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YOJANA

AUGUST 2023

A DEVELOPMENT MONTHLY

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Cultural Diversity

LEAD ARTICLE
Philosophical Nature of Indian Music
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Northeast Region: Unique Identity
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Bamboo: Rejuvenating Rural Economy
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DO YOU KNOW?

Shadow Puppet Theatre Traditions

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

There are six shadow puppet theatre traditions across different regions in India, which are locally known as Chavutiyatha Bathatla in Maharashtra, Tholu Bommalata in Andhra Pradesh, Togalu Gombeyatta in Karnataka, Tholu Bevuvalam in Tamil Nadu, Tolpava Koothu in Kerala and Ravananthkayu in Odisha.

Togalu Gombeyatta, Karnataka

The shadow drama of Karnataka is known as Togalu Gombeyatta. These puppets are mostly small in size. The puppets however differ in size according to their social status, for instance, large size for kings and religious characters and smaller size for common people or servants.

Tholu Bommalata, Andhra Pradesh

Tholu Bommalata, Andhra Pradesh's shadow theatre has the richest and strongest tradition. The puppets are large in size and have jointed neck, shoulders, elbows and toes. They are coloured on both sides. Hence, these puppets throw coloured shadows on the screen. The music is dominantly influenced by the classical music of the region and the theme of the puppet plays are drawn from the Ramayana, Mahabharata and Puranas.

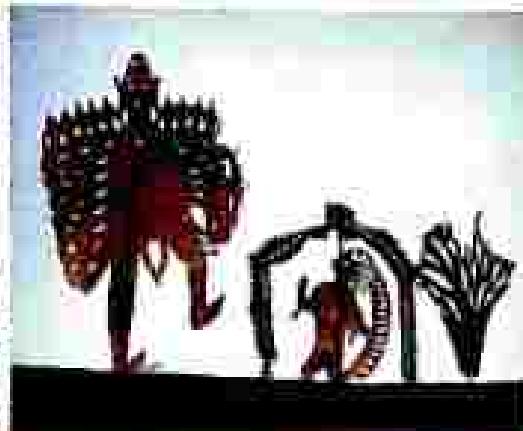
Ravanachhaya, Odisha

The most dramatically exciting is the Ravanachhaya of Odisha. The puppets are in one piece and have no joints.

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

Though these forms have distinct regional identities, languages and dialects in which they are performed, they share a common worldview, aesthetics and themes. The narratives are mainly based on the epics of Ramayana and Mahabharat, Puranas, local myths and tales. They communicate significant messages to the rural community besides entertainment. The performance begins with an invocation on a simply set up stage in a village square or a temple courtyard. Stock characters provide comic relief.

A sense of rhythm and dance is inherent in all the traditions, across regions. The puppets are crafted from either goat or deer skin. They are manipulated from behind the screen, where lighting is provided to cast shadows. Puppet performances are a part of festivals, celebrations of special occasions and rituals, and sometimes staged to ward off evil spirits and to invoke the rain gods in times of drought in rural areas. The geographic locations of the six traditions of shadow puppetry in India range from Maharashtra in the west of India to Karnataka, Andhra Pradesh, Tamil Nadu and Kerala in the south, and in Odisha in the east. In Andhra Pradesh it is practised by the Kitekyana/Arc Kapu community; in Karnataka by the Kitekyana/Chyoti community; in Kerala by Nair community; in Maharashtra by the Thakar community; in Odisha, the form is known as Ravanachhaya and is practised by the Bhui community; and in Tamil Nadu by the Kitekyana community.



Aniffur Prades, Tamil Nadu and Kerala in the south, and in Odisha in the east. In Andhra Pradesh it is practised by the Kitekyana/Arc Kapu community; in Karnataka by the Kitekyana/Chyoti community; in Kerala by Nair community; in Maharashtra by the Thakar community; in Odisha, the form is known as Ravanachhaya and is practised by the Bhui community; and in Tamil Nadu by the Kitekyana community.

AUGUST 2020

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YOJANA
Since 1956 A DEVELOPMENT MONTHLY

Let your thoughts come to us from all over
the globe

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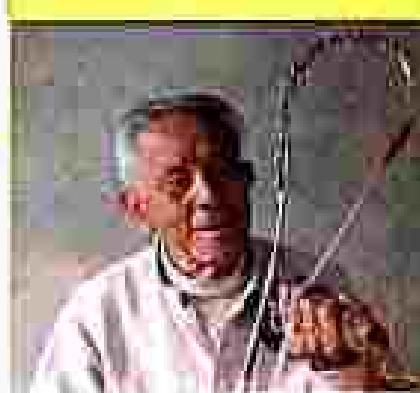
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YOJANA is published in Sanskrit, Bengali, English, Spanish, Hindi, Kannada, Malayalam, Marathi, Odia, Punjabi, Tamil, Telugu and Urdu.

YOGA is a monthly Magazine of Culture



I read Yojana magazine and found the articles well-researched and educative. My best wishes for the future issue.

— Arunabhush Ghosh
DOS (Press Secretary), Department of Posts, Ministry of Communications, GOI

Promoting Languages/Linguistics

Yojana has been an authentic magazine for national issues and it covers relevant and timely debates. There is no coverage for Indian linguistic issues in any mainstream magazines, while many national and international programs are being run in academia. UNESCO has honored us for our endangered languages with declaring 2019 as the International Year of Indigenous Languages. I would like to request you to bring one volume on Indian languages and language policy to examine and highlight our linguistic issues widely in order to preserve and promote our languages.

— Arindra Kumar Tripathi
Barsham, West Bengal

Suggestion on Theme

I am an aficionado and a regular reader of your esteemed magazine as I am preparing for civil services. This magazine helps me a lot in providing lucid yet inevitable information. I would like Yojana team to prepare a special issue on Polity and Governance as the political situations keep happening in India.

— Nives Jain
nivesjain1993@gmail.com

India's Internal Security

I am a passionate reader of Yojana (English) and will always be thankful to Yojana which give me complete and authentic knowledge about the concerned topic. I request you to please cover topics such as "India's Internal Security, Neighbours and Border issues". My heartfelt gratitude to Yojana team.

— Shubham
Anumati, Uttar Pradesh
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Research-Worthy Issue

It's a wonderful idea of publishing e-Yojana magazine during this pandemic situation. Being a Research Fellow, I really get information on various subjects on this platform, that helps in my research work. Thanks to Publications Division for providing reliable studies and data.

— Abhishek Kumar
abhishek.kumarX99@gmail.com

Analysis of Articles

It is an outstanding moment for me, to write my feedback/opinion to the one of the elite magazine of the civil service aspirant. I have been reading Yojana since two years, and it has seemingly improved my knowledge. I respectfully urge Team Yojana, to add the analytical part of

the topics in every article. It would give boost to the knowledge of students.

— Jitendra Kumar
jite7023@gmail.com

Topics for the forthcoming issues

Every edition of this enlightened magazine extends my horizon of knowledge. I would like to suggest your hardworking team several important issues such as organic agriculture and its impact, PPI and its impact on "women political empowerment", pros and cons of "economic reform policy", an analytical study" and "An assessment of Indian foreign policy". I am sure if these issues are carried out, it will be very knowledgeable for the readers.

— Mithali Meena
Jaipur, Rajasthan.
mithali.meena7@gmail.com

Government Initiatives

I would like to thank Yojana team, who really work hard to provide relevant information to us. I request you to publish articles on, "The Economic Package under Atmanirbhar Bharat Abhiyan (All 3 Tranch) & how this package provide benefit to MSME, Farmers, Traders, Common man", "The plight of migrants in India & various laws protecting their rights", and "The increase in domestic violence during COVID-19 pandemic and its impact on women's health".

— Manish Kumar Maurya
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Chief Editor's Desk



YOJANA

Connecting Cultures

"True fulfillment in this world is the right perennialism of man, and true happiness lies in the finding and maintenance of natural harmony of spirit, mind and body. A culture is to be valued to the extent to which it has discovered the right key to this harmony and organized its expressive modes and movements."

— Sri Aurobindo in *"The Foundations of Indian Culture"*

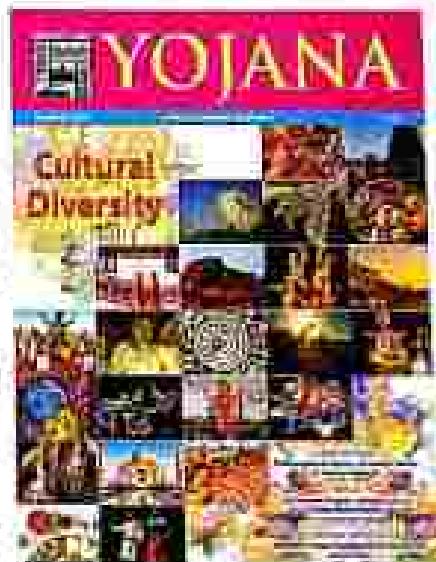
An art culture is the form for our souls. Artistic expressions have the potential to lead us to a place which is beyond the usual, mundane life, and is sometimes transcendental. When believers choose one art form or the other to sing, dance, design or perform to praise the Almighty and its creation, it is the spiritual connect that art and culture provides them. When artists immerse themselves in one of its forms, the connection they feel with something larger than life and the experience they provide to the audience is mesmerising for the very nature of the art.

The fabric of Indian society is woven with its various dance forms, music, architecture, Rishis, visual and performing arts, folklore and traditions. They hold together the collective identity of the society. They connect people through various art forms as one cultural identity.

Through old line, *Koi Koi Por Puri Balle, Chai-Koi Pe Holi*, reflects the cultural diversity found in terms of linguistic patterns that flow across the country like the flow of rivers. With centuries of historical evolution, our culture has enriched even further inspiring and animating the best of all, and creating its own stream of composite culture. With innumerable multiplicities comes unique stories. Stories that shape the people, their lifestyle, their festivities and art forms. These stories have their own intersections with various regions. Tales of Ramayana and Mahabharata are used in different art forms from east to far south, from shadow puppets to performing arts. India has myriad expressions in form of oral tradition and expressions, and performing arts. Social practices, rituals and festive events, knowledge and practices concerning nature and the universe and traditional craftsmanship, all form a long list of our intangible heritage.

This issue of Yojana celebrates the idea of India as a nation wherein different cultures under varied geographies, coalesce and interact with each other. This glorious manifestation of diverse culture, music, dance, theatre, movies & films, handicrafts, sports, literature, festivals, painting, sculpture etc., enables people to imbibe the joie of binding and oneness. I would end this piece with a humble admission that a journal with limited pages can never do justice to a subject as vast and diverse like Indian culture. With all the omission and omissions, this issue is an attempt to bring out a kaleidoscope of our rich culture, heritage, traditions and the points of interconnections among them. After all, the culture is made by its people and it is the people who pass it on to generations to come.

The success of this issue of Yojana lies in the fact that this would bring to our readers beautifully-crafted articles on states and culture far away from their own, and give them an opportunity to learn something new out of it, and connect with their own people even better. ☺



INTERCONNECTIVITY

LEAD ARTICLE

Philosophical Nature of Indian Music

Dr Pranesh Samdarshi

Indian classical music has contributed in a significant way towards the development of the composite culture of India. Besides, with regards to Indian classical music, it should be noted that the term 'classical' only suggests that it has its foundations in the standard convention or *shāstra*, in accordance with the textual tradition. The Indian name for this music is *ShāstrīyaSangit*. It is sometimes also known as *Rāga Sangit* since it is the *Rāga* that is at the centre of the structure of this art form. Thus, the term 'classical' doesn't connote any old style or a specific time period, as the way it exists in the Western tradition.

The Indian classical music, be it Hindustani or Carnatic, has essentially got a spiritual component inherent in it. This music intends to give an elevating experience which transports its listeners to an abstract and sublime domain. Although, many great traditions of music across the globe have a direct or indirect connection with some sort of spirituality, nevertheless, Indian classical music lays upon it a very special emphasis.

Tracing down the history of Indian music, one would find that since ancient times, temples have been providing a platform for many diverse forms of the artistic expression of Classical music. And, it was *Rāgakar* or selfless devotion that was the underlying essence of the various art forms that developed in India. The artistic principles of Indian classical music are formulated and structured in such a way that it becomes an inward journey for its practitioners so that they get intimately connected with their within. This is one of the reasons why the word "spiritual" is frequently used in describing Indian classical music.

Indian classical music has emerged from a mythical or legendary past that was before recorded history. We can agree that legends are not exact facts, we also know that this does not mean that they cannot be real at some other level. The reality can manifest itself in the inner experience. Musicians with a profound understanding of Indian heritage, its associated symbols, and myths, use the structure of the music and the words of the compositions

that are often rooted in mythology, to move into the abstract, subtle, inspiring, and mystical domain.

NādaGāṇḍī - The Invocation of the Primordial Sound

For a true practitioner of classical music, the approach used to be *NādaGāṇḍī* - the invocation of the primordial sound. For these practitioners, music became an internal journey for the realisation of the ultimate truth. Such practitioners of classical music tried not to sing or play for the audience. Even when they were giving a public performance, they got elevated to the very high points within themselves which consequently uplifted the audience taking them into the domains that they never experienced before. Thus, the performer as well as the audience, both experienced the true raw of classical music.

For these practitioners of music, even the selection of the Rāga and the composition at the time of a performance was a result of the intuition and the inspiration of the moment. For example, it is said that the late Dr. B. R.

Music, like nothing written or imagined, can transport the human consciousness into realms of infinite beauty and divine playfulness. When one becomes absorbed in the experience of music,

**- Shri D.G. Paranjape
Former Director, IIT-Bombay**

The author is former National Secretary of EPIC MACAY and Assistant Professor at Anand Vishwa Vidyapeetham, Bengaluru. Email: pranesh@gmail.com



Ustad Nasir Aminuddin Dagar

experienced Ustad Nasir Aminuddin Dagar, before going to a SPIC MACAY programme, was once asked what Raga he had decided to sing. He is reported to have replied, "the Tamasha will tell me which raga I have to sing". That is why so much time was spent with Tamasha in the programme. This might sound strange these days but it has been a reality for many great masters of Indian classical music.

Thus, for such practitioners of gharana, their art form was not to provide mere entertainment but it became a medium to pass on their personal experiences or the listeners.

The Guru-Shishya and Guruband tradition

The Guru-Shishya parampara is another crucial factor which is common for all the classical music traditions of India. For centuries, this Guru-shishya transmission has made it possible to carry forward the intense experience innately embedded in this great tradition of enlightened practitioners of music. A great Guru is the amalgamation of thousands of years of wisdom. It requires a lot of sacrifice, tremendous staying power, and faith on the part of the disciples to take to what a Guru can give to them. For this to take place, it has to be a sacred relationship



Pt. Hariprasad Chaurasia

of respect and unconditional obedience, which has been the guiding force in every branch of learning in traditional India. Also, there is a communalism in the approach of the great gurus of different art forms and if the disciple is a soul mate, the journey along with guru would be through the greatest masters of the art form and the beyond.

The resident gharanas of north India or Hindustani classical music have also contributed to the diversity of their form of music by presenting a distinct style of it. These Gharanas or the "households" of specific styles of music have preserved and distilled the unique principles of Raga through Guru-shishya lineage.

The Origin and Historical Development of Different Forms of Indian Music

The origin of Indian music can be traced back to the chanting of Vedic hymn and mantras. The Chandogya Upanishad talks about the seven styles of gita (musical modes), highlighting the importance of Svara (phonemes) of a Vedic mantra that should be pronounced with absolute accuracy. The impact will only be then felt.¹² This Upanishad further states that the innermost self (dhamma) of all hymns is the chief Vedic God Indra.¹³

In the post-Vedic age came the Nityasikha, one of the earliest treatise compendium on Indian art forms. It was compiled between 200 BCE to 200 CE. It is said that Nitya-Sikha author, the sage Bharati Muni, created the Nitya (theme) by integrating speech from the Rig Veda, music from the Sama Veda, acting from the Yajur Veda, and emotions from the Atharva Veda. This further contributed to the tradition of Gurukula Veda - the Vedic science of music.

Another distinction, concerning the ritualized chanting of Vedas and the singing style of performing arts that might have arisen around the 10th Century CE is noted by Acharya Abhinavagupta of Kashi. His citations

We believe that *Nada Brahman*, that essence of duality manifests its primordial form, that primal, who is the omniscient goes off all created beings. Who therefore is not struck by the grandeur of that divine Self?

Samagreya Sri Gurukulam Kathayam



the differences between the religious *Gaudiyas* and the universal *Bhakti-guru*.

One of the earliest references of Raga used in the Indian classical music can be found in the Buddhist textual sources. The 10th century manuscript of Charyavatika (performance-songs) obtained from Tibet, is attributed to the 5th century CE Mahasiddhas Sambhava. In this text, we find the mention of classical music Ragas such as Bhupari and Gurjari.¹ In various parts of the Himalayan region of India and Nepal, where Mahayana-Vajrayana Buddhism is prevalent, the recitation and performances of texts of Charyā Gīta and Nīryā gīta still being practised.

In the southern part of India, Prabandha-gam was the popular performing genre that existed between the 11th to 16th centuries. The word Prabandha denotes a well-bound composition. Each Prabandha, it is said, was elaborate and would take several years to create. It was the Prabandha tradition that gradually influenced the emergence of two associated, yet distinctive, styles of classical music that are now known as Hindustani and Carnatic music.

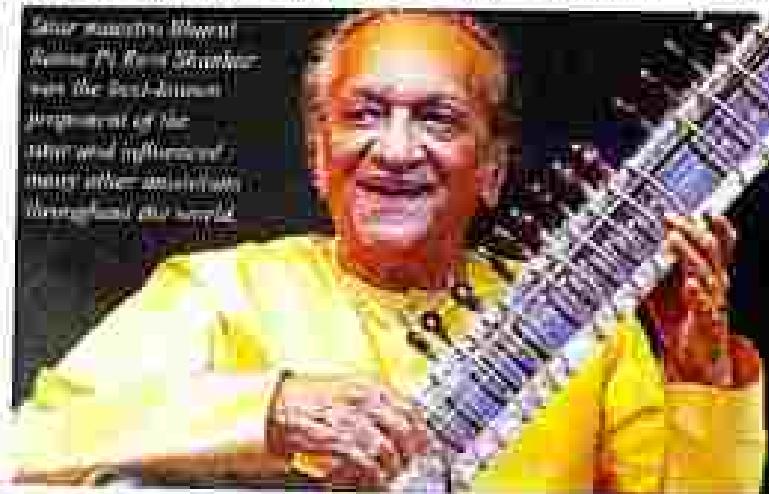
In the northeastern region of India, with the efforts of 15th-16th century saint-scholar of the Vaishnava tradition, Srikrishna Senhardev, a figure of importance in the cultural and religious history of Assam, a central reformation

took place and the auditions of the past were revived. He devised new forms of music Charyagiti and dance (Sattriya). These classical musical and dance traditions helped in consolidating the Indian cultural contact with the northwestern regions even further. Moreover, the Vaishnava traditions of the northeast further refined the performances of Bengal's devotional music.

