features of string puppets are:**
- **The puppets are generally eight to nine inch miniature figures chiselled out of wood.**
- **Oil paint** is used to paint the wood initially and to add other facial features such as eyes, lips, nose, etc.
- Small wooden pipes are created with the body to form the limbs.
- The body is then covered with colourful miniature dress and stitched.
- Miniature jewellerys and other accessories are attached to give it a true-to-life feel.
- Strings are attached to small holes in the hands, head and back of the body which are then controlled by the puppeteer.



String Puppet

Some of the popular examples of string puppetry in India are:

Kathputli

- The traditional string puppets of Rajasthan known as Kathputli, derive its name from 'kath' meaning wood and 'putli' meaning doll.
- The puppets are covered in bright traditional Rajasthani dress.
- The show is accompanied by a dramatic folk music.
- A unique feature of the puppets is the absence of legs.
- The strings are attached to the finger of the puppeteer.



Kundhei

- The string puppets of Odisha are known as Kundhei.
- They are made of light wood and are dressed in long skirts.
- The puppets have more joints, thus giving the puppeteer more flexibility.
- The strings are attached to a triangular prop.
- There is a marked influence of Odissi dance in Kundhei puppet shows.



**Sakhi Kandhei of Odisha preserved in
Raja Dinkar Kelkar Museum**

Gombeyatta

- It is the traditional puppet show of **Karnataka**.
- They are styled and designed based on the various characters of the **Yakshagana Theatres**.
- A unique feature of this puppetry is the use of more than one **puppeteer** to manipulate the puppets.



Bommalattam

- Bommalattam is the puppetry indigenous to the region of Tamil Nadu.
- It combines features of rod and string puppetry.
- The strings are attached to an iron ring which is worn by the puppeteer on his head.
- The Bommalattam puppets are the largest and heaviest marionettes found in India, with some of them as large as 4.5 ft in height and 10 kg in weight. The Bommalattam theatre has four distinct stages – **Vinayak Puja, Komali, Ramanattam and Pusenkanattam.**



Shadow Puppets

- India has a rich tradition in shadow puppetry, which has survived till now. Some of the features of shadow puppetry are:
- Shadow puppets are flat figures cut out of **leather**.
- The figures are painted identically on both sides of the leather.
- The puppets are placed on a white screen with light falling from behind, creating a shadow on the screen.

The figures are manipulated so that the silhouettes created on the blank screen create telling imagery.





Shadow puppetry by Hand

Some of the popular examples of shadow puppetry are:

Togalu Gombeyatta

- It is the popular shadow theatre of **Karnataka**.
- A unique feature of the Togalu Gombayetta puppets is the variation of puppet size based on social status, i.e. kings and religious figures are characterised by large puppets while common people and servants are shown by smaller puppets.



Togalu Gombeyatta

Ravanchhaya

- It is the most theatrical shadow puppetry and is a popular form of entertainment in the Odisha region.
- The puppets are made of deer skin and depict bold and dramatic postures.
- They do not have any joints attached to them, making it a more complex art.
- Use of non-human puppets such as trees and animals is common.
- The Ravanchhaya artists are extremely well trained in their art creating a lyrical and sensitive theatrical narration.



Ravanchhaya

Tholu Bommalata

- It is the shadow theatre of Andhra Pradesh.
- The show is accompanied by a musically classic background and is themed around mythological and devotional tales of the Epics and Puranas.
- The puppets are larger in size and coloured on both sides.



Glove puppets

- Glove puppets are also known as sleeve, hand or palm puppets.
- They are small figures with head and arms wearing a long, flowing skirt as costume.
- The puppets are generally made of cloth or wood, with some variations as well.
- puppeteer wears the puppet as a glove, manipulating the head with his index finger.
- The two hands are manipulated using the thumb and the middle finger - giving life and expression to the originally limp puppet.
- Glove puppets are popular all across India, with the performance usually accompanied by rhythmic beats of drum or dholak.



Pavakoothu

It is the traditional glove puppet show of Kerala.

It originated around 18th century AD.

The puppets are decorated with colourful headgears, feathers and face paints which is an evidence of a heavy influence of Kathakali dance form.

- The plays are themed around narrations of Ramayana and Mahabharata.



Rod Puppets

Rod puppets are larger variations of glove puppet and are controlled by the puppeteer with the help of rods from behind a screen.