Sikhism is perhaps the only religion that uses music as its chief mode of worship, where poetic teachings of Gurus, composed in classical music, are used as prayer and offering. Using different styles, the Sahi Kartars are rendered in the Raag and Tala of Indian classical music. This music is used as a device means for formal worship. In the Guru Granth Sahib, the notation of thirty-six Ragas of Classical music has been supplied with necessary particulars.

There is a popular perception that music is forbidden in Islam; however, this prohibition of music in Islam is contextual. The prohibition is applicable only when the music is associated with the worldly temptation and it becomes an obstacle to meditate upon the transcendental reality of Allah. Nevertheless, music has been honoured and incorporated in dervish dances or qawwali singing by the Sufi saints for triggering their commitment to the union with the divine supreme.

Our feature story:
Ravi P. Rao discusses
on the best-known
performers of the
new and different
musical genres in
India.



**From Modern
to traditional**
In addition, the fusion
style of Carnatic music
has made its presence
known all over the world
with jazz music, the blues
fused with the world
of acting as well.





Thus, Indian classical music has contributed in a significant way towards the development of the unique culture of India. Besides, with regards to Indian classical music, it should be noted that the term "classical" only suggests that it has its foundations in the standard convention or *Ashra*, in accordance with the textual tradition. The Indian name for this mode is *Bhatiyāgīmālī*. It is sometimes also known as *Rāga-Sangīt* since it is the Rāga that is at the centre of the structure of this art form. Thus, the term "classical" doesn't connote any old style or a specific time period, as the way it exists in the Western tradition.

Embracing Plurality and Particularism

Though spirituality has been the unifying factor for different disciplines of Indian classical music, India is endowed with a rich and diverse musical heritage. Its musical diversity is also marked by its geography and culture. Another reason behind this diversity amongst different forms of musical traditions can be attributed to the uniqueness of ethnicity across Indian subcontinent. The ancient text *Natyashastra* has recorded this distinction and categorized these traditions giving them a geographical or ethnic label. In the *Natyashastra*, the musical style of northern India is mentioned as "Bhatiyā" while the musical style that was prevalent in the desert regions is recorded as

the *Andhrīya*. Thus, there exists a geo-cultural context to the diversity of Indian classical music.

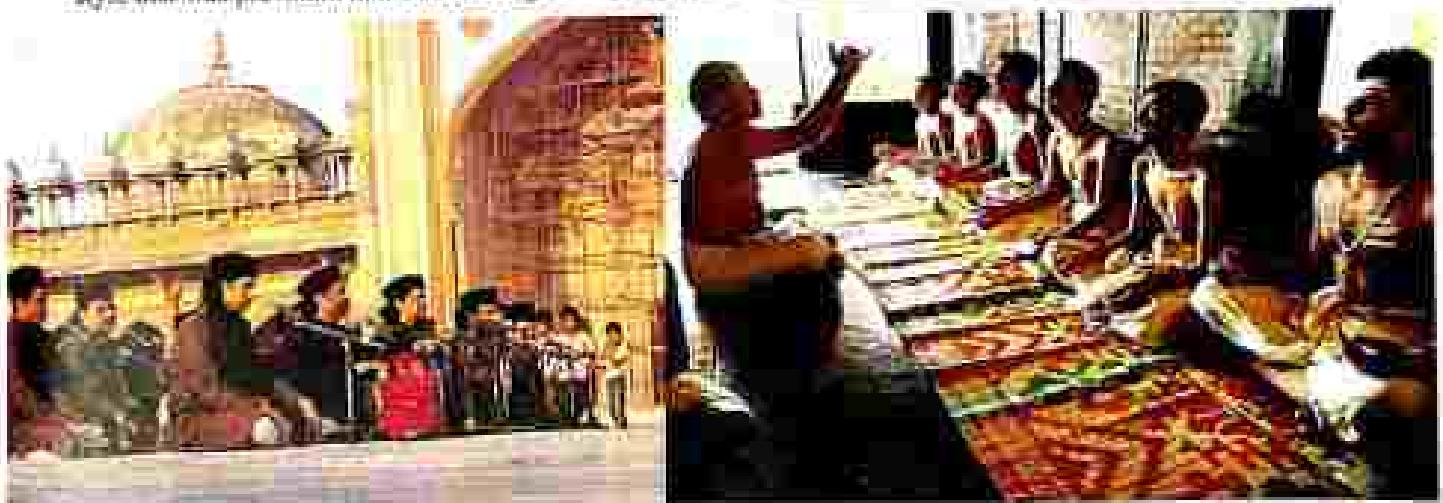
The Emergence of Khayal Music

The development of Khayal style of Hindustani music appears around the time period of the 17th century CE. Historically, its popularity coincided with the breaking down of the Mughal empire and the rise of the (vernacular) poetry of Hindi literature. The Khayal style, which was an offshoot of its precursor classical music form called Dhrupad, particularly suited to the courtiers who preserved and served the classical music and dance to their customers in a rather mundane context. This was the time when the Dhrupad musical repertoires may have been transformed through radical changes in style, tempo, humour, and ideology.

Majority of Khayal artists were Muslims and much of its technical vocabulary is derived from Urdu. Although, Khayal has been developed in a structured and systematic form of classical musical tradition, yet most of its terminologies come from the vernacular languages.

Regional Visual Art and Classical Music

A typical example of the amalgamation of Indian classical music with visual art and poetry was the





A painting depicting musicians playing various Indian instruments.

evolution of Rā�amīlī (‘gostands’ of ancient times) painting series of medieval India. It was a form of Indian miniature painting that depicted various Indian musical modes or Rāgas. Although, there exists some arbitrariness in the sense of these paintings, as their depiction and the colourful palours may not match with the prescribed colour of a Rāga, the way they are mentioned in the authentic texts of music, yet these paintings are considered to be an indigenous imagination and testimony of creativity of the Indian artistic tradition.

The Purve of Svaras: Unifying Factor of Indian Classical Music

Another unifying factor of different forms of Indian classical music is the emphasis on the purity of Svara (musical note). The text Sangit Ratnākara gives the etymological meaning of Svara as—svājanāpragnayuktivā. The word “Svā” stands for “self”, and “Rāga” stands for “shining birth”. So, the essence of Self is expected to shine through the Svara. The great Dāngādhar master, Ustad Rabiuddin Khan Dagar famously said, ‘Suprakashātma kālāmūla kaalāmūla’ if you are truthful then only you will get true Svara).

There is a lovely story on the purity of Svara. It was revealed by one of the greatest exponents of Hindustani music of our times, Pandit Vishnu Digambar Paluskar:

Once, while wandering in the jungles close to Jodhpur, Pandit Vishnu Digambar Paluskar heard a Sanyasi

ते वसाहृष्टये नवः ।
श्रीनिःशाहकशार्ददेवप्रणीतः
संगीतरत्नाकरः ।

क्षुरुक्तिनापदिरपिकल्पानिष्ठाष्टटीकासमेतः ।

प्रथमः स्वराध्यायः ।
स्वारादिविश्वासाद्यावस्थामहात्मा-
दान्दोलीकृतमैतिनिर्मानदित्तारक्षादिष्ठितः ।
नृसंख्याद्यावस्थापरिवर्त्तयापापाद्यावस्थार्था-
त् त्रिप्रभोपालक्ष्यत्वात् कन्दे भवानिष्ठितः ॥ १ ॥
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कन्दे विष्ठितिष्ठिति भूषिष्ठितिष्ठितिः ।
तिष्ठितिष्ठिति विष्ठितिष्ठितिष्ठितिः ॥ ४ ॥

Manuscript of Sangit Ratnākara grants in Sanskrit. The gruchi is the basis of Northern as well as Southern Indian music. Authorship is now written by Pt. Narasinghpuri in 17th century.

singing in a temple in ruins. He was so struck by the beauty of the voice, he also saw that inside the ruined temple was spilling like oil. Profoundly moved and shaken by the experience, he asked the Sanyasi whether he would learn this intense form of singing and whether the Sanyasi would accept him as a disciple. Seeing the Sanyasi's reluctance, Panditji said that he was ready to quit everything, and even wanted to become a Sanyasi, if that would lead him to get much power in his singing. "No", answered the Sanyasi, "it is when you get this quality in your Svars that you will have already become a Sanyasi". It isn't by nothing more a Sanyasi that one can procure profound grace and power in the Svars.

As one gets connected with the within using the Svarsas, a master, the Self begins to shine through the music. It is the pure Svars of a practitioner that makes the music significant.

Conclusion

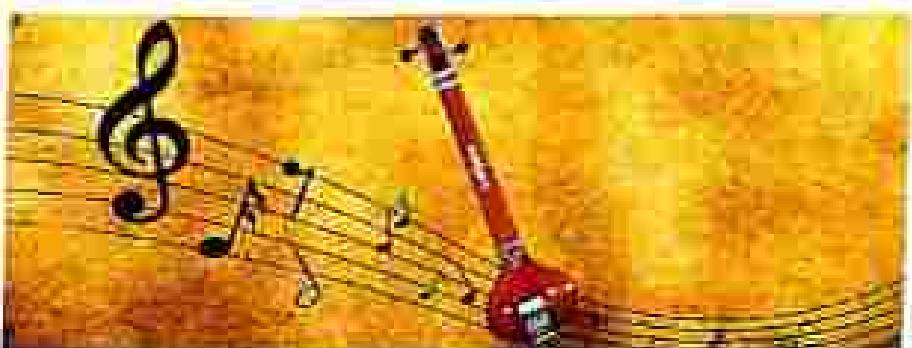
Thus, we can observe that the specific cultural forms and historical traditions have contributed to the emergence of epistemological diversity of Indian music. This has resulted in the development of distinctive world-views that enables the cultural framework and assumptions behind the production of Indian classical music. It is also reflected that spirituality has constantly remained the underlying core principle of this music. Moreover, we also need to be



Alla Rakha Khan, often known as Baba Alla Rakha Khan (2 October 1912 – 8 September 2012) was a Bhopali Indian Tabla player and multi-instrumentalist, composer and one of the most notable main masters of the 20th century in Indian classical music.



Pandit Vilay Datt Paluskar was a Hindustani musician. He sang the original version of the famous Raghava Ragamalika Kaja Ram, and founded the Gurukulam Maha-Sabha in 1944.



a true sādhu with some amount of faith and patience so that we can have some glimpses of the heights to which Indian classical music can take us to. □

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2. *Conversations with Indian Musicians*, pp. 10-11. Available at: www.hindustanmusic.com/India%20since%20Independence.htm; See, Ganguli, Surinder, 1.3.1, p. 2.
3. A phemon is a unit of sound that distinguishes one word from another in a particular language.
4. Chaitanya Charan das, 2.22.3-4. See, Achary Patro, 1998. *Vac: The concept of word*, p. 17.
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PARADISE UNEXPLORED

FOCUS



Northeast Region: Unique Identity

Dr Tapati Baruah Kashyap

"A hundred of them, bowing down speedily, through mountains and valleys, with tremendous speed, smashing all barriers, to become one" (in the mighty Brahmaputra).

- Jagannath Agarwala (1943) equated each community of the Northeast to a mountain stream.

Though India's Northeastern region has a long and glorious history, earliest human footprints here have been traced back to the early Stone Age or Palaeolithic Age (between 40,000 and 15,000 years ago). It has been home to people belonging to various human races, with ethnologists pointing at the presence of traces of

Negrito too, apart from prominent existence of people of pre-Denivian, EurAsian, Australoid, Mongoloid, Alpine or Armenoid, Mediterranean, Indo-Aryan and Indo-Scythian stocks. Various places of Arunachal Pradesh, Assam and Manipur in particular, on the other hand, figure prominently in the epic locus of this country.

In present times, the 4.54 crore population (2011 Census) inhabiting this enchanting region, all progenies of wave after wave of diverse human races, have made it the most colourful mosaic of ethnic, linguistic and cultural diversity. The people of the region can be divided into three broad groups from the ethnological point

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of view-hill tribes, plain tribes and non-tribals of the plain.

Over 48 per cent of the region's population live in Assam alone. The population varies from as low as 43 per sq km in Arunachal Pradesh to 398 per sq km in Assam, the latter being more than the national average of 382. Excluding Assam, all the other states comprise predominantly of hill tribes and no home is an overwhelming tribal proportion. The tribal population ranges from 12.4 per cent in Assam to 94 per cent in Nagaland. The region has over 160 Scheduled Tribes and over 400 other tribal and sub-tribal communities.

and groups. Over 30 per cent of the region's population live in the rural areas.

Ethnically, most tribes belong to the Indo-Mongoloid racial stock and speak languages of different divisions and subdivisions of the great Sino-Tibetan linguistic family. The Hodo, Rabha, Dimasa and Karbi language of Assam, Garo of Meghalaya, Khasi of Tripura, and most languages spoken in Arunachal Pradesh, Nagaland, Mizoram and the hills of Manipur belong to the Tibeto-Burman sub-family of the Sino-Tibetan group. Assamese on the other hand belong to the new Indo-Aryan

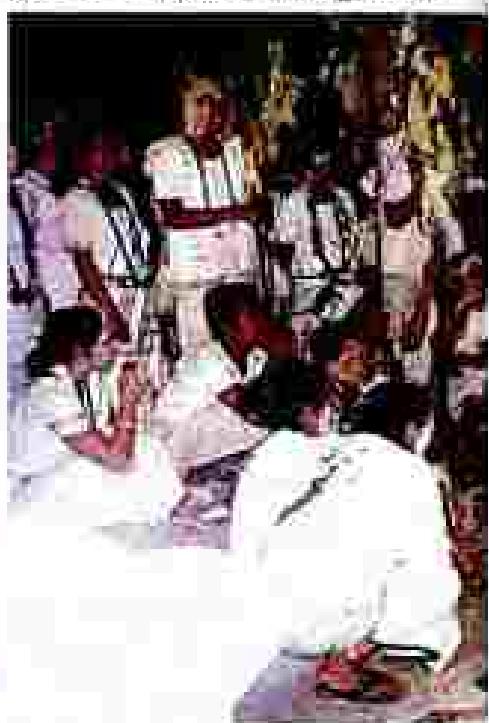
family, while Khani is a Mon-Khmer (Austro-Asiatic) language spoken in Meghalaya. Primarily mon languages and dialects spoken across the region, barring Sikkim, belong to the Tibeto-Burman group. Nepali, Bhutia and Lepcha are the three major languages in Sikkim, which is ethnically different from the other Northeastern states.

On the religious front, a sizeable majority of tribal communities in Meghalaya, Nagaland, Mizoram and Manipur have in the past 200 years embraced Christianity by leaving behind their respective traditional faiths of nature worship. Majority of people in Assam, Tripura and the Imphal Valley of Manipur on the other hand subscribe to different forms of Hinduism, among which

KALEIDOSCOPE

Songs of Shaman – Arunachal Pradesh

Shamanism is prevalent among different tribes in Arunachal Pradesh. Every tribe in Arunachal Pradesh has its own kind of ritual expert for performing rites and sacrifices. In almost all the previous writings, the term indigenous priest or shaman is used for them. Tani people who trace their ancestry to Abo Tani, believe that antiquity of Shamanism is as old as the emergence of humankind. In Arunachal Pradesh among different tribes, Shaman is usually seen as a diviner, communicator, negotiator, healer, ritual specialist, and religious expert but neither is a magician nor a mystic. S/he is the middleman between human and spirits who can communicate with the spirits on their behalf. As Tani people believe in the existence of spirits, they need human specialists, a shaman, who have experience and can get access to the spirit world as a communicator. Each clan has important religious specialists who initiate and foster contact with the spirits and deities. They will contact the spirits and convey the messages between human and spirits. They are said to have the power to call the spirits for blessings, support and protection against evil and to enter into the spirit world and to communicate and negotiate with them that cause people to become sick. They are believed to enter into a dialogue with the spirits and ask for prosperity and health of the members of the clan. Shamans are also the custodians of traditional knowledge in the form of legends, myths, ritual incantations etc. They are well-versed in ritual performances and knowledge and wisdom associated with it.





Vaisakhi is the most prominent in Assam and Manipur. Among major indigenous faiths like Deori-Polo in Arunachal Pradesh and Naga-the in Nagaland, Arunachal Pradesh also has a significant presence of Buddhist tribes, the Mising, Shendulkar, Konyak and Khonoma tribes follow the Mahayana school, while the Khamti, Singpho and Tengnaga tribes follow the Theravada school.

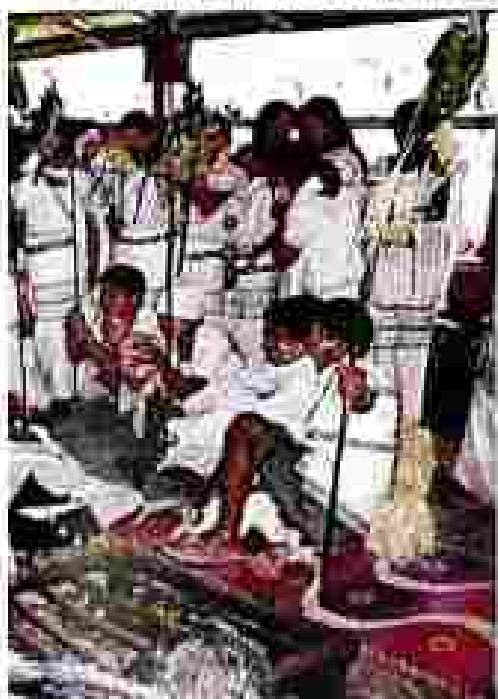
Widely in vogue, most communities of the Northeast have a rich tradition of oral literature, folk songs, music and dance forms. These are generally related to various agricultural practices which was for long in the form of slash-and-burn method. Most festivals were thus connected to clearing jungles for farm, tilling the soil, sowing of seeds

and harvesting. Since traditionally agriculture has been a collective community activity, the festivals are also celebrated at the community level.

Bihu, the most popular festival in Assam, has its root in agrarian practices of ancient times. Thus, while Magoh Bihu is celebration of the harvest, Rongali Bihu is about the New Year. Assam also observes Kongali Bihu which comprises of a solemn prayer for a good crop. While the Doloi cult their New Year festival Bamon, the Dimasa cult of Dhemaji, the Karbi cult of Karbi, the

Misings cult of Ahom-Borgog, and the Rabha cult is Gathlo.

In Meghalaya, the Khasi celebrate Shad Sali Mynum, the Jaintia celebrate Bohleishoram and the Garos Wangala. In Mizoram on the other hand, all three festivals—Cheraper Kari, Mim Kari and Powr Kari are related to agriculture; during which the Mias perform Cheraw, the amazing bamboo dance. In Arunachal Pradesh on the other hand, the Adi community celebrates Solang, the Apatani celebrate Dree, the Niyathi celebrate Noyum, the Galus celebrate Mopor and the Mempas celebrate



KALEIDOSCOPE

Sowa-Rigpa (Knowledge of Healing or Science of Healing)

The term Sowa-Rigpa is derived from Bhout language which means 'Knowledge of Healing'. It is an ancient Indian medical system conceived and propounded by Lord Buddha in India and later was carried in the entire Trans-Himalayan region. Sowa-Rigpa has been developed and incorporated into different environmental and cultural contexts through the centuries. (Sowa-Rigpa has moulded itself into the socio-cultural lineage since ages), where every village has had an Ainchil family to look after public health. Today, Sowa-Rigpa is acknowledged as a traditional medical system by the governments of India, Bhutan, Mongolia and Tibet. The principal medical text "Gyud-Sel" (Chikitsa Tantra-a textbook of fundamental principles of Sowa-Rigpa in Sanskrit language) was pioneered by Lord Buddha and translated into Bhout language around 8th-12th Century and annotated by Yuthok Yontan Gonpo and other scholars of Trans-Himalayan region according to the socio-climatic conditions. The fundamental principles of Sowa-Rigpa is based on Jung-wa-tign (Panchmahabhuta), Neepa-saum (Tridosha), Lomtong-dhem (apadhatu) etc. According to Sowa-Rigpa health is an equation of balance of tridosha and five cosmophysical energies (Panchabhatu), balance within the body, balance with the environment, and with the Universe. Pulse examination and astrological evaluation/analysis of an individual are the unique diagnostic tools in Sowa-Rigpa. The natural resources which are safe, effective and time-tested are used as the sources of medication.

Lower-all related to agriculture. Some few names of Nagaland tribe-wise are Sekremu (Apatani), Ating, Momes (Konyak), Massam (Ao), Tuhon (Cherwa), Tathu, Lusong (Luisu) and Anongwing (Hmarjung).

In Manipur, whilst *Chinmaka* is the Manipuri New Year festival, *Lathmaroba* is celebrated to avert the sylvan deity called *Lumangba*. *Washing* is the wonderful wash-long Holi festival and *Rath Yatra*, also called *Kang Chongba*, is a nine-day chariot festival dedicated to Lord Jagannath. Among the tribal communities in Manipur on the other hand, major festivals include *Chirang-Aar* of the Kuki-Chin group, *Gang-Norf* of the Kukis, and *Changba* and *Lai-Ngat-Ni* of the Tangkhuls.

Two of the dance forms of the Northeast-Manipur of Manipur and Sajrup of Assam-on the other hand have been recognised as "classical dance form" of the country.



Introduced in the 15th century AD by the famous Assamese saint-reformer Sanhandeva, the *Sattriya* dance is governed by strictly laid down principles in respect of movements, footwork, abhinav, music etc. The *Sattriya* dance is primarily preserved and propagated by the several *Sattras* or *Vishwanamis*

monasteries located in Majuli, the largest inhabited river-island of the world. Manipuri dance, which has developed in the 15th century over the ancient dance traditions of Manipur, has a large repertoire, the most popular form being *Koru*, *Sorath* and *Thangji*.

While discussing the cultural heritage and diversity of the Northeastern region, one must also look upon the rich handloom heritage of the communities residing here. Womenfolk of each community are expert weavers, while the men have amazing skills of working on bamboo and cane. Hand-wearing has been a tradition for every community living in the region from time immemorial! Weaving in fact is a part of socio-cultural tradition of the diverse communities, whether in the lofty heights of the Eastern Himalayan in Arunachal Pradesh, or down south in the Mizo Hills that form part of the Arakan-Yoma mountain system and shares boundary with Myanmar on one side and Bangladesh on the other. Unique in their own way, each tribe or community has a rich legacy of unrivalled craftsmanship. The traditional skill of handloom weaving is not just a status symbol for women in the region, but is also inseparable part of the socio-economic and cultural life of the different communities.

KALEIDOSCOPE

Rongkhli - Meghalaya

Rongkhli or "Tiger Festival" is a religious festival celebrated by the people of Nongtialang village in the War-Jaintia region of Meghalaya. The War-Jaintias lives on the slopes of the west Jaintia hills district bordering Bangladesh. Like all other sub-tribes of the Khasis, the War-Jaintias too believe that they came to this earth from the sky through a golden ladder that was located at one point of time at Sohpetbeng mountain top in the southern part of the Khasi Hills of Meghalaya. Rong means festival and Khli means tiger, in the local dialect, hence Rongkhli means Tiger Festival. Tradition has it that whenever any person from the village catches a tiger or its feline like, rituals have to be performed. The people of Nongtialang worship two goddesses namely; Ka Pyrah and Ka Kapsong. The Dorbur is then summoned by the Chief of the village and a date is decided for the festival. The festival is mainly held in the month of January to March.

KALEIDOSCOPE

Chokri Naga Folk Songs - Nagaland

The Chokri community is a sub-community under the tribe Chakhesang (Usaga). Chakhesang tribe as a whole have a Chakhesang cultural research center situated in Chetlha town in Phok district. They cherish the folk songs culture as their primal heritage, which forms as part of every walk of life-work, celebration, dances, folk music, war cry, solo, duet, trio and many such possibilities. In the absence of literary script and the medium being oral, the practitioners sing by memory.

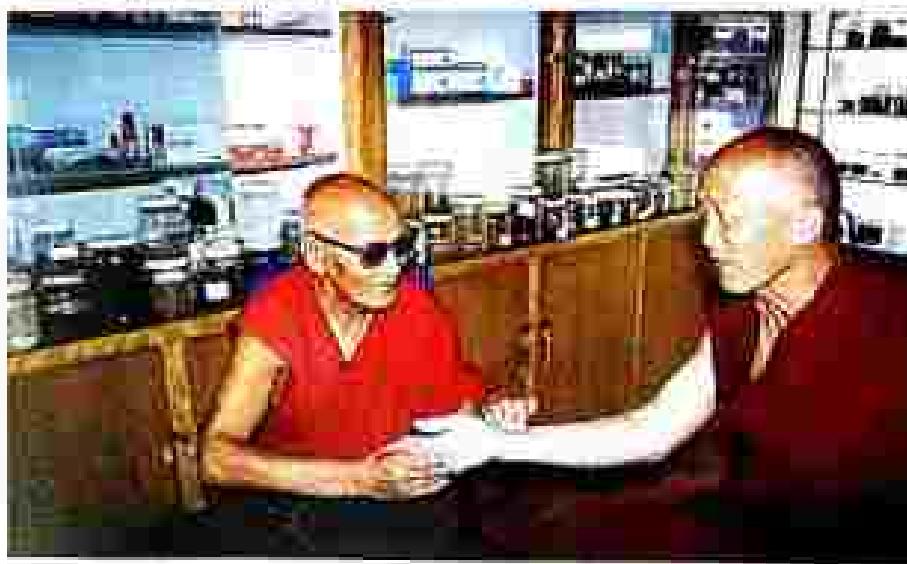
In Assam, which has the highest number of handloom in the country, the most tribal communities use the traditional three-shuttle loom in the household set-up, with the dy-shuttle being used only in the ceremonial looms of Bodo tribes. The famous silk village from Ghatgaon, Assam's traditional handloom industry has been historically well-preserved, because the state is also home to the original sajor or golden silk—a variety of wild silk geographically mapped to Assam. Known for its earthy durability, sajor silk has a natural yellowish-golden hue with a shimmering, glossy texture. A traditional art practised by women as a hobby of housewives, Assam's handlooms had, a hundred years ago, charmed none other than Mahatma Gandhi. He, during his maiden visit to Assam in 1921 was so impressed by a group of women working on their looms that he wrote: "Every woman in Assam is a born weaver; and she weaves thirty miles on her loom."

In Assam, they commonly weave *sukkhiya-chadar*, while the ceremonial set also includes a *ribo*, and these could be of the golden sajor as well as *paor*—the latter made of mulberry silk and in brilliant white or off-white in colour. Deori tribal women of Assam weave the *chakwia* and *jungia* that constitute a woman's traditional dress, while the *arunai* is a beautiful sari normally worn by men. Likewise, the



Ethnically most tribes belong to the Indo-Mongoid racial stock, and speak languages of different divisions and subdivisions of the great Sino-Tibetan linguistic family. The Bodo, Rabha,

Dimasa and Karbi languages of Assam, Garo of Meghalaya, Kokborok of Tripura, and most languages spoken in Arunachal Pradesh, Nagaland, Mizoram and the hills of Manipur belong to the Tibeto-Burman sub-family of the Sino-Tibetan group. Assamese on the other hand belong to the neo Indo-Aryan family, while Khasi is a Mon-Khmer (Austro-Asiatic) language spoken in Meghalaya.



most common handloom products of the Mishing tribes are *saingia* and *gahut*, a two-piece dress for women, while Bodo women weave *kanchanap* and *rohini*.

Unlike in the Assam plains, tribal communities in the hill areas use the traditional back-strap loom or tie loom to weave their colourful fibres. These fibres have different colours and colour combinations, as also motifs and designs, each having a traditional and cultural significance, in some cases also the history, for every tribe or community.

In Manipur, some of the popular traditional fibres include the *phanei* of the Meiteis, *taus* of the Tangkhuls, and the various types of *phu* of the Paitis, Vaipheis and Zouis, *thamong* of the Thadous, *pankophoi* of the Kompas, and so on. In Arunachal Pradesh, Apaani women weave *bilao-ohi*, *chitru-ohi* and *rog-iro*, Singpho women are *pidang*, Niyali women weave *par-i*, Khasi women weave *th-puhon* and *sin*, to name a few.

Different Naga tribes weave their own traditional cloth, which often serve as signature fibres. While they make wraps, waistcloths, girdles, skirts, scarves and aprons out of the fibres they weave, what stands out are the male shawls which have different motifs representing different tribes. The Ao shawl is called *twangkengna*, while the Angami shawl is called *lumkhamlo*. In Mizoram on the other hand women weave different varieties of the *pau-a* shape and

short rectangular cotton cloth with well-crafted edges and prominent horizontal borders, which they use as a wrap. Most prestigious among them are the *maibolgham* and *parwati*.

Looking at the cultural richness of the region, one would find that it is one place where almost everything is expressed through music—be that joy, sorrow, worship, celebration or even discontentment and anger. Likewise, the wide variety of musical instruments that the different communities possess—from the long drums of the Garo of Meghalaya (they play 180 drums in unison during the *Wingala* festival) to the fiber-trad (large brass cymbals used in Assam's *Sara* instrument) to the *longdrum* of Minymo (similar to a xylophone)—provide virgin areas for research.

What however is the beauty of the region is the underlying interconnectedness that the ethnic communities and groups maintain and enjoy among themselves despite certain sharp differences. One, the ethno-cultural boundaries of many of these communities cut across inter-state, national and even international boundaries. That many of the communities share a common root somewhere far back in history, and that such commonality often reflects in their folklore, food

In Manipur, while Chiehranta is the Manipuri New Year festival, Lai-Haraoba is celebrated to appease the sylvan deity called *Lumangla*. Yaoshang is the wonderful week-long Holi festival and Rath Yatra, also called Kang Chingba, is a nine-day chariot festival dedicated to Lord Jagannath.

habits and cuisines, music, dance forms and festivals is something which bind them together as Keven Sisters (with Shabnam chirping as the only brother) with an invisible golden thread. Intertwined with a geography of multicultural co-existence, the Sixth Schedule to the Constitution on the other hand provides them equal protection and opportunities. Common languages that have evolved in the region—like Nagamese among the 13 Naga tribes, Mizo among different tribes of the Mizo Hills, Assamese among various communities in Assam, and even Hindi among the tribes of Arunachal Pradesh—also tell so many stories.

To conclude, one can go back to one of the famous poems of

Purnendu Agarwala, the greatest cultural icon of Assam. Way back in 1943, he had equated each community of the Northeast to a mountain stream, "a hundred of them, flowing down rapidly, through meadows and valleys, with tremendous speed, vanishing all barriers, to become one in the mighty Brahmaputra. For the past six decades, his greatest disciple Biswanath Hazarika, who is said to have been the first to have travelled to every nook and corner of the Northeast, using countless songs telling stories of both hope and despair of the colourful communities of the region." □

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SUSTAINABILITY

SPECIAL ARTICLE

Bamboo: Rejuvenating Rural Economy

Suresh Prabhu

Bamboo is a natural indigenous raw material that can play a key role in the rejuvenation of the rural economy impacting, both, the agricultural sector and industrial sector. It is the most environment-friendly plant on this planet, being one of the highest carbon sequesters amongst all the floral species, which grows rapidly, matures within a few years and re-grows after harvesting without the need for replanting, making it a perennial 'renewable' resource.

The Coronavirus epidemic has wreaked havoc on the global economy, and the Indian economy has not come out unscathed. The lockdown dealt a double whammy to the economy, one due to the closing down of all economic activities and two, due to the flight of labour from cities back to rural areas. The losses accruing to the industrial, services and agricultural sector due to the lockdown are huge. Add to it, the time it will take for these industries to ramp-up production to their

pre-Covid levels and the numbers are staggering.

The large-scale reverse migration of rural populations from cities and industrialised and agricultural & horticulture hubs across the country has created immense pressure on the rural economy, that is already dealing with issues of unemployment and underemployment. The government has responded to the distress of the returning migrants by expanding MNREGA works to ensure that they have some work on hand.

But a significant majority of these returning migrants are skilled and semi-skilled labour having worked in the industrial and construction industry and service industries like hospitality, logistics, retail as well commercial agriculture and horticulture. MNREGA is unable to offer them opportunities that allow them to utilise their skills and earn livelihoods and can at best be an emergency provision. It was in fact the lack of adequate employment opportunities in their villages and towns that had led to the



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MICROSCOPE
Bamboo: Cultural Linkage

Pens is a simple stringed musical instrument. It consists of two parts, the pensham or fibres which is a bamboo pole attached to a conical shell and pens cheung or chain, which is a bow used to produce friction on the strap. The joint player called Pens Aashtha Pens Khangtu also sing along while playing. Pens is an indispensable part of Meitei society in Manipur, used in religious functions like Lai Haraoba and Lai Hraaba.



outmigration of these populations in the first place.

Scientific research has provided evidence that the Novel Coronavirus is here to stay. At the same time, our urban-centric growth model makes it imperative that we contain the pandemic in our cities as soon as possible so as to enable the opening of our economy. The urban-centric and atomized nature of our development has led to the emergence of high-density economic clusters. The lack of affordable housing and planned urban growth has led migrants to live in congested unhygienic environments, often without regular access to water and hygienic sanitation facilities. The pandemic has also exposed the lack of readiness of public and private health-care infrastructure to take in rising numbers of COVID-19 patients.

But the industries, service and commercial agriculture in the growth clusters across the country have been badly hit due to the flight of migrants and efforts are being made to bring back skilled migrants and re-enter the economy. It is also a reality that underemployment and unemployment caused in urban growth clusters due to the availability of surplus labour that had migrated from the rural areas in great numbers. It is therefore imperative that a significant portion of this semi-skilled and skilled labour that contributed to this surplus labour be retained in the villages. This will have a two-pronged impact; for one it will reduce the population pressure on urban growth centers and two,

it will make available semi-skilled and skilled labour in our villages to serve the rural economy across the country.

The contemporary 'coping with consumers' context offers us an excellent opportunity to think of out-of-the-box ideas and work towards building an 'Aatmanirbhar Bharat'. We must remember that India was a strong and self-reliant economy in ancient times. The pre-industrialised Indian economy saw a vibrant global handicrafts trade where products made by local artisans using natural raw materials had great demand. We must

draw lessons from this great economic heritage to grow our economy in the global market. As we march on the redesigned trajectory to economic growth, we must walk the path of sustainable development, building climate resilience through mitigation and adaptation measures.

Bamboo is one such much neglected indigenous raw material that can play a key role in the rejuvenation of the rural economy impacting both the agricultural sector and industrial sector. It is the most environment-friendly plant on this planet, being one of the highest carbon sequestrers amongst all the flora species. It grows rapidly, matures within a few years and re-grows after harvesting without the need for replanting, making it a potential 'eternal' resource. Bamboo is also a very effective natural resource to control soil erosion, raise the water table and improve fertility of even the most degraded soils. Bamboo can thus play a key role in combating desertification by restoring degraded lands and protecting forests.

Cane & Bamboo Craft

A record household and utility statistic made by
Pennwest units along coast and mountains, which are
extending in August.

ANSWER



Bamboo can add up to 6-8 inches of biomass to the soil every year while a single *Bambusa* plant can bind up to 6 CuM of soil. Besides, most Bamboo species form an evergreen canopy, shedding leaves all year round and this too contributes to improving soil health. It can be easily integrated into agriculture by growing it on farm boundaries and forestland as well as non-agricultural land including wastelands and degraded lands, and in homesteads. Bamboo provides farmers a perennial income, allowing for annual harvests at any time of the year offering them a robust and dependable optionality to an otherwise relatively fickle agriculture.

Bamboo, a woody grass is a versatile material with an aesthetic appearance and lends itself to the manufacture of furniture, festive and interior products and is increasingly being used to replace timber. The tensile strength of bamboo is also being harnessed to reduce the use of steel, a high embodied energy resource, in industries like construction and has the potential to generate exponential employment, on-site and off-site, in the construction industry.

The International Bamboo and Rattan Organisation (INBAR) is a multilateral development organisation that promotes environmentally sustainable development using Bamboo and Rattan. It has 46 Member States. Its unique set-up makes INBAR an important representative for Member States. With over 40 of its Member States from the Global South, INBAR has played an especially strong role in promoting South-South cooperation for the last twenty years. Since its inception, it has been making a real difference to the lives of millions of people and environments around the world, with achievements in areas such as: valuing standards; promoting safe, resilient Bamboo extraction; restoring degraded land; capacity-building; and influencing green policy and Sustainable Development Goal objectives. In 1998, when I was the



Union Minister for Environment and Forests, India became a signatory to the INBAR treaty.

My Ministry took the initiative to start Bamboo promotion in our country. I also facilitated to establish a non-profit organisation, Kanchan Bamboo and Craft Development Centre (KONBAC) in my constituency, Sambalpur district of Maharashtra in 2004. KONBAC in

partnership with INBAR focused on the development of Bamboo as a key resource for catalysing an inclusive green economy. One of the key strategies pursued by KONBAC was to work towards positioning bamboo as a pre-poor credible alternative to timber providing the rural poor and small land holders an opportunity to participate in and benefit from the US\$100+ billion wood products market. The second important strategy was to leverage Bamboo's off-farm economic value and opportunity to realize the considerable environmental benefits that it growing offers.

KONBAC manufactures not only furniture and interior accessories, but also constructs entire building structures made entirely from Bamboo, both in India and abroad. Over the last sixteen years, it has succeeded in changing the perception of Bamboo from being a 'poor man's timber' to a 'rich man's choice' as a credible alternative material of high-quality used that is currently being used for furniture and construction. This has helped raise bamboo up the value ladder in a material of choice for the environmentally conscious community and for those consumers who seek novelty.

Today, KONBAC has developed a self-sustaining institutional ecosystem and has a fully developed facility for designing, prototyping

The contemporary 'coping with coronavirus' context

offers us an excellent opportunity to think of out-of-the-box ideas and work towards building an 'Atmanirbhar Bharat'. We must remember that India was a strong and self-reliant economy in ancient times.

The pre-industrialized Indian economy saw a vibrant global mercantile trade where products made by local artisans using natural raw materials had great demand. We must draw lessons from this great economic heritage to grow our footprint in the global market.