- It is mainly popular in the region of Eastern India.

Some of the popular examples are:

Yampuri

- It is the traditional rod puppet of Bihar.
- The puppets are generally made of wood and are without any joints.
- They are carved out of a single piece of wood and then painted and dressed in bright colours.

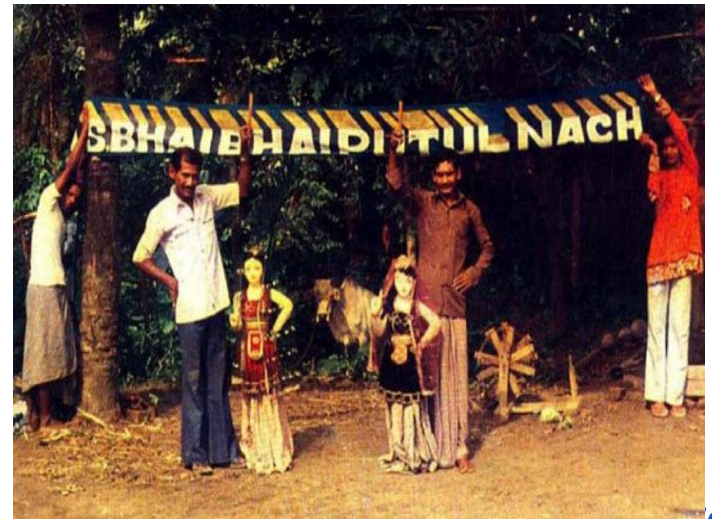


Putul Nachh

It is the traditional rod puppet dance of Bengal-Odisha-Assam Region.

The figures are generally three to four ft. high and dressed like characters of Jatra.

- They generally have three joints - at the neck and at the shoulders.
- The puppeteers, each of whom control a single puppet by means of a rod attached to his/her waist, are placed behind a high curtain.
- The puppeteers move behind the curtain, imparting similar movements to the puppets.
- The performance is accompanied by a musical troop of three to four musicians playing harmonium, cymbals and tabla.





MARTIAL ARTS IN INDIA

MARTIAL ARTS

Introduction

- The term 'martial art' refers to creativity exhibited by warriors while fighting against their opponents. These warriors use different gestures, postures and techniques to overcome the challenge of their opponents.
- In ancient past, 'martial art' was used by warriors in wars and battles as well as for public entertainment during exhibitions and gatherings.
- The martial artists need to acquire knowledge of **Marma Shastra (origin to sage Agasthya)**. It is the study of vulnerable spots in human body. These vulnerable spots of the opponents are targeted during fights. The earliest reference of martial arts in Indian history can be traced back to Vedic age.
- **Dhanur veda** (Upaveda of *Rigveda*) contains reference of different forms of artistic skills required by archers. This book deals with the science of archery.
- **Charanavyuha written by Shaunaka Rishi** mentions 4 Upavedas. Dhanurveda is the most important among them. Mastery over military sciences (*shastrashastra*) was considered as the duty (dharma) of warrior class during Ancient times in India.



Overview

- *Ramayana* and *Mahabharata* contain earliest references of armed as well as bare-handed combat among warriors. *Mahabharata* describes fighters armed with daggers alone killing lions. It contains a detailed description of a long drawn out battle fought between Arjuna and Karna involving bows and arrows. Bhima and Duryodhana fought by using mace.
- Most deities of Hindu religion are armed with their unique personal weapons such as Vasudeva Krishna having Sudarshana chakra. The oldest organized unarmed martial art in India is **Malla-yuddha** (combat-wrestling).
- **Agni Purana** explains the art of warfare in 5 detailed parts.
- **Sangam literature** contains reference of 'Kalaripayattu'. The Pallava king Narasirnhavarmana I commissioned a large number of granite sculptures of martial artists involved in fighting.
- In around 3rd century AD, many elements from *Yoga Sutra* of Patanjali and finger movements used in dances were assimilated with martial arts.
- Until very recent decades, **Chhau dance** popular in Bengal, Odisha and Jharkhand was performed mainly by martial artists. Many Indian classical dancers still incorporate martial arts in their exercise regimen.
- **Mallakhamb** is used by martial artists as a form of exercise. It is a traditional Indian gymnastic sport. In this a gymnast performs by using a vertical wooden pole. With its immense health benefits, this martial arts form is very difficult to be mastered.
 - *In April 2013, the government of Madhya Pradesh made Mallakhamb its state sport. It is very popular even in Maharashtra, Tamil Nadu and Karnataka.*
- *At present, a number of different types of martial arts are practised in India. The forms and features of these martial arts differ from area to area.*