KALEIDOSCOPE Nazhu Festival - Nagaland

The Nazhu Festival of the Podisuri Nagas from Nagaon needs attention as it continues to be observed by a small group of people who barely keep alive the ancestral practices associated with the ancient religion. The most symbolic and unique element consists in all its heralding of Nazhu, with the creation of a bambusa latum Asperatum, that resembles a giant wind-blown hanging fan of a tall bamboo. The event is created any day from the 20th to 24th February. For the Lower Naga, the event goes up on the 23rd February with all the formalities completed on this day.



unit producing markets. Bamboo products for domestic and international markets. It has also put in place mechanisms to link poor bamboo producers to larger bamboo markets and has emerged as a model that is being replicated elsewhere in India and abroad. These interventions have provided an income to thousands of people over the last sixteen years. It has also led to the greening of the environment through the plantation of bamboo. The KONBAC experience demonstrates that the bamboo sector has the potential to offer exponential entrepreneurship and employment opportunities to rural populations like farmers, youth and women in farm-based and non-farm enterprises.

Another dimension of promoting bamboo key driver for agro-industrialisation is its low dependence on high-technology or infrastructure, its easy availability in the rural areas and availability of local labour. Further, Bamboo clusters can be developed in hub-and-spoke models with technology enabled and high-skill processes being undertaken at the hub and primary processing undertaken at the village level. This dispersed model of production can lead to exponential employment opportunities to rural communities across the country.

This humble grass, also known as green gold, not only has the potential of rejuvenating the rural economy but is also a key resource for building climate resilience and catalysing an inclusive green economy. The sustainable qualities of bamboo are critical to the contemporary policy discourse on ‘circular economy’ that involves designing products, services and supply chains which are regenerative; that is, which are based on renewable energy and resources, do not generate waste and keep products and materials in use for the longest time possible. Bamboo can become the cornerstone of the circular economy and offer India the opportunity to leapfrog to an inclusive green economy.

VISUAL & FOLK ART FORMS

Maharashtra: Richly Diverse and Vibrant

Meenul Joglekar

The culture of Maharashtra culture is a perfect blend of fascinating folk, traditional, classical and contemporary art forms, rich literature, robust festivals, delicious food, colourful clothing, varied artefacts, and innovative modern entertainment. Whatever the era, it has always inspired the artists from all over the globe and will continue inspiring future generations.

Maharashtra, as the name suggests, is truly a magnificent land, having a unique and glorious heritage of art, culture, tradition, architecture and literature. The picturesque sea coast, the Sahyadri Mountain Range, the beautiful rivers etc. contribute to geographical as well as rich cultural diversity of the State. Here, we take a brief tour of some of the traditional visual arts and performing folk arts forms of Maharashtra.

VISUAL ARTS

The rich visual art forms of Maharashtra range from the

enthralling rock sculptures found in the caves and grottoes, to the astounding wall paintings, to the distinct temple architecture, to the very unique Chitrakathi and Gondiya paintings to the appealing Wall paintings to the intricate Rangoli to recently discovered Petroglyphs (rock carvings).

Cave Art

Maharashtra is home to the highest number of caves in India, of all sizes, shapes and hues, from ancient rock-cut ones to ones with intricate sculptures. These caves are fascinating archaeological legacies. Caves lead to an understanding of

the world-as-it-existed during those times and the cultural, social and religious practices. The Elephanta caves, the Ajanta and the Ellora caves are enlisted in the UNESCO World Heritage Site list.

The caves at Ajanta and Ellora near Aurangabad are a striking reminder of an age of Buddhism at its peak. There are about 800 caves spread across various districts but of these the 32 caves at Ajanta stand out distinctively because of their architectural splendor, legacy, and artistic masterpieces. The caves include paintings and rock-cut sculptures described as among the



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finest surviving examples of ancient Indian art, particularly expressive paintings that present emotions through gesture, pose and form. Caves 16, 17, 1 and 2 at Ajanta form the largest corpus of surviving ancient Indian wall-paintings. Ellora, also called Varsoli, dates back to the Rashtrakuta dynasty, about 1,000 years ago. There are over 100 caves at the site, all excavated from the basalt cliff in the Churnamudi Hills, 34 of which are open to public, that have evidence of Buddhist, Hindu and Jain "vihara" and "mudras". Cave 16 features the largest single monolithic rock excavated in the

world, the Kailasha temple, a chariot-shaped monument dedicated to Lord Shiva. The Pataleshwar caves located in the Simandhar Hill Range of Maharashtra, about 40 kilometers from Ellora, consist of 14 rock-cut cave monuments which date back to the third century BCE.

The Elephanta caves are located on a small island in the sea near Mumbai. The caves are hewn from solid basalt rock. The carvings narrate Hindu mythology, with the large monolithic 20 feet Trimurti Sadasiva (three-faced Shiva), Nataraja (Lord of dance) and Yogishvara (Lord of Yoga).

being the most celebrated. The Kanheri caves, around the outskirts of Mumbai, are considered to be very important to understand the development of Buddhism in Western India. They contain Buddhist sculptures and relief carvings, paintings and inscriptions, dating from the 1st century CE to the 10th century CE. The Bhaja, Karla, Bedse, Pandavleni, Lenyadri, Mummodi and Shivneri caves are well-known for their architecture, sculpture and paintings.

Petrified (Rock) Carvings

The recently discovered 1,000 rock carvings in Ratnagiri district, which are estimated to be 1200 years old, have immense archaeological significance. The carvings cover over 52 acres, which have a huge range of images from human and animal forms to abstract patterns and fertility symbols. They are carved into the flat, open surface of the laterite stone, cutting deep inside, which gives a scale and unique look to the images.

Warli Paintings

The Warli art is a painting style of the tribes who predominantly inhabit Dahanu, Talasari, Jawhar, Palghar, Mankuda and Vikhramgad, all in

ELEPHSCOPIC

Zadiptatti & Dashavtar – Maharashtra

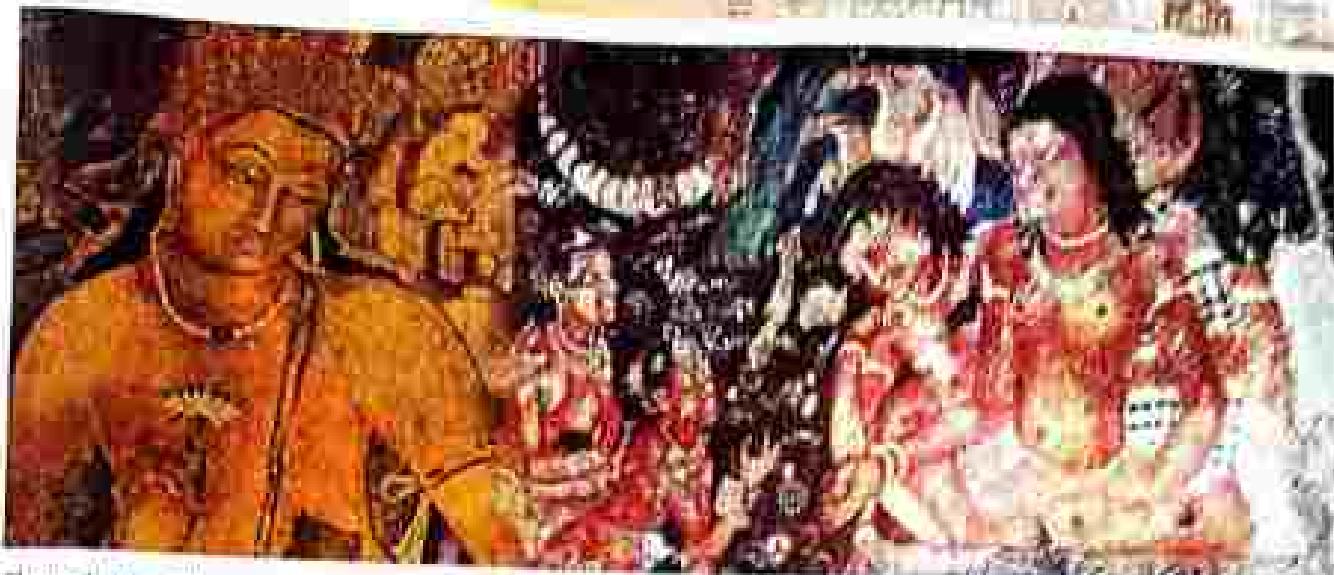
Zadiptatti

Zadiptatti is prevalent in the rice cultivating region/Eastern region of Maharashtra, which includes Chandrapur, Bhandardara and Gadchiroli district of Vidarbha, during the harvest season and derives its name from the local name zadi for rice. The theatre art of this region is known as Zadiptatti Raagbhoomi. It is a blend of commercial and folk theatre form. Live music is a vital part of the form and the actors are singers as well. Although practised by various theatre groups these days, the region is inhabited by tribes like Oond, Korbi and Pardhi, and Zadiptatti was born out of the tribal performing art called Dondar, which was a theatrical performance combining music and dance.

Dashavtar: Traditional Folk Theatre Form

Dashavtar is a folk theatre form practised by farmers in the Solapur district of the South Konkan region of Maharashtra and the North Goa district of Goa. Dashavtar is popular form of drama in the rural areas. Initially popularised in the Konkan area, today it come to be looked upon as art of the classes. The performance uses bright make-up and costumes. It is accompanied by three musical instruments: a paddle harmonium, tabla and mrdang (cymbals).





These districts. The art uses very basic representations—a circle, a triangle and a square—to depict nature and daily activities of the tribals. The circle represents the sun and the moon, the triangle is derived from mountains and pointed trees, and the square indicates a sacred space or a piece of land. The central motif in these ritual paintings is surrounded by scenes portraying hunting, fishing and farming, festivals and dances, trees and animals. Two triangles joined at the tips represent humans and animals. Apart from Warli paintings, the other Ward paintings portray the daily activities of the people. Only white colour is used in Ward paintings. The white pigment is a mixture of rice paste and water with gum as a binder. A bamboo stick crushed at one end is used as a paint brush.

The Pongal Chitrakathi

The Thakkar tribe of Pingali village near Kusdal in Sindhudurg has been practicing Pongal Chitrakathi since the 17th century. Their unique style of painting is done using a paper brush and handmade colours. It follows a sequence and is based on the stories of the Mahabharata and Ramayana. A collection of pictures is used to tell the story, while on fields in the form of songs supported by the music of traditional instruments such as mridang, suram and笛.

The Gondha

Gondha are hand-made playing cards which were earlier used by the



The ektaari (one-string drone) provides melodic support, while the mridang (double-sided horizontal drum), tal (cymbals), chiplya (clappers)

take care of the rhythm

aspect. Formats such as bhajan, kirtan, sankirtan, or gyan have evolved in varied combinations. In addition, a whole array of forms, including abavali, abhang, gaulon, bharud, stotra, arati, shloka, oval, harinashottak, phatica, kavay and vasant have been developed.

Royal family of Sawai Madhopur have established several museums all over the world now. These cards are made from circular pieces of paper on which intricate designs of Dashavatara (incarnations of Lord Vishnu) are hand-painted. A set of Dashavatara Gondha consists of 120 cards. There are four suits, each having 15 cards. The cards are made from paper that is covered with a mixture of turmeric and powder and oil, painted and coated with lac. The Royal cards used to have diamond-like borders. The box made for keeping the set of cards is also specially designed with pictures and decorative motifs all round. Under the patronage of the Royal family of Sawai Madhopur, the Chitra community has preserved this living art.

Mithi Chitr

Mithi Chitr is an art style that depicts religious themes on the walls of houses or temples. The Mithun or Mathurai communities, who are well-known for their enamel-painted depictions are traditional Mithi Chitr artists. The paintings are embossed with gold and silver to enhance the depiction. This is commonly applied on temple walls and is often intricate. Frescoed walls and intricately painted ceilings reveal the religious content of the work of this community. The Mathurais live in Odisha and near Patna and are known for their paintings of the Ganga-Jamuna.

Rangoli

Rangoli is a traditional floor art which is practised in almost every household. Attracting patterns are created on the floor or the ground using materials such as coloured rice, dry flour, coloured sand or flower petals. The beautiful colour schemes, patterns, things and people drawn in Rangoli look so real that it takes a while to be convinced that these are not photographs, but illustrations created with motifs, shades and splashes of powdered colours. In recent times, the Rangoli artists from Jachhadra, a hamlet in Vapi district have popularised new rangoli forms—food grains, nature and landscapes, underwater and on water, geometrical, three dimensional, portraits and *Sawali Khamar*. The themes for rangoli are varied; celebrating religious, historical or topical personalities and events, and highlighting certain social issues such as female foeticide, national integrity. Glitters, paints and stickers make the art form even more beautiful.

PERFORMING ARTS

Maharashtra has a rich heritage of performing art forms like singing, dance, puppetry, theatre, which are charming and vibrant.

Tribal Music

The tribes of Bhil, Mahadev Koli, Goud, Warli, Kolam, Kalkuri, Thakur, Govt, Kolam, Kurta, Andh, Malhar and Parbi, are concentrated mostly in the districts of Khandesh, Kolaba, Nashik, and parts of Pune and Ahmednagar. An important feature of their music is a close blend of movements and vocals. Instruments are made out of easily available materials such as bamboo, hide, gourd, clay and leaves which are played with great dexterity. All important events, such as childbirth, initiation, marriage or death, as also change of seasons and harvesting, have specific music associated with them. Maharashtra has a rich tradition of folk music.



Nautch

The nautchwaala is a specialist performer who presents animal shows. Combining tricks with some acrobatics he employs gulgules (a double-sided mallet-shaped), ghadyal-drum (a mallet used to strike a metal disc) and tiny bells as instruments. Rhythmic playing, controlled verbalisation, loud thumping and stamping constitute the musical input. After the show, the performer asks for alms.

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Baharap

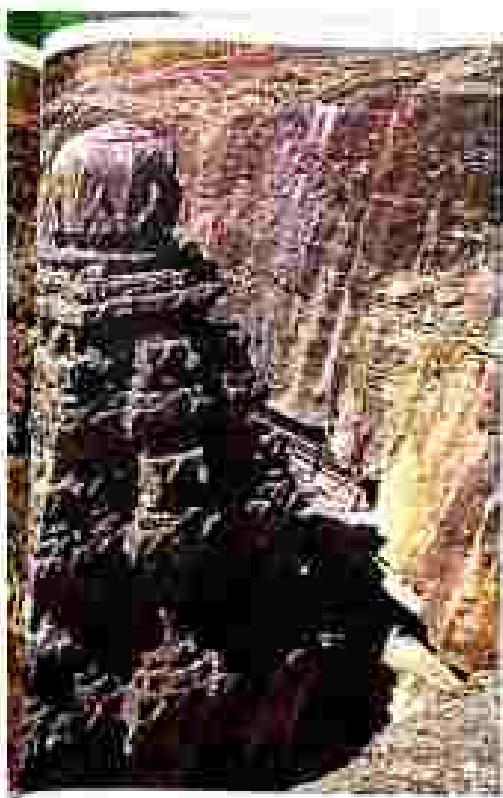
The term literally means one with many organs as the performer parades in different disguises impersonating pregnant women, young maidens, etc. He is a devotee of cult deities like Hanumab, Khundoba, Jakhni and Jatra, and his songs full of verse and rhymes, are a humurous invitation to marriage. As this form is deity-oriented, the recitation has a quick, delightful tempo. No musical instruments are employed.

Dhangari Oyyu

This movement-oriented song is associated with goonthars (clawgongs) and centred on Biriba, an incarnation of Lord Shiva. The dhengare, colourfully clad, dance around players of a huge aloh (equating vigorous movements). Broad formful rhythms, emphatic song endings and powerful voice projections are a part of this performance, which is usually held outdoors.

Vasudev Geet

Vasudev, the performer, is an incarnation of Lord Krishna, a



is apparent from the distinctive headdress of peacock feathers and blue Champa-powder (talcum powder) and a hand-held pair of mangals (symbols) accompany the flute or the singing. Viswadev sings himself and expresses

melodic, delicate dance steps and whirling body movements.

Waghya-Murali Govt

The songs form a sub-genre of gavvali, a known form of ritual theatre. However, the feminine element qualitatively differs from the parent genre in its aesthetic orientation. Waghya and murali are respectively the male and female deities of Khanda. The murali is the chief dancer and the singer is the accompanist, participating in the performance known as jagriti (keeping awake). The performance is distinguished by the murali's attractive costume and the sumptuous grace of her movements. Veena (one string rhythm-over-drums—elucaphone), ghungoor and gidi (a small bell) are the only instruments used.

Devotional Music

Devotional music has contributed immensely to music in all regions through its quality and accessibility. Firstly, it explores varied vocalising modes such as chanting, rumination and singing, as also the solo and chanted forms, and secondly, it employs instrumental resources judiciously. The alava (two-string drums) provides

rhythmic support, while the mridang (double-sided horizontal drum), and taymra (cymbals), clappers (clappers) take care of the rhythmic aspect. Cycles of four and eight are commonly used for rhythm. Forms such as shabda, shloka, sastri, padam, or gayan have evolved in varied combinations. In addition, a whole array of forms, including bhavali, abhang, jathaka, dhama, stava, arati, abheda, etc., have been developed. Various religious movements (Sivaprakash), such as the Samarthia, Datta, Bhakti, and others have further added to the spectrum of the category. Kiran has about eight varieties in Melakarta alone.

Folk Dance

Dancing is a vital part of any ritual, with the only variation that the method is seldom fixed or defined but is rather a fluid dimension.

Himalayan Dance Forms

Ritualistic dance forms can be seen in the Khanda-Jagran of the waghya-murali, together with Arhu, Bhawani, Renuka, Omkari of the Gondhali. Waghya-Murali perform the rhythmic folk play with



CALCOOTTE

Rammale- Goa

Rammale is a rustic and folk drama based on mythological stories from the popular Indian epics of Ramayana and Mahabharata. It is presented during the Holi festival which is celebrated in Bhigao spring festival in Cox and Kyndal areas. The word 'Rammale' has evolved from two words, 'Ram' which means turtle and 'Mala' representing the traditional torch used as a source of light during the performance. Rammale is performed in Western India in the Satara Taluka of North Goa District and Sanguem Taluka of South Goa District. It is also performed in the border villages of Maharashtra like Marigoli, Patte and is also presented in Karnataka in the villages of Chikhole, Kasaba, Parvad, Gavvali, Deoga. This form comprises of drama, dance and folk songs called Jats. Each participant of the drama makes his entry to the tune of folk songs. The traditional instrument, Ghumot is an earthenware drum with one of its ends covered with the skin of the monitor lizard and the other mouth kept open. The accompanying instruments, Karusale, cymbals of brass, are used for the time rhythm. Jats are sung by the initiators of the folk drama called Surattulu, while the folk artists stand in a row on the stage acting like a backdrop. In the village of Zorba, the presentation of Rammale is a must after the annual festival of Chucutav, while in Canacona it precedes the festival. It is a popular belief that non-performance of the element may invite the wrath of the village deity.



legends. The participants through the dance express their devotion to God Khamdoba and Goddess Remakadevi. There are specific steps along with body movements. Since they hold the ghat (a cymbal like instrument) in one hand, their hand movements are rather restricted.

Similarly in Gondhal, the gondhalis (male performer) dances unthinkingly to the beats of the cymbal and at the same time sing gondhal songs which are devotional in nature. In this performance, the little jumps and circular movements that the gondhal performs are spontaneous and not pre-planned.