DIFFERENT MARTIAL ART FORMS OF INDIA

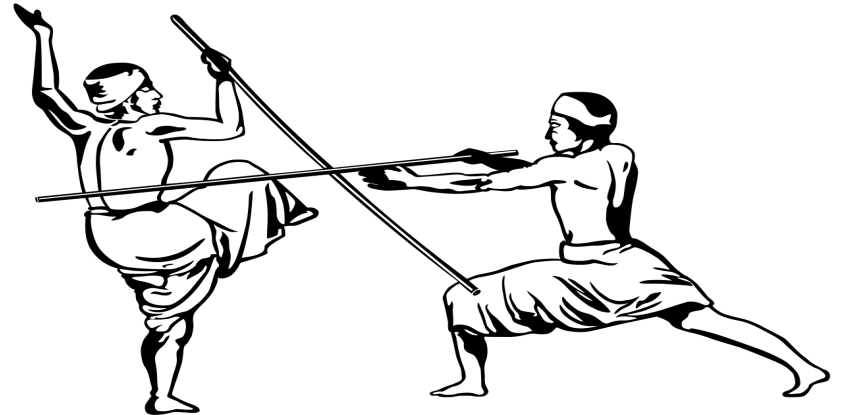
Kalaripayattu

- This martial arts form originated during the period 200 BC-200 AD.
- The term ***kalari*** finds its first use in Sangam literature. It refers to a battlefield or combat area.
- A Kalari is also the training hall or school where this martial art is taught.
- It is **one of the oldest martial art forms** in existence in the world.
- At present, it is practised in the state of **Kerala** and nearby areas of **Tamil Nadu**.
- Originally, it was practised in central and northern parts of Kerala. People living in Tulunadu region of Karnataka also practised it. '**Kalariryattu is also practised to become a good Kathakali dancer.**
- Warriors use kicks, strikes and some weapons.
- **Footwork patterns** are the most critical elements in Kalaripayattu.
- It was banned in India by British colonial rulers.



Silambam

- It is a weapon-based martial arts form.
- It belongs to the state of **Tamil Nadu**.
- Warriors use different types of weapons.
- Bamboo staff is the primary weapon used in Silambam.
- It involves **stick-fighting**.
- Silambam uses movements of tiger, snake and eagle.
- **Footwork patterns (Kaaladi)** play a key role during fights in Silambam.
- **Kuttu Varisai** is the unarmed variety of Silambam.
- Silambam was banned in India by British colonial rulers.



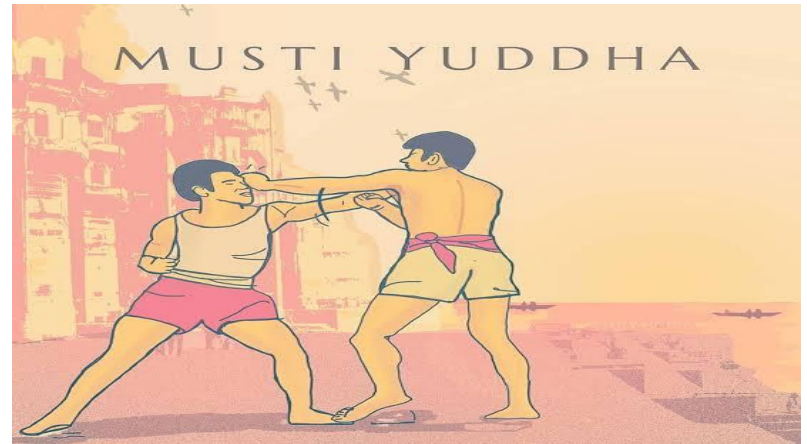
Gatka

- It is a **weapon-based form** of martial arts.
- It was **invented by the Sikhs in Punjab.**
- Weapons like stick, sword, kirpan and kataar are used.
- The nature of weapons used and the positions of the hands and feet decide the offensive and defensive methods used in it.
- Its exhibitions are organized during festival celebrations and in fairs in Punjab.