Devotional Dance Forms

The Alwaris and the Astav are spontaneous devotional dance forms. In Alwaris, the Bhavaliya (performer) sings the opening line, then pauses, delivering a spiritual message, and between and after indulges in dancing. The dance movements are natural, encompassing swaying hand movements and spontaneous little jumps on the beat, all to the rhythm of the jhankhi (a kind of drum) and the cymbal. The verkari bharat or alap dance is performed during the Parvatiya pilgrimage. The dance is not choreographed but is exuberant with an overflow of devotional expression of the dancer.

(pilgrims), ardent devotees of Lord Vishal. The participants generally fall into two rows facing one another. The warkaris and nadas players who lead the dance walk between the rows. Other devotional folk dance forms are Jagdi, Gamma, Pung, Arayatty, Jagwi and Chendoli.

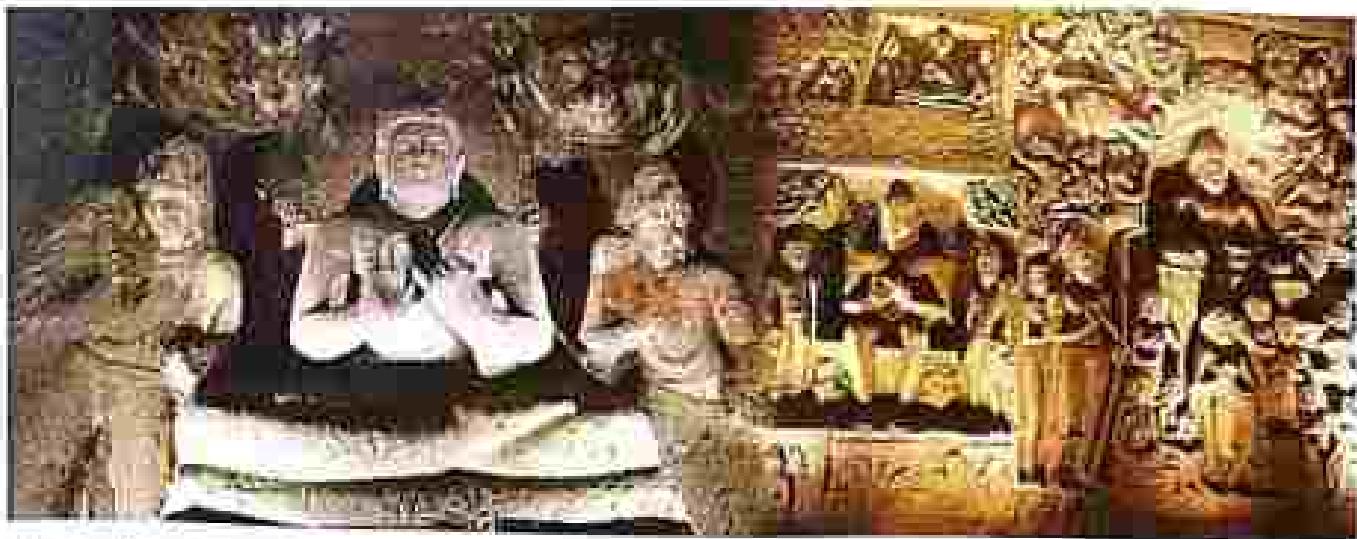
Bhavai which is also known as Paanchali Aabadi. Chhales constitutes a dance drama associated with mythological stories. It is popular in the tribal belt of Thane, Palghar, Nashik and Nagpur districts. The stories of Ramayana, Mahabharata, Loka and Dashavatara all form part of the repertoire. These are executed during the annual village festival

technically known as ghatmata. Masked characters representing divine characters such as Ganapati, Rishabh, Sital, Sarswati enter first at the entry place of Ashads and these are followed by characters such as Rani, Laxman, Hanuman, Himaresh, Tralkha, Bhairava, Bhairavnath and Khamdoba. The characters perform the elite warlike dance. The performance reaches a crescendo with the musical instruments like dhol, nadas, mangiri, sambal being played simultaneously.

Social Awareness Dance Forms

There are various dance forms which do the noble job of conveying social messages. Amongst them, jowada (ballad) have been popular ever since the time of Chhatrapati Shivaji Maharaj. Powada has an in-built *vira rasa* (valiant spirit) in it and successfully narrates the tales of Chhatrapati Shivaji Maharaj and other brave warriors. It is well-known for the propagation of social doctrines and promulgating social messages on various levels. A powada essentially consists of the shahir (bard) who enacts the stories entwined with dance forms. Though it may not be a complete form of dance, the performances uses drama expressions wherein the artist enacts different characters through facial expressions and body language. Ballad singer often sing the *devi* (deities) and





assume the characteristic posture wherein the person places the right leg in front of the left, and they keep jumping on their feet while they vividly narrate the vicarious moments of the hero.

Entertaining Dance Forms

Leyyan is an aesthetical combination of singing, chaitanya and dance, and is one of the most popular folk dance forms of Maharashtra. Clad in beautiful multi-yard sarees, the main dancer, along with her troupe of women, executes acrobatic and stylish moves. With ghingroo (anklet bells) clinking around their feet, they dance gracefully with benevolent facial expressions. This dance is run in straight row (transversely). There are two types of *Leyyan*, which include *Khanda* *Leyyan* and *uppari Leyyan* respectively. *Leyyan* is performed in both these forms.

There are other forms of *Leyyan* which are characteristically devotional and bailed type. In these, social conventions and beliefs are depicted together with sex-education and marriage-related customs. In this process of appealing to educational needs, various shades of feminize beauty, dreams, ornaements together with the different hues of emotions of woman and man are also depicted in *Leyyan*. The exuberance of the *Leyyan*

dancers and singers has taken this folk art not only to the national stage but Internationally too.

Assorted Folk Dance Forms

In the Raigad and Ratnagiri districts of Maharashtra Nautan, Khela and Dholi dance (Jadhav) are prominent folk forms. Nautan and Khela are purely dramatic forms which are performed during the Holi season wherein Jadhav (also known as Baaro dance) is performed during Ganesh Festival. The artists are amateur and wear ghingroo on their left leg. Dhankar, tal and ghingroo tied to a stick are the instruments used in Jadhav. The dance is performed in a circular formation. The instrument players are at the center of the circle and other participants dance outside the circle. Some mythological Riddle-songs are presented in *jadhav* along with the same pattern of dance throughout. In Almara-Khade area, divine persons and other mythological characters are interjected. Other dance forms that are popular in the districts of Thane and Palghar are *lakshmi*, *lendi*, *chital*, *malha* and *gant*.

In Satara district, Savantwadi Taluka the *chital* dance of the shepherd community is popularly known. It includes the pure dance of western Maharashtra. Musical instruments

like *doti*, *haridai* and *mard* are used in *chital* and *gant* dances respectively. These dances are performed to honour the home-deities of the shepherds *Khanda* and *Jethba*. Participants form different dance patterns, executing high jumps or circular movements holding *dhak* a hand-drum in one hand. Also popular are *lemon* and *goj*. The latter is the favorite of the Thakkar tribes of Junnar taluk in Pune.

Koli dance is the dance of the fishing community (Kolis). It is performed on festive days and at marriages. Men and women dance together invoking the gods. They dance to the music of the *dhak*, *pavan*, *tal* and *ghingroo*. In Valsarba, the Khand-gammar folk dance is performed only by men. Popular with the tribal communities are the dances of *Gondwani*, *Tigri*, *Chorpad*, *Holi* and *Borgas*. Women perform the *Malgangai* and folk plays during *Margashirsha* in their community accompanied by relatives and friends.

Maharashtra's art and culture is diverse in nature, homogeneous in soul and strengthens community bonds, bringing people closer to each other. Whatever the era, it has always inspired the heart-throb all over the globe and will continue inspiring future generations. □

VIBRANT GUJARAT

Culture: A Unifying Force

Ashok Kalaria

A mélange of traditions, customs, arts, beliefs and values that date back to the times even before the state borders were marked, enhanced in their authentic avatar as well as modified in the spirit of modernisation, is what makes the diverse culture of Gujarat popular the world over; with communities, ethnic groups, religiously diverse populace coming together with one unifying force – their love for Gujarat.

What can be said about the culture of Gujarat without knowing that you experience it with your own eyes, ears and all your senses. What can be said, without touching the enticing tones of folk garba and the captivating sounds of dholki? What picture can be painted without traditional handicrafts like the Kutchhi embroidery and Phulkari? What flavours can we introduce without giving one taste of the hot and spicy tangy mango chutney (read green chilis) or Khaman dhokla (raw mango pickle) alongside all other meals? What can be celebrated about the culture of Gujarat without rejoicing the numerous unique fair

and festivals across all the regions of the state. One thing that we can say with utmost joy and pride is that this culture is rich, diverse and yet has a boundlessly unifying spark that runs all along Gujarat.

The essence of this culture lies in the people who reside in the state, making it as colourful as it is today. You may think of people residing in Gujarat as one collective population. However, when you delve deeper into the culture, you will see how rich and diverse this population is. People of various ethnic groups that include Hindus, Jains, Parsis, Muslims and many others have called Gujarat their home and not just enjoyed participating in the beautiful

culture but also contributed to its rich heritage, giving it a unique identity of their own.

A language that is more than 200 years old, Gujarati is spoken by more than 60 million people in the cities, towns, villages and every nook of Gujarat. However, as one travels across the state from Surat to Ahmedabad, Bhavnagar to Dang, Valsad, Junagadh, Porbandar, Bhuj, Mehsana and many others, one can find the language spoken throughout the state standard Gujarati, Saurashtra Gujarati, Cambayia Gujarati, Kathiawadi, Puri, Bohri and Kachchi.



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are some which will strike you distinctly, but they all issue the same when they say, "Maa Gujarat" (My Gujarat), love for their motherland that is their biggest unifying force.

Along with language, flourishes Gujarati literature with well-known laureates like Narinsinh Mehta, Akho, Premanand, Sharmal Bhatt, Dayaram, Dalpatram, Narmad, Govardhanram Tripathi, K. M. Munshi, Umashankar Joshi and Pannalal Patel. With their contribution to a literary tradition that dates back to 1000 AD, one can experience a glimpse of religious beliefs, philosophical discourses and spiritual enlightenment that has built the essence of the state's culture. Notable poets Kavi Kanti and Kalapi too are names that have left their mark on the state's history and culture. Modern day writers like Suresh Datal, Vinod Joshi, Gajendra Shah, Jayavirbhadra Joshi have been alive the pulse in Gujarati literature and have made notable contributions in celebrating the glory of Gujarati language, reflecting their love for their culture.

A language as expressive as the words is music. A universal language that knows no boundaries but reflects the culture of the region in all its glory, is the popular music of Gujarat that has contributed to the global fanfare of not just the state but India's culture. Right from the very basic of music—a number of ragas like Khambhati, Gujari Todi, Bilaval, Sorathi, Lati and



Along with language, flourishes Gujarati literature with well-known laureates like Narinsinh Mehta, Akho, Premanand, Sharmal Bhatt, Dayaram, Dalpatram, Narmad, Govardhanram Tripathi, K. M. Munshi, Umashankar Joshi and Pannalal Patel. With their contribution to a literary tradition that dates back to 1000 AD, one can experience a glimpse of religious beliefs, philosophical discourses and spiritual enlightenment that has built the essence of the state's culture.

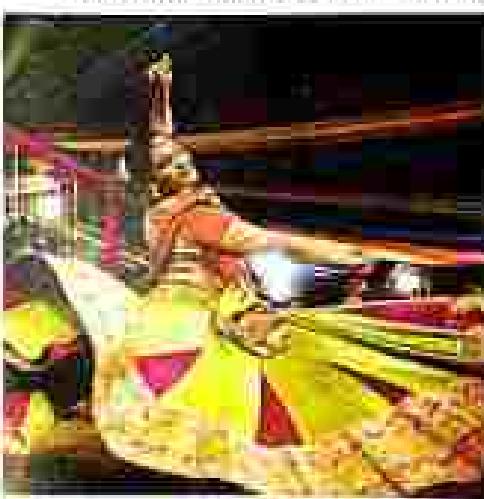
Also, have emerged from various regions of Gujarat, making for several majestic creations since generations. Gujarat has the pride of being the motherland of legendary musicians like Dangi Bhawn and Tana Riri, who belong to this state and contributed to its glorious heritage. Apart from the classical forms, even folk music of the state has won global popularity. Garba, while most popular across the world, isn't the only form of folk

music in the state. The melody of Chavas and Godharias in their pure form is as easily entrenched in the state even today, showing that it is an art form, a culture well-preserved, a universal language of pride, passion and pure love that speaks to all.

Where music is enthralling, dance forms too are mesmerising. And what do we say about the popular folk dance of Gujarat that isn't already known. It is an awe-inspiring wonder that an entire population comes out as a community to dance the reverred garba and various fests like Navratri is one of the most popular festivals of Gujarat. This dance festival that goes on for nine consecutive nights has the record of being the longest dance festival of the world.

Such culturally unique are the people of Gujarat, with their unique arts, crafts, music and joie de vivre, that there is always a celebration round the corner. Not just the dance festivals, but more than 100 celebrations take place every year across the state, owing to which Gujarat is known as the land of fair and festivals. A festival that spreads the colour of Gujarati culture in the cities, is Utsavayan, also known as Makar Sankranti, and popularity called the kite festival. With

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Rathwa ni Gher: Tribal Dance of Rathwas

The Rathwas, who dwell in Rath-Vistar, the hilly area of the southeastern part of Gujarat state, perform the Rathwa ni Gher dance on the occasion of Holi (festival of colours) also known as Kavant festival, named after the place where the Rath carnival takes place. The Gher (dance with music) performances begin on Bhadrashini, which is, literally, 'the day of dying colour' that 'This is the day when people smear each other with colour powder. The festival last for five days during which the Rathwas observe fast and abstain from sleeping on cot, washing clothes and bathing. Both men and women perform the Gher together, in groups of 20 to 25. Of all Rathwa dances performed on various occasions linked with the cycle of seasons, Rathwa ni Gher stands out as exquisite, colourful and spectacular. The intricate make-up, the synchronised footstep, vigorous whirling of the dancers and the mesmerising symphony created through indigenous musical instruments show how antique and refined the dance form is. It constitutes the Rathwas' creative expression of their religiosity, cultural identity and understanding of nature.



Views of all colours, designs, shapes and sizes soaring in the sky, one can see a reflection of the diverse population of the state intermingling in a spiritual atmosphere uniting in their culture and celebrations. In the past decade, Rannmela has become the most sought-after fair of Gujarat with global fame, a time when the locals celebrate the more colourful and vibrant aspects of their culture, for tourists all over the world to come and experience.

Living in the twin city built in the white sand desert, enjoying the local cuisine, entertaining with folk dance and music are all part of the fair that the Rann of Kutch offers every winter. Tirthmala fair is one of the biggest fairs in the state. It is much popular for rural sports and exhibits of the most spectacular human pyramidal formations for which participating contingents prepare all year round. While this trade fair celebrates the

rich culture of the state, Gujarat also plays host to other states every year by organising the Sardar Patel Fair where crafts and art forms from across the country come and showcase their unique traditions, making Gujarat truly a culture that embraces diversity as a unifying force of culture.

When it is time for celebrations, it is also time to don the most vibrant and colourful outfit. Gujarat is popularly known for the hand-creaded Patola silk, with a few weaver families in Patan engaged in the craft. It exclusively is well-known, making it a much coveted silk which was崇尚ed even by the Greek and Roman emperors in popular paintings and pictures of the time. Today, while still very exclusive in availability, the Patola has grown in popularity all over the world. It has come to become one of the threads woven together to form the rich cultural heritage of India.

Chaniya cholis and Kadiyas, heavily embroidered and embellished with cutwork and trinkets are other festive wear that can be seen adored by Gujaratis, not just during celebrations. In most parts of the state, you can notice people embrace these traditional outfit even as part of their daily routine.

Celebrations and fairs are incomplete without some delicious, mouth-watering food and anyone who





Tambdi Surla fair is one of the biggest fairs in the state. It is most popular for rural sports and exhibits of the most spectacular human pyramid formations for which participating contingents prepare all year round. While this trade fair celebrates the rural culture of the state, Gujarat also plays host to other states every year by organising the Sanskruti Kunj fair where crafts and art forms from across the country come and showcase their unique traditions, making Gujarat truly a culture that embraces diversity as a unifying force of culture.

For someone from outside, Gujarat seems will tell you about the warm hospitality that is centered around food. Such is the culture of hospitality in Gujarat that

even a simple home-cooked meal will be served like a royal feast with the guest being treated to local delicacies to no end. A popular joke in Gujarati



is that one must have a ample appetite before deciding that they are full, because that is when the real "raas" starts. But when it comes to culture that consists of such a wonderful variety of simple dishes, who can say no to a few more servings? The cuisine too, is indicative of the diverse culture of the state and its history.

Sharing borders and traditions with Maharashtra and Madhya Pradesh in the olden times, there is a similarity in the palate in regions around the western and northern borders even in the modern day. Agriculturally rich, various regions of the state grow their unique grains which form the basis of the integral cuisine that the locals consume. The northern part of the state is known for the cultivation of maize. Saurashtra has abundance of bajra. South Gujarat is rich in its cultivation of jowar. The staple diet in each of these regions has been influenced by these locally cultivated crops. With growing advancement in storage and transport, the entire state now enjoys an amalgamation of a variety of grains, seasonal produce and fruits which come together to make a wholesome Gujarati thali.

It is in Gujarat that you can experience this diverse culture with its ancient roots preserved and its modern urban settlement with communities, ethnic groups, religiously diverse populace coming together with one unifying force: their love for Gujarat, their motherland. ☺



Sankheda Nu Lakh Kam: Lacquered turned wood furniture of Sankheda

Sankheda, a small town in the eastern region of Gujarat derives its name from 'sankheda', the word for a lathe in the Gujarati language. The town has about 60-100 families belonging to the 'Khanch-Suthar' community identified with the occupation of wood turning. Lacquered turned wood furniture with hand-painted motifs and traditional method of ornamentation, popularly known as Sankheda furniture, is thought to have been produced in the town from about 1855. The traditional craft process of making Sankheda furniture involves shaping and painting the members while the craftsmen is turning the latter. He wields the brush with great mastery to map the patterns freehand, defining symmetries and even contours without using any measuring device or markings. As most of the craftsmen in Sankheda town are involved in this craft it gives them a strong sense of community identity and continuity. The central theme of the product lends itself to becoming a visible symbol of expression that has been identified as Gujarati within its local precinct and elsewhere. There is a wide range of furniture items produced including child's cradles, child's walkers to chairs, tables, and large swings.

FOOD GRAINS

Diverse Millet Culture

Pallavi Upadhyaya

India has had a rich diversity in its food and eating habits. The diversity of seasons, soils & culture also reflects in the diversity of grains and cereals that were grown across the length and breadth of the country. Millets are a group of small seeded grasses used as cereals. The Indian sub-continent has had a rich heritage of growing them and until very recently millets formed a very large part of our food basket.

Millets & the Indian Sub-Continent

Millets or 'Mota Anna' as they were referred to just a few years ago, are increasingly becoming more popular and are on the verge of a revival. From being referred to as 'poor's cereal', these humble foods have been given a facelift and were purified by the Government of India as 'Nutri-Cereals' in April 2018.

This largely deserving recognition has come at a time when revival of these heritage foods is essential, given our current agro-climatic situation as well as the status of nutrition & looming lifestyle diseases in the country.

Some of the millets have been grown for more than 2000-3000 years and we find references to them in our cultural & religious customs, songs and texts.

Sadly, the production of millets has not been given much attention over the years and in fact our agricultural policies over the last 40-50 years have systematically encouraged production of wheat & rice at the cost of millets and coarse cereals which have significantly reduced with time and faded into the background.

One of the key reasons for this is a reduction in the total area under millet cultivation. Data suggests that the area under millet cultivation has seen a sharp decline over the years. While in 1969-70 it stood at almost 37 million hectares, it was down to 14.72 million hectares in 2016-17.¹

The Socio-Economic Context of Millets

Millets were considered the food of the poor due to their ability to grow

even in the most marginalised of lands. This was a cereal that could be grown by everyone and eaten by everyone, unlike paddy or wheat which needed more fertile lands and more focus on irrigation and crop management. Millets were also ideal for rain-fed conditions and saline soils. As a result they were used as the main cereals in most households. However, the desire to eat more refined grains associated with social status, the drudgery of cleaning & de-hulling the minor



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Table 1: Names of Millets in Different Languages

English	Hindi	Tamil	Telugu	Kannada
Little Millet	Kutija	Samai	Sivamai	Saree
Barnyard Millet	Suyava	Kothamavalli	Ullalihalli	Oodhalu
Pearl Millet	Cheera	Pani Varaga	Voraga	Boraga
Kodo Millet	Koilo	Vasaga	Arikado	Hunaku
Foxtail Millet	Kunji	Tenai	Korma	Nujjire
Brown-top Millet	Makku	Kemai	Andu Korma	-
Sorghum	Jowar	Croddam	Senna	Jola
Pearl Millet	Bajra	Kambu	Sajja	Sajja
Finger Millet (Ragi)	Mandus	Keppu	Ragulu	Ragi

millets, upward mobility & favourable policies like easy availability of wheat & paddy rice in the public distribution system also contributed to a reduction in the demand for millets.

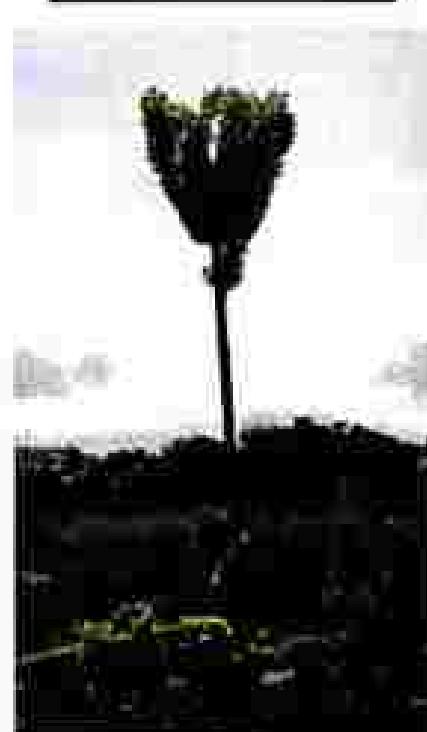
A declining diversity in diet which was traditionally a part of our food culture had many significant impacts in terms of the nutrition status amongst women and children. Diet diversity and eating a wide range of cereals meant nutrition diversity. The focus on just wheat and paddy rice reduced nutrition in food to a large extent.

However, recent trends show a renewed interest in millets. Many millet evangelists are spreading the word about these wonder cereal crops. The government policies are also starting to reflect this renewal. Millets have been included in the public distribution system in Odisha and the government is also promoting millets under the National Food Security Act. In fact at the behest of the Indian government, the UN Food and Agricultural Organisation has approved its proposal to declare the year 2023 as the International Year of Millets.

Millets – Good for Health, Farmers, & Environment

This renewed interest in millets has been sparked by a multitude of reasons. In the current changing agricultural narrative across the world, it is crucial that our agricultural policies encourage a shift from existing practices.

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Finger Millet Flowers

A study published in June 2018 has found that in the coming years there will be a reduction in production rates of various cereal crops due to climate change. The only crops that could withstand these climatic vagaries and not see a negative impact on yield are millets.²

With this expected decrease in yield, farming livelihoods are at risk, making it imperative to move to climate resilient crops & farming to solve the double challenge of nutrition & livelihood security. Joann Kap-Potika, Assistant Director General, ICRISAT & Executive Director, Smart Food says, "Millets have a double value in tackling climate change because they contribute in both adaptation and mitigation. Millets survive in much higher temperatures than most crops and can survive with much less water (1/4 of the water required by rice) (Deccan Development Society). Their overall resilience makes them climate smart and a good adaptation strategy for farmers. Millets also are farmed with minimal fertilisers and pesticides, so they have a lower carbon footprint. Millets compared to rice reduces GHGs 2% to 13% (Lima, E. et al. 2019). This makes them good for the farmer and planet. Add this to their high nutrition value, making them good for you, millets are truly a Smart Food with a triple win and triple bottom line. The biggest gain is building consumer awareness."

At the same time millets are also highly nutritious and have the potential to be a solution to the nutrition crisis facing the country. A study by International Crops Research Institute for the Semi-Arid Tropics (ICRISAT) published in September 2019, conducted on 1500 children in Karnataka, found that children grew up to 50% more in weight and height purusing a a millet based diet.³ This finding clearly highlights the significant potential of millets for overcoming nutritional deficiencies.

Table 3: Nutritional Profile of Millets vs. Wheat and Paddy Rice

English	Protein (In Gms)	Carbohydrates (In Gms)	Fat (In Gms)	Minerals (In Gms)	Fiber (In Gms)	Calories (In Kcal)	Phosphorus (In Mg)	Iron (In MGs)	Copper (In Micros)	Thiamine (In Mg)	Niacin (In Mg)
Little Millet	1.7	67	4.1	1.7	2.6	17	220	0.2	179	0.3	1.2
Barnyard Millet	6.2	65.3	4.3	1.7	13.6	22	290	0.6	300	0.33	4.2
Pearl Millet	12.5	79.4	1.1	1.9	5.2	8	200	2.9	314	0.41	4.5
Kodo Millet	8.3	65.0	1.4	2.6	3.2	35	180	1.7	355	0.15	2
Proso Millet	12.3	60.2	4.3	4	6.7	31	290	2.8	351	0.39	3.2
Homemillet	8.9	77.3	1.9	3.9	8.2	28	276	2.2	335		
Sorghum	10.4	78.7	2.1	1.2	2	25	222	0.4	329	0.38	4.3
Pearl Millet	11.8	67	4.8	2.2	1.3	47	240	11	361	0.18	4.2
finger Millet (Ragi)	7.3	72	1.3	2.7	1.6	344	283	1.9	316	0.42	1.2
Wheat	14.8	77.2	1.5	1.3	2	30	200	2.5	326	0.41	5.1
Paddy Rice	8.8	78.2	0.5	0.6	1	33	160	1.8	362	0.41	6.2

Source: apollopharmacy.com

Millets are also being hailed as the solution for many lifestyle diseases like diabetes, high blood pressure, digestive disorders, gluten allergies and much more. There are inspiring stories of diabetes reversal, children on the autism spectrum benefitting from a millet based diet and even cancer survivors who have felt the benefits of these miracle foods.

The Cultural Significance of Millets

One of the ways in which millets did survive the systemic disappearance from our tables and remained in our dietary is their cultural relevance. There are many customs and rituals during which millets were made mandatory. This could be due to the health benefits experienced by our ancestors who thus incorporated them into customs. For example, Barnyard Millet or Sorghum in Hindi was reserved for fasting as it is light and easy to digest and keeps one high on energy. Finger Millet or Modhu Rotis are mandatory to be eaten by women in eastern Indian states of Odisha & Jharkhand before beginning a 3 day long fast for their children. Women, they understood that it would keep them full for longer and not cause bloating and acidity during this strenuous fast.

Millets have found their way into songs sung by women during

sowing and harvesting crops. Among many communities, they are used for bleaching the bride & groom during marriage ceremonies. In fact one can even find them mentioned in religious stories and day to day sayings in many languages.

India has a deep connection with millets and discourse with elders in the family, tribal communities and other guardians of traditional knowledge may reveal many more of these 'millet stories' than we currently know.

Types of Millets

There are many local varieties of traditional millets that were grown across the country, many of which have been lost over time. With the untiring efforts of NGOs working on the ground with tribal farmers, many local and lost varieties of millets like Ragi in Maharashtra and Sorgot in Madhya Pradesh are being rediscovered and conserved. However, these are yet to reach commercial production levels. At present in India, there are 9 varieties





Millets based flatbreads

that are commercially available and in demand and are being grown in different pockets across the country. The nutritional profile of millets clearly reveals the value they have to offer in terms of general health & nutrition. In addition to this, millets are alkaline, high fibre and gluten free.

The Way Forward

For the past few years many companies, doctors and even chefs have been propagating the value of millets to the public. However, we must start in the early years of this millet revival and there is a long way to go.

In addition to using millets as staples, companies are also working on creating value added products to increase consumer acceptance and ease of use. Millet cereals, breakfast cereals, noodles and many other products are now available in the urban marketplaces.

Barnyard Millet or Sanwa as it is called in Hindi was reserved for fasting as it is light and easy to digest and keeps one high on energy. Finger Millet or Madua Rotis are mandatory to be eaten by women in eastern Indian states of Bihar & Jharkhand before beginning a 3 day long fast for their children.

To reap the maximum nutritional benefits from millets, it is essential to mainstream them as staple foods. Government policy and entrepreneurs need to take the responsibility of ensuring that this doesn't remain as just a fad food but truly becomes a part of mainstream food habits. Millets are very versatile and can be cooked in a variety of delicious & nutritious ways.

By including more millets in our diet, we all have the power not just to take charge of our own health & immunity but also improve the eating and farmers' lives in a positive way.

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ARCHITECTURE & DESIGN

Temple Inscriptions of Tamil Nadu

Pradeep Chakravarthy

There are more than 50,000 lines of inscriptions in Tamil Nadu temples. None of them are concerned with religion, philosophy or mythology. They present the diverse nature of issues that were present in around 1000 years ago in a typical Tamil Nadu village. Most inscriptions deal with local administration of land and water. They are about disputes or allocation or gifts. They give us a lot of information on how land was cultivated, how water was conserved and used. The diversity of inscriptions is such that we also get to know some social customs.

Tamil Nadu has several temples in each village. The temples in Tiruvannamalai, Chidambaram, Kanchipuram are massive places of worship and attract many thousand pilgrims every year and are the most important economic influence for the community. Others like the Brihadisvara temple of Thanjavur, are magnets of art and architecture and have won international recognition for their artistic excellence.

Most temples in the state, and surely those that are more than thousand years old have stone walls that have inscriptions carved into them. India's oldest inscription may be from the Indus valley and the more famous ones may be those of Ashoka in the North, but in terms of sheer diversity of subjects and comprehensive nature of coverage of medieval India, Tamil Nadu temples have the maximum number of inscriptions.





While they have been patiently and thoroughly documented, published in Tamil and English since the 19th century, they have been discussed only in academic circles and have not found their way into school and adult learning. As a consequence, the children in a village grow up hearing the history of the rest of India much more than reading of the heritage of their own village. They may know that Rajaraja was a great Chola king who built the Brihadisvara temple but not know that he actually visualised either built or repaired the temple in their own village.

Most inscriptions deal with local administration of land and water. They are about disputes or allocation of gifts. They give us a lot of information on how land was cultivated, how water was conserved and used and, in all disputes—and there are many of them—the underlying principles seem to be swift resolution and a basic sense of

Ernakangudi is a small village in Ramanathapuram District. On a slab in the village tank is an inscription from 829 CE. It praises the efforts of an Inappalai Kilarvan, the chief of Irunkonadu who constructed a new tank, repaired and increased the height of older bunds to increase the water stored, and even creating a new village to increase revenue for the king.



that individual rights are subservient to community being functioning and that everyone living together is a不可分割的. Airas, land, food and water are meant not as rights to be enjoyed or claimed but as gifts of the divine that are sacred and need to be treated with respect. A good act of patti was to construct local irrigation facilities. Such people were honoured and rewarded. In many instances, women Devadasi's funded such efforts as well. Tirumangalai is a small village in Ramanathapuram District. On a slab in the village tank is an inscription from 829 CE. It praises the efforts of an Inappalai Kilarvan, the chief of Irunkonadu who constructed a new tank, repaired and increased the height of older bunds to increase the water stored, and even creating a new village to increase revenue for the king. He is also said to have built many Hindu and Jain temples and incorporated pillared halls in them to provide food and water. Inscriptions in Kongu Nadu are less in number but one from the Perar temple records a 1224 CE inscription of a King who ordered a new dam to be built but in a way that the older Kolur Apai must not be affected. A 12th century inscription in Tirukkudal mentions the setting up of a shrine for Bhuvan Devi, a position with a sculpture of a plough by a trade guild. The inscription mentions the code they lived by and it can be a standard for commercial organisations even today.

Temple walls also record the resolution of cases disputes. Bramhadham in the Tanjore banks is a magnificent temple forgotten by art lovers of the state. It has on its walls a short arbitration judgement that enjoined two castes to live peacefully for the well-being of the entire village. Another in Tirumayyam records the partition of an entire village as the only way to end a bitter feud.

Administration in medieval Tamil Nadu was very orderly and the level of freedom local villages had was unprecedented by today's standards. A small inscription from 898 CE in the Shiva temple in Marut, Tirunelveli is of vital importance. It mentions the village land owners meeting on a right and redefining the rules of election into the judicial and legislative assembly of the village.

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One of the clauses is the doing of my members who constantly obstruct the proceedings of the assembly. Read in conjunction with the more famous Uthirumurai inscription, we can deduce that electoral practices of public franchises was prevalent in Tamil Nadu long before the British "titles" in democracy. They also show that village assemblies were not composed of old and wealthy people who gave judgements according to their whims and fancies but were qualified and elected from very stringent norms and could not fulfil office for life. The 10th century Tirumular Temple inscription sheds some light on the terms of office and law in some occasions legislature and judicial functions were different. Violations were as high as 25 kalangus of gold.

Some inscriptions mention hospitals/medical colleges and educational institutions supported by temples. Inscriptions give us a lot of detailed information on their functioning and income. The Mucha in Tiruvannamalai was so well-known that the King of Valluvanad in Kerala, called Vallabha, circumnavigated the world and moved to Tiruvannamalai to lead the Mucha on Chaturmukha Pandit. It was said that he took this decision after he was overcome with pain that he could not fight with his dear friend Rajarajendra who

was killed by the Rashtrakuta King Krishn III in Takola in 949 CE. The Narasimha temple at Ettiyur had a large school that received a large grant from Rajendra I in celebration of his victories in the north. Another gift of Rajarajendra is also recorded. In the first, 13 teachers of the vedas, logic and philosophy are recorded. In the second, 19 teachers of many more branches of philosophy are recorded.

In Tirumukkudal, not far from Kanchi, the Perumal temple had a hospital attached to it. The lengthy and perfectly engraved inscription that spans the entire length of the temple mentions a massive land grant by Rajendra Chola in 1065 CE.

In Tirumukkudal, not far from Kanchi, the Perumal temple had a hospital attached to it. The lengthy and perfectly engraved inscription that spans the entire length of the temple mentions a massive land grant by Rajendra Chola in 1065 CE. There was a Vedic and Ayurveda teaching institution employing at least 14 teachers and a hostel for the boys. The boys were allowed to have a hot water, oil bath every Saturday. They slept on mats and had night lamps. There was male and female staff for the hostel. There were at least 7 staff in the hospital, including a surgeon, a barber who was the local village doctor of those days and a chief doctor called Govardhan Kodandaraman Aswathama Illuram. The patients were given treasles and the list of medicines in the pharmacy is fascinating and lengthily—remarkably many are still used in Ayurveda today.





The diversity of inscriptions is such that we get to know some social customs. A 1425 CE inscription in the Vrichikapura Shiva temple mentions how there had by then been a corrupt practice among the Brahmins of the bridegroom's father paying money to the bride's father. Based on lengthy deliberations with members of the community from Karnataka, Telugu, Tamil and Kerala regions, it was decided to punish those who gave or received such gifts. The most severe punishment for Brahmins was excommunication and this was also listed. The Vedaranyam temple has an inscription from 1218 AD which tells us of an "aad vilal pramanam" or a sale deed of slaves. A guardian officer from the army of a village sold 15 slaves to the temple for 1000 kasa.

Many inscriptions mention land rights. An inscription from Tirukkudalakudi mentions how the temple leased out barren land to a local farmer. He agreed to take it but asked for a tax rebate since it would take him time to bring the land up to cultivation. In that, we get a list of the kind of crops that were grown in that time. In another inscription

from Pinguimalai, the traders agreed to settle with on their produce to the temple. Some of the common produce traded in that time are salt, puliy (unhusked rice), rice, green gram, flat beans, river dal, caster seeds, ussu nuts, pepper, turmeric, dried ginger, mint, mustard, cumin seed, gooseberry, betel nut, myrrh (used for construction), iron, cotton, thread, thick cloth, thin cloth, a fine thread, wax, parrot cloth, sandal wood, honey, Agil cedar wood, silk, rose water, human hair for wigs, camphor oil, khol civet oil, Jayavallu (an intensely fragrant plant), healthy cows, horses and elephants.

In addition, there are many inscriptions that we will never know about, since they are lost in renovations.

One hopes that future generations examine ways to bring these into history text books and every temple has the inscriptions preserved but also have simple translations displayed in Tamil and English for the benefit of the locals and the public.

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Harmony Through Dance

Neena Mani

Dance has always been a way to reach out to the masses. It has been a means to bring stories written in the Puranas and the Vedas to those who did not have access to these texts. Right from ancient times, dance has always been a means of interaction and a feedback system. Dance was patronised by kings. Whether folk dance or classical dance, it is mostly about telling stories both spiritual and moral.

While eight classical dance forms are recognised by the Sangeet Natak Akademi, there are folk dances as well in India. Some of these art forms are a form of entertainment as well. These diverse forms are best seen all in one stage at the Republic Day parade, where India's cultural diversity is celebrated. The classical dance forms are Bharatanatyam, Kuchipudi, Kathak, Mohinattam, Kathakali, Sattriya, Odissi and Manipuri. These dance forms are not limited to the region they originated from. Bharatanatyam and other southern dance forms are as popular in the north as they are in the south. The same is the case with Kathak, Odissi and other art forms from the north that are also famous in the south.

Dance has always been patronised by the kings of the region. One example of unity and diversity lies in the story of Kuchipudi. One of the foremost and perhaps key patrons of Kuchipudi, the art form from Andhra Pradesh was the Nawab of Golconda, Abul Hasan Qutb Shah. In the 17th century, this art form was dying. That was when the Nawab gifted these dancers a whole village which is now called Kuchipudi. Kuchipudi dancers are called Bhagavatulu because their dance-dramas are about the Hindu God, Vishnu. Their themes are episodes from the Bhagavata Purana.