Musti Yuddha

- It is an **unarmed form** of martial arts.
- It was earlier popular in **Varanasi** and nearby areas of **Uttar Pradesh**.
- At present, this martial arts form is rarely visible but it was very popular in medieval age.
- Kicks, punches, knees and elbow strikes are the main techniques involved in this martial arts form.
- It helps in comprehensive mental, physical and spiritual development of warriors.



Lathi

- It is a very old form of martial arts. It is popular since ancient age . It is practised in **Bengal and Punjab** regions of India .
- It is a popular sport in villages even at present.



Mardani Khel

- It is a weapon-based martial arts form. It is popular in the state of Maharashtra. It is mainly practised in **Kolhapur** area .
- It was created by Maratha warriors.
- **Vita** (lance) and **Pata** (sword) are the weapons used.
- Chinese traveller Hiuen Tsang mentioned that the people of Maharashtra were tough warriors. He wrote that Marathas were seemingly undefeatable in battles. This reveals that Marathas have been tough warriors since ages and this tradition prepared the ground for the origin of Mardani Khel in the 17th century.
- This art form started gaining popularity during the early 1600s when guerrilla tactics were learned by Marathas under the leadership of Shahji Bhonsle.



Pari-khanda

- Sword and shield are used by warriors in it.
- It is popular in **Bihar** at present.
- **The Raiputs developed this martial arts form.**
- The steps and techniques used in this form are used in **Chau dance**.



Malla-yuddha

- It is a form of traditional Indian combat wrestling.
- It has four variants in the form of **Hanumanti, Jambuvanti, Jarasandhi and Bhimaseni.**
- The first reference of Malla-yuddha is found in *Mahabharata*. It describes the **fight between Bhima and Jarasandha.**
- *Manasollasa* written by the Chalukya king Someswara III contains detailed descriptions of various martial arts including Malla-yuddha.



5th-century terracotta sculpture of wrestlers from Uttar Pradesh, India.



Cheibi Gad-ga

- It is popular in the state of Manipur.
- It is one of the most ancient forms of martial arts.
- A sword and a shield are used as fighting equipment.
- At present warriors use a stick covered with soft leather instead of sword. The shield used is also made of leather.
- It involves a **duel fight**. The warrior who scores maximum points is declared victorious.
- Skill, rather than brute force, decides victory during the competition.
- A circle having a diameter of 7 metres made on a flat surface is used for competition.



Inbuan

- Inbuan is a popular form of wrestling in the state of **Mizoram**.
- It originated in the middle of 18th century.
- The contest takes place on a carpet or grass in a circle of 15-feet diameter.
- Inbuan has very strict rules. Bending of the knees, kicking and stepping out of the marked circle are prohibited.
- The winner has to lift the opponent off his feet.
- A belt is worn by wrestlers around their waist during the competition. This belt must remain tight during the match.



Thang-ta

- It is popular in **Manipur**.
- It is also known as **Huyen Lallong**.
- Swords and spears are used in it.
- It is a tough yet graceful form of martial arts.
- **Sarit Sarak** is the weaponless version of Thang-ta.



Ranapa Nacha

- It is a performing martial arts form.
- It is popular in **southern parts of the state of Odisha**.
- 'Ranapa' is an instrument. It is made of wood and it was attached to the legs of *paikas* (foot soldiers) to increase their height in earlier times.
- A Paik could walk at double or triple speed after wearing Ranapas.



Thoda

- It is a martial arts form belonging to the state of **Himachal Pradesh**. It originated in **Kullu** region.
- Archery prowess is used in it.
- Its antiquity goes back to the age of *Mahabharata* when bows and arrows (archery) were used in battles.
- *Thoda* is the round piece of wood attached to the head of the arrow. This makes the arrow blunt so that its wounding potential is reduced. Thoda competition involves a mix of culture, sport and martial arts.
- This competition is **held on Baisakhi Day**.



Paika Akhada

- It is popular in the state of **Odisha**.
- It is very old and is supposed to be going on since Stone age.
- *Akhada* is the ground where military training is imparted in rural Odisha traditionally.
- Paikas Jere the participants in these Akhadas.
- Paikas were Khandayats (one who has control over his swords).



Kara Kathi Samu

- It is an ancient martial arts form belonging to the state of **Andhra Pradesh**.
- It was originally practised by royal armies.
- Various kinds of swords are used in it.
- Garidi is the place where Kara Kathi Samu is performed.
- Stick fight plays a very important role in this martial arts form.
- This stick fight is known as **vairi**. It is like a prelude to actual sword-fight.
- It was patronized by Chera, Chola and Pandya kings of south India.



Sqay

- The literal meaning of *Sqay* is '**knowledge of war**'.
- It is a weapon-based martial arts form. It involves sword-fighting.
- It originated in **ancient Kashmir**.
- It has been recognized as a sports form by government of India.
- It is popular in many other countries along with India.
- More than 40 countries organize championships in Sqay.
- Competitions are judged on the basis of their timing, stance and perfection of the form.



Bandesh

- It is a **weaponless form** of martial arts.
- The warriors fight empty handed.
- The fighters aim at maiming and defeating but not killing.



Bandesh

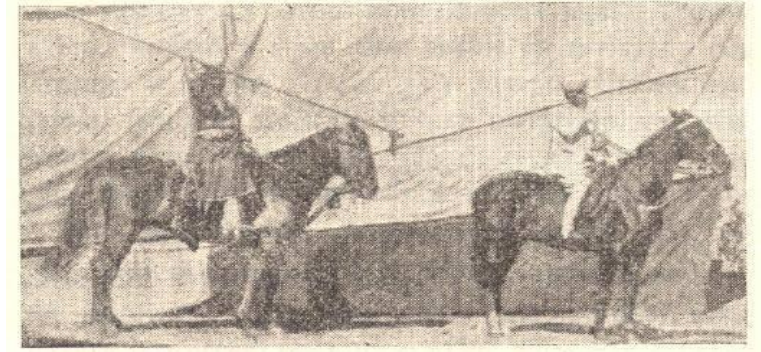
Varma Kalai

- **It** is a **weaponless form** of martial arts.
- It was practised by monks in ancient times. It is not very popular at present.
- It combines disciplined combat, Yoga and Ayurveda.
- It strives to stop attacks instead of injuring the opponent.
- It was primarily used for self-defence. The warrior targets vital points of the human body.



Bothati

- It is the art of **using spears in combat while riding a horse.**
- It is **practised by Sikhs in Punjab.**
- The warrior is required to be good in horse riding.
- **Adithada-adi**
- The literal meaning of *Adi* is hitting and that of *thada* is blocking.
- It is popular in **south India.**
- It is quite similar to kickboxing and karate.
- It employs both striking and grappling techniques.
- British colonial rulers suppressed this art.



Niyuddha-kride

- This martial arts form **concentrates on diversionary tactics.** It involves quick striking.
- The practitioners of this art move very quickly.



Martial Arts in India

- Kathakali dance
- Kalaripayattu (Kerala, TN, Karnataka)
- Silambam - (TN) - Kuttu Vartkai (unarmed)
- Gatka (Punjab)
- Musti Yuddha (UP)
- Lathi (Bengal, Punjab)
- Mardani Khela (Kohapur, Maha.)
- Pari Khanda (Bihar) ---> Chau dance
- Malla Yuddha (UP)

- Chetdi Godga (Manipur)
- Inbuan (Mizoram)
- Thang-ta (Manipur) - Huyen Lalong
- Ranapa nacha (Odisha)
- Thoda - (HP) - arrow
- Paika akhada - (Odisha)
- Kara Kathi (Andhra) - Gondi
- Sqay (Kashmir)
- Badesk
- Varna Kalai
- Bothati - south India + Punjab
- Nijuddha - Kotde -



UNESCO'S LIST OF INTANGIBLE CULTURAL HERITAGE

INTRODUCTION

- Intangible cultural heritage means the traditions or living expressions inherited from our ancestors and passed through generations as a way of life. These include oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe and the knowledge and skills to produce traditional crafts.
- Conservation of intangible cultural heritage is of paramount importance in maintaining cultural diversity amidst growing globalization. Further, a wider understanding of the intangible cultural heritage of different communities helps in enhancing intercultural dialogue and encourages mutual respect.
- UNESCO established its lists of Intangible Cultural Heritage with the aim of ensuring the better protection of important intangible cultural heritages worldwide and to create awareness of their significance.