Traditional Sabdams where stories are narrated, often about kings, sometimes even end with a 'Salam', like in the Manduka Sabdam which narrates the story of Gajendra Moksham. This Sabdam narrates the story of how the king of the elephants is saved by Lord Vishnu. While a Muslim King patronised an art-form pursued only by the Brahmins in the Krishna District, these brahmin performers incorporated a word largely associated with Muslims in their repertoire. The sabdam is considered one of the most important pieces in the Kuchipudi repertoire.

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While the above example shows coming together of two religious groups, Kuchipudi has also broken gender stereotypes. Only men were Kuchipudi performers. As they travelled from one village to the other to perform, these men took on female roles as well. This is called 'stree vedham'. They played characters like Satiyakhali and Radha. They dressed like women while playing these characters.

With globalisation, dance also evolved. It started breaking regional and linguistic barriers. Instead of choosing the language of the area from where the art form originated, dancers have begun to choose tunes in other languages, for example, choosing a Tarang to perform in Bharatanatyam or Kuchipudi. It could also be choosing a social cause and performing it in any dance form. Such diversification and evolution had made dance forms of one region relatable to people from another. I am a Tamilian who grew up in Delhi and have taken up the dance form of Andhra as a profession. While each dance-form has its own distinguished style and characteristics, the sheer fact that every art form is presented to tell stories, helps break gender and linguistic barriers.

Krishna's Raas Leela is an important topic for Kathak dancers. From Holi in Deoj Bhumi to his encounter with the demon of Kurus, Kathak dancers celebrate Krishna as a great deity. Just like Kuchipudi, Kathak too was patronised by Muslim rulers in the northern part of India and is very prominent in north India. The 17th century is considered the golden period for Kathak. It was during this time that Nawab Wajid Ali Shah patronised Kathak and that's how the Lucknow Gharana was established. Kathak, again, patronised by Muslim kings in a style that has a wide range of pieces on Krishna and Radha and other Hindu Gods.

With time, various dance forms started making compositions from other dance forms part of their performances. Ashtapadis are central pieces in Odissi, however, a wide number of Ashtapadis are choreographed in Bharatanatyam and Kuchipudi. Ashtapadis are used in these two forms from the south by artists when they are looking to showcase their command over Abhinaya. Ashtapadis have become an integral part of the repertoire.

1. **Kuchipudi** from Andhra Pradesh, a dance-drama tradition, it is known for its grace and fluid movements.
2. **Bharatanatyam**, a more than 3000 years old dance form of Tamil Nadu.
3. **Kathakali**, Kerala, a stylized art form, it is a blend of dance, music and acting and dramatic stories from epics.
4. **Sattriya**, Assam, the dance is an artistic way of presenting mythological teachings in an enjoyable manner.
5. **Mohiniyattam**, Kerala, performed by women. It is known for its delicate body movements and subtle facial expressions.
6. **Manipuri dance** from Manipur. It is a devotional dance form with references to creatures of universe.
7. **Dholki** from Odisha, it is a dance of love and passion focusing on the divine and the human, the sublime and the mundane.
8. **Kathak** popular in North India, represents a unique synthesis of Hindu and Muslim genetics in art.



An expression by Dipa Mukherjee, the leading exponent of Lucknow Kathak-Gaudika gharana of Kathak dance in India

in both Bharatanatyam and Kuchipudi. Actions relate to Jayadevi's Ashtapadis as they talk about Krishna's Leela. One of the Ashtapadis widely done is 'Rasa Huri Mihir Vilasini Vilasini'. In Bharatanatyam, the choreography of this Ashtapadi in Kalakshetra style is very well-known.

Social themes are also being explored by dancers to reach a wider audience. Gitaishan philosophy and works of Rabindranath Tagore are used by dancers widely. We see Gandhiji being used as a subject in by Bharatanatyam, Odissi and other classical dances. Dance festivals are also being organised based on Gitaishan's philosophy. Rabindranath Tagore's classic work Chandalika has been adapted by artists of various dance forms like Pudmabhushan Late Dr Venkateswara Sastry's adaptation of the classic. Their choreographies have carried the story of unmatchability and its impact on society far and wide to both Indian and global audiences.

Dancers have also begun to choose contemporary themes in order to reach the masses. In all of this, the Ministry of Culture has a major role to play. It funds the National Resource Centre for Cultural Resources and Training (CCRT), through its extension programme organises lecture demonstrations in schools and colleges so that even the underprivileged get exposure to the cultural diversity in India. Schools and college students are taught about various dance forms in India through the extension programme.

The CCRT also organises workshops for teachers to familiarise them about the arts so that they can get their students to pursue art. So far 15000 teachers are invited

by the CCRT to perform on the same stage which gives them the exposure to other art forms as well.

Central grants are given to institutions and individuals to create infrastructure and also come up with dance productions in the eight dance forms recognised by the central Sangeet Natak Akademi in the traditional format, yet appeal to the masses rather than just certain target groups. We cannot ignore the contribution of the Indian Council for Cultural Relations (ICCR) in bringing a diverse group of people to learn Indian classical dance forms. The ICCR provides scholarships to people from other countries to learn these dance forms. While this scholarship brings the student to the institution, the ICCR also sends dance teachers to its centres across the globe to teach students based in those countries. Such provisions have helped nurture talent in countries like Russia and Bali.

Apart from these implications, festivals like Bhavani Parv, festivals organised by various state governments like the Khajuraho Dance Festival, Konark Dance Festival, Mamallapuram Dance Festival provide an opportunity to showcase India's diverse art forms, all on one stage.

Because the themes are usually the unifying factor, it becomes of various dance forms be possible. So, an Odissi dancer, Kuchipudi dancer and a Kathak dancer can come together to

show Krishna's Leela or the descent of Ganga or even the concept of Ananthashayana. Unity lies in diversity, for sure.

Festivals of India Abroad also play an important role in spreading cultural diversity. All



Ritu and Radha Rathy created with young Kuchipudi a new dimension with exciting traditional performances.



Kalamandalam Gopi, a living legend, from the traditional and dramatic perspective of dance in India.

our Indian dance forms—classical and folk have found a platform. The government has encouraged artists for these festivals and these artists perform in foreign countries.

While these scholarships and funding help those interested in learning or following an art, Doordarshan also shows on dance on their national channel as well as their regional channels. This has helped dance much more in the rural areas. Regional channels of the Doordarshan do not focus only on the dance form of that region. They also call artists from various other dance forms that do not necessarily belong to that region. National channel of Doordarshan also picks up content from the regions.

While government bodies like CCRT do their bit to spread culture, NGOs also play a vital role in spreading the cultural diversity. NGOs like Indian International Rural Cultural Centre (IIRCEN) conduct lecture demonstrations and workshops in schools across the country. Centre for Cultural Studies and Development (CCSD) has also been



These two women play Mridangam drums for performing Mohiniyattam.

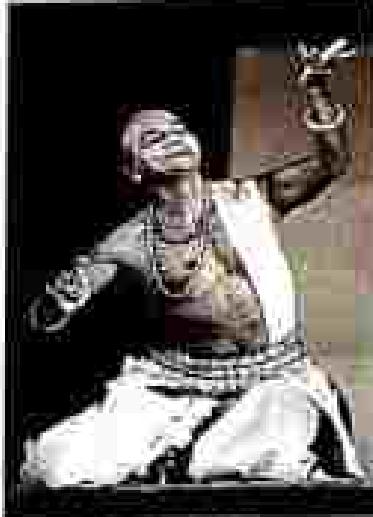
organising workshops for teacher-trainers. This annual workshop has also been well received across states where they have been held. While some lecture demonstrations and workshops are self-funded by these NGOs others are partially or fully funded by the Ministry of Culture.

Due to all these efforts, Indian dance forms have found their place in the world map. The Chennai Mughalai session, which is a festival session for dance and music, is so famous that artists from across the world want to perform during the session. There are tourists from various parts of the world who come to Chennai, stay here, perform, look for opportunities in other parts of India as well. They stay in India for close to two months not just to perform but also to stay with gurus and learn the nuances of the art forms they practice.

For anyone interested in studying about various art forms in India, the Sangat Natak Akademi at the centre and various state Sangat Natak Akademi have archives. These archives can be accessed by anyone and



Durgaprasad Barik, known as the father of Odissi dance. He was a leading exponent of the tradition of the Odissi dancer—Swarupa.



Kelucharan Mital, The Odissi dancer guru is credited with revival of the classical dance form in the 20th century.



Ratna Devi Arundale, She is revered for her contribution in the revitalisation of Bharatanatyam and classical music.

to understand India's diverse cultural heritage. CCRT too has a library that can be accessed by anyone. CCRT's documentation department does have video clippings of their performances which can be referred to understand India's cultural heritage.

The language of gestures, the form that can be understood by everyone. Hand gestures are the common code language that makes it possible for everyone to understand, crossing language barriers. If you begin to analyse hand gestures, these are not very different from what you use in your everyday life. Take for instance, "Anjali" hasta is the normal "Namaste" used by all of us. Most of the hastas are just known by the common man by different names. "Kartvishu" is the hand of scorpion. It is known as "katri" in some south Indian languages. Kartvi is the sanskrit word for scorpion. Not just the use of hand gestures, facial expressions used in all Indian dance forms also strike a easy and relatable to all across the globe. This is perhaps why we have foreigners learning Indian dance forms. This way dance has the ability to bring people from diverse cultures and backgrounds together.

Storytelling is just one part of dance. Pure dance is an integral part as well. Dance forms like Karagattam in the south and Bhangra in the north are known for their energetic moves. These moves can be enjoyed by anyone, irrespective of the culture they belong to.

Dancers have also begun to choose contemporary themes in order to reach the masses. In all of this, the Ministry of Culture has a major role to play. Its autonomous body, Centre for Cultural Resources and Training (CCRT), through its extension programme organises lecture demonstrations in schools and colleges so that even the underprivileged get exposure to the cultural diversity in India. School and college students are taught about various dance form in India through the extension programme.



A pose in Bharatnatyam, dancer wearing ornaments including ghungroo.

Dance also brings in cultural diversity because of the interdependence of dancers on people from other walks of life. Pots and plates of various kinds used by dancers as props are made by a metalsmith. Since dancers require costumes, there is a considerable amount of interaction with weavers. In this manner, dance becomes a melting pot of diverse cultures where people from different professions contribute to the

and product which is the dance-drama or a pure dance number. It is not merely show but, Dance helps boost the economy. Costumes are made of traditional fabric which gives weavers like those in Kanchipuram, a livelihood. Not just dancer costumes but also practice costumes also give weavers a livelihood.

Jewelry too is a very important part of a dancer's life. Here too, dance has broken barriers. Temple jewelry makers are not just Hindus. Some are Muslims as well. Chennai's oldest and one of the world's most renowned dance jewelry maker Kalanjam Brothers follow Islam.

Kalanjam Brothers has been the one-stop-shop for over 40 years for dances. Now, they even export dance temple jewelry to countries like the US. Anklets belts or Ghungroo is perhaps the most important thing for any dancer. Makers of these Ghungroos benefit when a dancer performs. This is how dance brings together people from different walks of life, different cultures. Dance has been a unifying element in a world divided and diversified by various issues like social status, religion, language and culture.

INDEPENDENCE DAY SPECIAL



Weaving National Honour

Basavaprabhu Hosakere

Gangal, a village near Dharwad in north Karnataka, is synonymous with drags-the Indian tricolour. The village once was an epicenter of partition during the British regime and was highly influenced by Mahatma Gandhi. Seeking to keep the nationalist spirit alive, several freedom fighters from Dharwad banded in 1956 to form the Dharwad Tulu Seva Sangha (earlier name of the center)- a non-profit Khadi producing unit. Perhaps this atmosphere has laid foundation for Khadi making in the village. In the beginning simple Khadi was being produced. However, in late 80s, when shortage of standard flag cloth in the country was felt, Gangal Khadi

center plunged into flag making. In early 90s, the center took up flag making on full-time basis. The spinners here spin threads of cotton and weavers weave cloth of different textures.

Dharwad Taluk Ganag Kshatriya Seva Sangha is a khadi production center mainly involved in production of certified National Flag cloth. The center is a Regd. Society working under the aegis of Khadi & Village Industries Commission, Govt. of India, since 1956.

Weaving flag cloth is not an easy task, as all specifications laid down for flag making need to be adhered to a strict code practice. Firstly, indigenous

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cotton is brought from government run olive unit in Chitradurga, which is hand spun into threads on new model Charkha. Later, using mixture of madder, natural resin and neem it is starched for the perfect texture. The threads are then coiled on in a bobbin and the weavers wind the warp on a beam, before hand weaving the cloth.

There are numerous institutions producing Khadi in the country. Then, how come this center stands apart, amongst all those? It is so because; the weavers here are weaving national honour and not a mere cloth. The Urig Khadi unit is the only center which has been recognised by Bureau of Indian Standards (BIS) for producing national flag cloth, since 1975. Our former President of the center, Shrikrishna Rao Kurnakotiji brought this great assignment from Khadi and Village Industries Commission (KVIC) and it succeeded in reaching the stringent target of meeting the standards. From then onwards, the center hasn't looked back.

As per the KVIC specifications, the fabric that is being used for making national flag shall comply the norms prescribed by the BIS. The spinners and weavers are specially trained for the purpose. The cloth produced are processed for colour and stitching at Mumbai. Our BIS flags will be supplied mostly to Central/State Govt. Secretariats, Establishments, Armed forces, Embassies etc. The tricolor which flutters atop on Rashtrapati Bhawan, Parliament House, Red Fort, Supreme Court, State Assemblies and such other places, comes from Urig.

Every year about 35-40 thousand meters of Khadi is being produced in this centre in Karnataka. Out of which, 25-30 thousand meters is flag cloth only. The center has about 250 spinners and about 50 weavers, spread over nearby 7 villages. The flag cloth production amounts to Rs. 1.2 to 1.5 crores every year.

The flag cloth prepared here has 40 warps and 30 wefts of 16 comms thread made from fine Jeelhur cotton. Each square meter of cloth weighs 295 grams + or - 5 to 10 grams. After weaving, the cloth is sent to Mumbai Khadi Dyers & Printers, where it is dyed and stitched into National flag. Further, final product will be verified for ISI specifications. The weavers are given systematic training to confirm quality. For spinners training is simple:

Every weaver earns from Rs. 300/- to 500/- per day, accordingly spinners earn Rs. 300/- to 400/- per day. Due to transformational poverty, youths are not coming to Khadi work, thus every year center offers training in weaving on stipend basis. But still, youths are not making up their mind, as they may get similar amount, without much labour in industry. Nevertheless, traditionally, families accustomed to Khadi in the villages are committed to the work. In both spinning and weaving, women are dominant.

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National flags are made in 9 different sizes, out of these, 6 sizes get the Bureau of Indian Standards mark. These flags range between 14x21 feet (the biggest) and 2x3 feet (the smallest). The center sells most of the flags to Khadi Bhawan, New Delhi, from where flags reach other parts of the country.

There were few Khadi units in Maharashtra and Tamil Nadu earlier but they have closed down. Off late, our neighboring counter-part Habballi Khadi center is also into this assignment. On October 12th, 2019 India Post, in Karanapura 2019 held at Mangalore, has released a special cover of our center, to commemorate the same.

Mahatma firmly believed that in our country, after agriculture, it is Khadi alone which can provide all-season employment, at places at the workers door step, in a decentralised manner, without polluting environment and checking urbanisation and its evils successfully. □

ARCHITECTURE

Memorial Stones of Jammu & Kashmir

Dr Lalit Gupta

A myriad variety of Memorial Stones are found scattered in most parts, especially historical villages and settlements of Jammu and Kashmir. Watched and respected and at times neglected, these stones filling the landscape are unique documents of social memory. Silent chronicles of histories, socio-cultural and religious events and the people, hundreds of such memorial stones in Jammu and Kashmir remain undocumented and unprotected.

Memory is a deep human emotion. There has always existed a culture of monumentalisation. One such remarkable expression is seen in the pan-Indian ancient practice of erecting the memorial stones to commemorate important events and persons.

Memorial Stones of Kashmir

The earliest examples of memorial stones recorded from Kashmir date back to circa 2nd-7th century CE. Scattered every nook and corner of the Valley, these memorial stones reflect a widespread practice based on the tenets of 'hero worship' as well as 'catastrophe' like 'Thaya' and 'Sur'. Thanks to Panini Kallana's *Rajatarangini*, the 11th century chronicle of Kanakas Kings, that we get a clear idea as to how 'Sur' and 'Polypunusa' by 'Parotstar' were institutionalised in Kaalimar since the early historic period.

The widespread practice of raising memorial stones seems to have been discontinued after Muslim rule in the 14th century. The extant examples from early historic times to 14th century show that memorial stones

as edifices were non-impetuous and purely commemorative in character, raised in memory or honour of the deceased.

Memorial Stones of Jammu

One of three divisions of the geographically state of Jammu and Kashmir, Jammu region is the name given to the part of the northernmost hills of the Himalayas that stretch from Himachal Pradesh to the Pothowar in Pakistan. The region can be found on the Atlas roughly between 32° 17' to

36° 56' North Latitude in 73° 26' and 83° 20' East Longitude.

Kotwan in the Pusnes as Dharwadih was situated between the ancient Mudnya Dehu on the one hand and the Gondhara on the other. The region, since ancient times has been an active meeting point for diverse socio-cultural races, different religious beliefs and varying art traditions. Marked by natural boundaries of river Ravi in the east and the river Jhelum in the west, the area of Jammu has played



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an important link in spreading the religious and cultural ideas from Indus civilization to Central Asia via Kashmir Valley.

The archaeological evidences found right from Paleolithic period to Indus Valley Culture, through Indo-Greek, Hunas, Kanhang and Gupta eras, early invasion of Kings, the formation of Rajput states, Mughal supremacy, the period of Pathan dominance and the British rule, speak of a perennial flow of culture in the region of Jammu.

Owing to its strategic location, the region, while being a part of the pan-Indian ethos, also exhibited influences which came in the form of numerous waves of migrating tribes from the north and north-west. With the result, the Jummu's intakes of culture have been serving as a propitious place for the flowering and fission of diverse socio-cultural and artistic traditions.

Notwithstanding the diversity of races and ethnic communities which included the ones from the hilly past such as Pahara, Moga, Kinnar, Gondhara, along with ones from the early historic period like Andhmata, Madra, Vakhtia, Darva, Abhantes, Yavana, Saumantikas, Kirna et al., the Jammu region's socio-cultural legacy which is seen in the shape of a living tradition of folklore, music and art, reflects the typical socio-cultural milieu wherein man and the environment, the lands, pastures, cattle, birds all are woven into an organic whole.

Found all over Jammu region, memorial stones provide an insight into the ethnic character, customs, belief and practices of Dogras, who have a distinct identity, language and traditional mode of living. Despite continuous political instability in the area since ancient times, when it comes to social mores the mutual harmonies of Dogras adhered to a set of values with its emphasis on valour, honour and chivalry. The valiant



deeds of such heroes regressed from generation to generation into part of living tradition. Many ballads and songs sung by the folk singers called as *Gadh*, *Logi* and *Darma*, are a characteristic feature of Jammu culture.