UNESCO's programme has compiled two lists

- **The Representative List of the Intangible Cultural Heritage of Humanity**
 - It comprises of cultural practices and expressions that help demonstrate the diversity of this heritage and raise awareness about its importance.
- **The List of Intangible Cultural Heritage in Need of Urgent Safeguarding.**
 - It is composed of those cultural elements that concerned communities and countries consider vulnerable and require urgent measures to keep them alive.
 - The representative list is important from exam's Perspective.

India has the following 13 items in the Representative List of the Intangible Cultural Heritage of Humanity:

13 ICH traditions recognised by UNESCO

1.	Tradition of Vedic chanting, 2008	8.	Buddhist chanting of Ladakh: recitation of sacred Buddhist texts in the trans-Himalayan Ladakh region, Jammu and Kashmir, India, 2012
2.	Ramlila, the traditional performance of the Ramayana, 2008	9.	Sankirtana, ritual singing, drumming and dancing of Manipur, 2013
3.	Kutiyattam, Sanskrit theatre, 2008	10.	Traditional brass and copper craft of utensil making among the Thatheras of Jandiala Guru, Punjab, India ,2014
4.	Ramman, religious festival and ritual theatre of the Garhwal Himalayas, India, 2009	11.	Yoga, 2016
5.	Mudiyettu, ritual theatre and dance drama of Kerala, 2010	12.	Nowruz, 2016
6.	Kalbelia folk songs and dances of Rajasthan, 2010	13.	Kumbh Mela, 2017
7.	Chhau dance, 2010		

Koodiyattam (Sanskrit theatre), included in 2008

- It is a combined dance drama from Kerala conducted by the **Chakras** (a sub-caste among Hindus) who play the male role traditionally.
- The **women of the Ambalavasi** caste play the female roles.
- The performance lasts from 6 to 20 days.
- They are enacted inside the temples and the theme is based on Hindu mythology.
- The character "Vidushaka" explains in simple Malayalam the background of the story and gives a live image of the characters in the minds of the audiences. All other characters perform using the **Sanskrit language**. Mizhavu is the major musical instrument used here.



Koodiyattam Theatre

Ramlila, included in 2008

- A popular folk theatre in the region of **Uttar Pradesh**, it is an enactment of **Ramayana** using songs, dances and dialogues, mainly during the period **before Dussehra**, Generally performed by males, the role of Sita is also done by **male actors**.
- The play is staged annually over **10 or more successive nights**, during the auspicious period of “Sharad Navaratri”.
- Another **unique Ramlila** is being staged since 1972, at **Bakshi ka Talab near Lucknow**, where lead characters like Rama, Lakshman and Hanuman are played by **Muslim youths**, a clear departure from usual practice.
- This play has also been adapted into a radio play, **Us gaon ki ramlila** to promote **communal harmony** among the masses.



Ramlila

The Tradition in Vedic Chanting, included in 2008

- The oral tradition of the Vedas consists of several pathas, “recitations” or ways of chanting Vedic mantras.
- Such traditions of Vedic chant are often considered as the oldest unbroken oral tradition in existence, the fixation of the Vedic texts as preserved dating roughly to the early Iron Age.
- UNESCO proclaimed the tradition of Vedic chanting a Masterpiece of the Oral and Intangible Heritage of Humanity.



The Tradition in Vedic Chanting

Ramman, included in 2009

A religious festival and ritual theatre of the Garhwal region, it is celebrated by the Hindu community in the Saloor-Dungra villages of the Painkhanda Valley in the Chamoli district of **Uttarakhand**.

- The villagers pay their offerings to the village deity, **Bhumiya Devta**, in the courtyard of the village temple.
- This festival is unique to this village and is not performed elsewhere in the Himalayan region.
- An important aspect is the singing of the Jagar, a musical rendition of local legends.



Ramman, included in 2009

Mudiyettu, included in 2010

A traditional ritual theatre, Mudiyettu, is a folk dance and drama performed in the State of Kerala.

It depicts the mythological tale of a battle between Goddess Kali and demon Darika dance is performed in the village temples, called Bhagavati Kavus, after the harvesting season usually between February and May.

- The performers do heavy make-up and on gorgeous attire with conventional facial painting, tall headgear, etc. to give the touch the supernatural.
- Floor design of Goddess Kali is drawn (known as Kalam) and is then worshipped.



Artists enacting Mudiyettu

Kalbelia, included in 2010

- Performed by the tribe of the same name in the State of Rajasthan, Kalbelia dance movements resembles that of a serpent.
- The songs are based on mythology and it involves composing lyrics spontaneously and improvising songs during performance.
- Musical instruments which accompany performance include - Poongi, Chang and Cymbals.



Kalbelia Performance
Time Travel with Abhishek

Chhau, included in 2010

- It is a tribal martial art dance performed mainly in the States of Odisha, Jharkhand and West Bengal.
- There are three subgenres of this dance based on the place of their origin and development: Purulia Chhau (West Bengal), Seraikella Chhau (Jharkhand) and Mayurbhanj Chhau (Odisha).
- The dance is mainly performed during the spring festival and lasts for 13 days.
- The **whole community participates** in it.
- The dance is performed by the **male dancers** during night time at an open space.
- It is a blend of both dance and martial practices employees mock combat techniques. The theme of the Chhau dance is based on Hindu mythology Mask is worn by the dancers during performance except for Mayurbhanj Chhau.



Chhau

Buddhist Chanting of Ladakh, included in 2012

- It refers to the **recitation of sacred Buddhist texts** in the trans-Himalayan region in the state of **Jammu and Kashmir**.
- They mainly relate two sub-sects of **Mahayana** and **Vajrayana**.
- Chanting is performed indoors or accompanied by duennas.
- Monastery courtyards, etc.



Sankirtana, included in 2013

- It is a ritual singing, drumming and dancing art form of Manipur which originated in 15th century AD.
- This art form is performed to mark religious occasions and various stages in the life of Manipuri Vaishnavites.
- practised mainly at temples, the performers here narrate the life and deeds of Lord Krishna through songs and dances.
- Sankirtana brings people together on festive occasions and reinforces the relationship between the individual and the community through its performance in life cycle ceremonies.
- In a typical Sankirtana performance, two drummers and 10 singers-dancers perform in the hall of a domestic courtyard encircled by the devotees.
- Mainly Cymbals and Drums are used as musical instruments.



Traditional Brass and Copper Craft of Utensil making among the Thathera Community of Jandiala Guru in Punjab, included in 2014

- This is an oral tradition that is passed on to generations of the 'Thathera' community.
- The metals are heated and moulded into thin plates with curved shapes.
- The utensils have functional as well as ritualistic purpose.
- Metals used are brass, copper and Kansa (an alloy of zinc, tin and copper).
- It is recommended for medicinal purposes in several Ayurveda texts.
- It was patronised and encouraged by Maharaja Ranjit Singh in the 19th century.
- The utensils are of wide variety like those used in household and community kitchens (langar) of Sikh Gurudwaras.
- All this signify prosperity, wealth, colour and happiness.



Yoga, included in 2016

- It consists of a series of poses, meditation, controlled breathing, word chanting and other techniques to help a person build self-realisation.
- Traditionally, it was taught through **Guru-Shishya parampara.**



Kumbh Mela, included in 2017

- **Kumbh Mela** - a mass Hindu pilgrimage to bathe in a sacred river.
- It is held at four places: **Prayagraj, Haridwar, Nashik and Ujjain.**
- At any of the above place, it is held after every 12 years.
- In Nashik and Ujjain it is called Simhastha.
- In Prayagraj and Haridwar, Kumbh mela held after every 6 years is called Ardh Kumbh.
- Kumbh at Prayagraj is celebrated 3 years after Kumbh at Haridwar and 3 years before Kumbh at Nashik and Ujjain.
- It is celebrated in the same year or one year apart in Nashik and Ujjain.



Nowrouz, included in 2016

- It indicates the beginning of the New Year for the Parsis and is also celebrated as the Spring festival by the Kashmiri Community.
- It denotes **Zoroastrian respect for the environment**.
- In this festival, there is a custom to lay down a table and place a copy of the Cathas, lit a lamp or a candle, put a shallow ceramic plate with sprouted wheat or beans, small bowl with a silver coin, flowers, painted eggs, sweets and a **bowl of water containing goldfish** in it.



Durga Puja in Kolkata

- Durga Puja is a five-day festival which begins on the fifth night of the nine-day Navratri festival and ends on the tenth day, which is Dashami.
- During this time, people collectively worship and invoke Goddess Durga, who is regarded as the feminine energy of the cosmos, also known as 'Shakti'.
- Though originating in West Bengal, which has the largest Bengali community in the country, the festival is celebrated in many other parts of India, and also the world.



Ans B