In the historic context, the most frequently found type is that of Hero/Warrior Stones which as part of pan-Indian practice are raised in honour of ancestors. Locally called as *mastis*, these memorial stones are invariably found near a water source like ponds and *bawalis*—the freshwater springs and especially in the post-17th century freshwater springs.

In such stones, the hero is shown either riding a horse or standing. He and his horse are shown wearing armour. The hero usually holds a lance or a sword. In another variety, the hero is also shown as standing and holding a sword and a shield. In another type, the hero is depicted along with a *Sati* who generally rides

Found all over Jammu region, memorial stones provide an insight into the ethnic character, customs, belief and practices of Dogras, who have a distinct identity, language and traditional mode of living.

a *pramukhi* carried by bears, while the horse rides a bull.

Types of Mastis

Other types of hero stones are the commemorative tablets of legendary folk heroes like Baba Jira, Baba Rangit, Miran Dido et al. Yet another usual personal type of memorial stones in Jammu region are those of Saris, Kuldavis, Kuldavies and Shiheeds. These are not ancestor stones in the strict sense but traces of the ancient cult of ancestor worship and associated rituals have contributed towards such memorials—a practice in vogue even today.

Sati Stones

The *Mahras'* of ladies called as *Satis*, *Biharees*, *Syabritis* are one of the most commonly found forms of memorial stones. This category of memorial stones relate to the aged practice where women used to immolate with her dead husband (*Sati-gamana*) or after receiving the news of the death of her husband (*Sati-gamana*), or at the death of a brother, son or any other kinsman to save her honour or of the family, clan, village or for socio-social cause.

Such stones depict a figure of standing woman holding a *kalkhi* in one hand while the other hand is raised quite high. Sometimes, in later

varieties, she is even shown holding a fan in her one hand.

Concept of Matya

The memorial stones also are raised in the honour of a dead ancestor, or one who has died an unnatural death or died for a cause or all those whose spirits demand setting up of a marker. The wish of the spirit of the dead to set up a marker so that it rests in peace or appeased is known through dreams of a family member or a relative or all those who get affected by the turn of untoward events in their day to life and linked with the wandering spirit. The ultimate confirmation is done through a ritual of 'Jatar' or 'Kan yakharan', where a medium called as *daiyakar* or *dai* goes into a trance at the request of the affected party and makes known the wish of the dead spirit by a spiritual communion. This particular shamanistic belief is a commonplaque factor of the life of the Dogras.

Memorials for the Children

Another form of memorial stones which were raised in the past was for those family members who die in childhood. Locally called as 'Bata' markers, in these memorial stones a half-standing man with a folded hand is shown. These stones are not kept inside the houses as no one is remember them. These markers are worshipped on special sacred days and festivals. The stone is washed and *milk* or *amritam* is applied to its folded portion of new crop or food made for happy occasions is first offered to it, as he is also a shareholder of the family land.

Time Frame

Unlike memorial stones of Kashmiri type of which are also inscribed, no inscriptions on the memorial stones of Jammu region has been reported so far. While the practice of raising memorial stones developed at a fast pace with the advent of Muslim rule in the Valley,

Hero/Warrior Stones are raised in honour of warriors.

Locally called as *mohras*, these memorial stones are invariably found near a water source like ponds and baolis—the freshwater springs and especially in the post-17th century freshwater springs.

surprisingly raising of memorial stones seems to have proliferated in Jammu region after the 15th-16th century and continues till today as a living tradition.

Form and Style

Jammu memorial stones exhibit two distinct varieties. One which is continuation in the pan-Indian tradition in three-dimensional structures shaped like a miniature temple to be viewed frontally. Such tall stones finished like a small temple are divided into three segments. The lower register depicts the drum-like portion while its upper part tapers into a conical apex. Such examples dateable between 12th to 17th centuries are mostly reported from upper reaches of Jammu region.

Another variety is of those stones that are in the shape of a rectangular relief. The dimensions mostly range from three to four feet to smaller versions which measure between two to one and a half feet.

As far as the artistic style of the carvings on the memorial stones of Jammu is concerned, one finds an amazing variety with a range from semi-classical to folk. But as a rule, the early examples seem to have been carved by sculptors well versed in 'Mangs' traditions entrenched in aesthetics of Shilpa Shastra. But in later day examples, a gradual predominance of the folk idiom is noticeable.

Conclusion

Presently, memorial stones are mostly seen placed in open or raised on platforms under trees, near a source of water such as ponds, springs, temples or housed in special memorial structures locally called as *Dalits*. Millions of such stones are seen in compounds of temples. Some of the well-known places like Beta Baba's temple at Chini, near Jammu and its surrounding areas like Beta de Mori are strewn with hundreds of *deities* or *holydays* of different communities, castes and clans. Here people congregate annually bi-annually or on special occasions like after son's marriage or marriage ceremony of a child. The newlyweds couple and the child with the honored head are brought here to take blessings of *deities* or the *dalits* enshrined as a statue in the *dalit*. Some families go to the *deities* of their *Bad* descent along with a lot of funfare, in the form of a procession along with a band playing music and drums.

With fast-changing socio-cultural scenario wherein large-scale migrations from villages to urban centres are taking place, the construction of memorial structures and stones is on the wane. Memorial stones are now no more created by traditional carvers locally called as "Batade" or "Shardis", as these families have abandoned their ancestral trade. Instead, masons, carpenters are making stones as either simplified and crude carvings of human forms or in a popular style and a medium like marble, concrete where figures are incised with a stylus and coloured with emulsion, thus presenting a total contrast from the past practice.

A large body of memorial stones and structures dotted the roads and corners of the Jammu region, especially those carved on the friezes of enclosing walls of ancient springs are important socio-cultural documents warranting a thorough study and exposition in terms of distribution, typology and style.

Endnotes

1. Rajmargi is full of anecdotes which confirm that Sati was widely practised in Kshatriya families. (Rajmargi, Ch 3 M.A. Stein, Motilal Banarsi Das, Delhi, Reprint 2009). Some of the instances are: v.107, queen Drikukshas (followed her husband to death); 110, women who jumped into ghati ghati (fire) by the power of mantras; v. 111, widow Bhawani daughter-in-law of Tomy and daughter of the royal family entered the flames; 211-mention that the Savarna and Vaishya and Brahmins of queen who had simple voluntary death by burning by fire; 130—mention Queen married

the Kumar guru. Vol 20A, mentions the burning of Ushni's queen Jayanti and Digita.

2. Pratyaveshika or Praya was a written law underwritten by Brahmin priests or Purushas as means of protest against a royal decision or policy. This protest may times ended up with self-immolation by protesting Brahmins. Pratyaveshika or Praya in which they (Pratyashis or ancient Kshatriya) were apt to resort in critical circumstances, more evidently powerful means of resistance which would often lead resolute to death. (Kshatriya Rajmargi, Ch 3 M.A. Stein, Motilal Banarsi

Das, Delhi, Reprint 2009, Vol 11, p. 313. There is mention of many such Pratyaveshikas in 12, 49 & 48B; v. 27, 33, 34B, v. 13, 108B, 113, 116; v. 31, 110, 118, 120, 121, 122B, 122C, 123A, 123B reflect switching cases of v. 14, Gathama's vibration, L. 34.

Prajatis or Brahmin groups were at influential class of old Kshatriya. They were integrated into uppermost brahmanas in all the more important shrines and pilgrimage places and often possessed of great endowments. They due to their fruitful intermarriages played more than ever an important role in the ~~social~~ politics of Kshatriya.

KALEIDOSCOPE

Kalaripayattu-Kerala

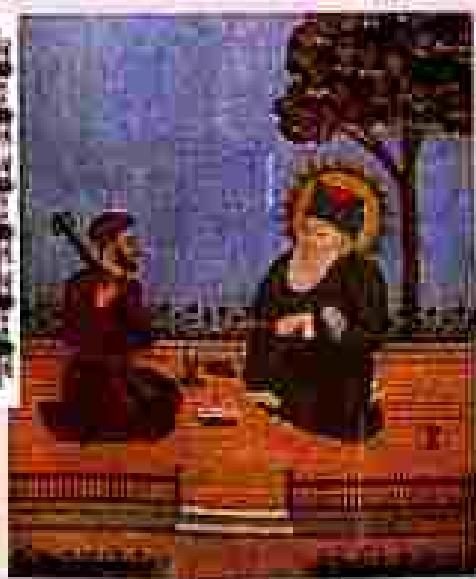
Kalaripayattu is the martial art originated and popularly practiced in Kerala. Mythology has it that the warrior sage Parashurama is the procreator of Kalaripayattu. Kalar is the Malayalam word for a traditionally built gymnasium to teach the martial art known as Payattu. The four stages of Payattu are: a) Maippayattu - Body conditioning exercises b) Koltham - Use of wooden weapon c) Angaththiri - Use of sharp metallic weapons d) Venumkali - Bare-handed defense and attack. Women also underwent training in Kalaripayattu, and still do so to this day. Following are the major ethnic style of Kalaripayattu existing in the three regions of northern Kerala (Malabar). 1) Valanchirippu Style 2) Arappukkai Style 3) Palkkhangi Style.



KALEIDOSCOPE

Compositions of Ameer Khusro-Delhi

Abdul Haqq Yarun al-Din Khusro, known as Ameer Khanza Dehlawi is an iconic figure in the cultural history of India. He was a musician, scholar and poet, a Sufi Mystic and Spiritual disciple of Hazrat Nizamuddin Auliya of Delhi. He enriched Hindustani classical music with Persian and Arabic elements, from which originated various styles in Hindustani Classical music, such as Khayal, Tarana, Sareela, Chaitung, Tintut, Sadra, Tahn, Tihann, Qaul, Qalhan, Naqbi-qal, Naqbi-o-nigair, Rang, Mandan, Dharmi, Sawan geet, etc. The invention of the Tabla and sitar is also traditionally attributed to Amir Khusro. He wrote his poetic expressions in Hindavi. The traditional, authentic and real Sufi music based on Ameer Khusro's poetry is a rare treasure of Delhi Ghazals. Some compositions of Ameer Khusro also find popular expression in the form of suwan geet.



CURRENT AFFAIRS

Territorial Security - India-China Relations

Dr Srikanth Kondapalli

Territorial security has been a contentious issue between India and China. As two nation states in the late 1940s, and its successive states for the previous empires, viz., the British Indian and Qing dynasty, India and China inherited the undefined boundaries. Despite several rounds of discussions between the then British empire and the Qing dynasty officials, and since independence by the successive leaderships, the territorial limits have neither been defined, delimitated nor demarcated, putting concern or even conflict between India and China.

In this backdrop, the recent incidents simultaneously at Naka La in Sikkim and Pangong Tso and Galwan in the western sector of the border since 5 May 2020 have once again highlighted the territorial security aspects of the India-China relations. The incidents in the western sector, have led to the "premeditated and planned" killing of Indian soldiers at Galwan region on 15 June 2020, highlighting the dangers of unresolved territorial disputes between the two large Asian countries.

Since their early years after independence in the late 1940s, both India and China are concerned with the territorial security. Indeed, both have been sensitive on this issue in their dealing with one another as well as with other states. India's continental territorial boundaries are with Pakistan, Afghanistan, Nepal, Bhutan, Bangladesh, Myanmar and

through maritime boundaries with Sri Lanka. Earlier, in the 1970s, it had resolved the maritime boundaries with Thailand and Indonesia. While many continental and maritime issues are rising recently, some except with Pakistan, have become troublesome. Even with Pakistan, there has come to be a Line of Control that is recognised by both sides.

In the case of China, it had resolved 12 out of 14 continental borders, except with India and Bhutan, although it has not been able to resolve the maritime disputes with all of its relevant neighbours like Korea, Japan, Southeast Asian countries which have begun acute recently. On the continental territorial security, however, China's recent revival of claims over the Russian far eastern city of Vladivostok (renamed as Heishanwei by Chinese and recently by a journalist Shek Shouwei as an "unequal treaty") had ruffled feathers in Russia.

Likewise, China's popular websites toutiao.com claimed the whole of Kyrgyzstan as a part of China historically, while sina.com stated that Kazakhstan is located on China's territories. In relation to Bhutan, as well, China had extended its claim and objected to Bhutan applying for an environmental project at Sakteng Wildlife Sanctuary at Trongsa district in eastern Bhutan. In the previous 24 border talks between the two countries between 1964 and 2016, China did not mention about this claim.

This suggests that China has been making extended claims to territories far and wide and reflecting expansionist mindset and the pressures of nationalism at home. These are also impacting on China's incursions into the Line of Actual Control (LAC) areas with India as reflected in border incidents of Doklam Plateau in April-May 2013, Chumar in 2014 and 2015, Doklam crisis of 2017 and the recent incidents in the western sector and Sikkim.

In the period when China was focusing on its rise, it had agreed to a series of mechanisms such as 1993 "peace and tranquillity" agreement, 1996 confidence building measures (CBMs) in the military field, 2010 protocols on not carrying arms, 2013 Border Defence Cooperation Agreement on not "nudging" the patrols on the borders. In addition, a Working Mechanism for Consultation and Coordination is for maintaining peace and tranquillity at the borders. It had met 15 times since its establishment in 2012. All of these are aimed at preventing conflict and managing the border stability issues.

However, the killing of 20 Indian soldiers on 15 June has altered the equation between the two countries. For the first time after 1962 border clash, 1967 Sikkim incident and 1975 Tezpur incident in Arunachal Pradesh which witnessed fatalities, 2020 shattered the image of peaceful and amicable borders between the two countries. Again, the huge scale mobilisation of armed forces closer

in the LAC (estimated to be over 2 divisions each) also went beyond the past protocols' requirements mentioned above.

After the Galwan's incident since 2 May, military commanders on both sides met on 6 June, 2020 and 22 June, 2020 and at the Special Representative level on 3 July, 2020. They decided to implement procedures for disengagement and de-escalation between the two armed forces. However, as 6 June disengagement process has not been implemented resulting in the 15 June killing of army personnel, it was felt that the intervention of the political leadership was felt necessary to bind the armed forces.

At the 5 July, 2020 talks between the two Special Representatives it was decided to implement "earliest complete disengagement" between the two countries troops on the western sector. The announcement expected "full restoration of peace" on the borders with "phased and step-wise" disengagement and de-escalation process. They further stated that both "should respect and observe the line of actual control and should not take any unilateral action to alter the status quo" on the borders. If these measures are implemented then we may witness temporary truce on the borders.

A permanent solution to the territorial security between India and China will have to wait till the boundary issue is resolved. Demobilisation of armed forces take place from the border areas and no fresh or extended claims are made by the parties concerned. Both countries did try to resolve the dispute through talks or management of the borders. Yet the progress has been tardy as the proposed solutions have not been satisfactory to the other party.

In 1962, both sides have convened three talks in New Delhi, Beijing and Hangzhou, with the latter placed as a reflection of British Indian inheritance of the McMahon Line

by Burma. During this turn, China had intensified discussions with Burma and soon settled the border mainly with the intention of keeping that country away from the United States led Southeast Asian Treaty Organisation.

Incidentally, while the McMahon Line, drawn at the Simla Conference in 1914 and initiated by Nationalist China's representative Chen Yingshi, was mentioned in the LAC in the eastern sector by China's Premier Zhou Enlai in his 7 November, 1959 letter to India's Prime Minister Jawaharlal Nehru and the line up to which each side exercises actual control in the western sector. At the 1960 meeting between the two premiers at New Delhi, this position has been broadly reiterated by the Chinese side, with the emphasis from their perspective on the security of the highway from Xinjiang to Tibet built in 1954 to 1957. However, China's swap principle—that is India retaining areas south of McMahon Line while China retaining Aksai Chin—was not acceptable to the Indian leadership. Subsequent 1962 border clashes and China's military marching 30 kilometers inside India has had a huge impact in the subsequent cartographic changes.

The border clashes of 1962 were to freeze relations between India and China till the full diplomatic relations were restored in 1976. However, on the borders preliminary CBMs like flag meetings began as early as 1978 at Chushul in the western sector. Subsequently, the CBMs agreement of 1993 for the first time mentions about the LAC in a joint statement between the two countries.

Meanwhile, early 1980s triggered a second bout of discussions on the continental dispute with eight talks in 1981 to 1983 period. Both parties tried to resolve the dispute with the first meeting deciding that an "intermediate" resolution of the territorial dispute. However, since the 2nd border talks

in 1982, China's side began using the word such as "ultimate" resolution of the dispute indicating that the talks are going to be long-term and with focus on managing the borders rather than resolving them.

This has been the theme of the meetings under the 15 Joint Working Group meetings from 1988 till 2005 when a Special Representative mechanism begins to undertake the territorial security talks. 22 such meetings were held by December 2012. It is said to be a three-phase talk under the guidelines of ten political parameters arrived at in 2001.

For instance, while the entire border from Kinnaur ranges to Arunachal Pradesh spanned over 3,483 km, only a few parts of the border remain contentious. These include eight areas in the 1,680 km long Western sector of the border and include Pangong Tso, Tris Heights, Seng Laungpo, Deorachok, Chushul, Depung Bulge and in the last decade as well at Chumar in the Himachal-Uttarakhand borders. Chumar is considered to be an "extended claim" area as the Chinese never raised this dispute before. Also, while Galwan area has not been mentioned in the above areas of contention, both in 1962 and now that region have become contentious and violent.

The Middle Sector, which spans 543 km in length, has three areas in dispute, viz., Buraphuk, Kauri and Shigatse, although this sector is considered to be less contentious and in fact an informal agreement exists between the two countries in this sector.

The Eastern Sector is 1,126 km in length and has 6 areas in dispute, viz., Longju, Asaphlu, Naing Chu, Sonchurong Chu, Chantre and Micyntua. India emphasises on the McMahon Line in this sector, while the Chinese side had asked for exemption in Tawang sector based on religious reasons of being the 16th century Dalai Lama's birthplace, Dal Ringmo,

China's Special Representative said in 2017 that this concession is temporary for the dispute resolution. This is not unexpected as both its elected representatives have been coming from this area for long.

Also, like Galwan region, Sikkim region has been the place for some violent clashes as in 1967 Neling-Li-Cha-Li-Jekpal incident where nearly 400 Chinese soldiers were killed. It is also the region where the Doklam incident happened in 2017 as the India-China border areas, Sikkim region was never considered to be a disputed region in the 1990 treaty with the Qing dynasty legitimised the borders, although it was never ratified by the respective legislatures.

Another factor that possibly explains the intransigence in resolving the territorial dispute by in the bilateral meetings, which were also influenced by geo-politics. For instance, areas in the western sector have been more contentious as these borders Afghanistan and Pakistan. China's "all-weather" friendship with Pakistan has been a major conditioning factor in China since the 1960s but also recently in China began its "flagship" programme of the recently launched Belt and Road Initiative with China-Pakistan Economic Corridor as its coronary since 2014.

At the bilateral level itself, there has been a wide divergence on the territorial line definitions by both sides and the unwillingness to even exchange maps and finalise the dispute resolution. For instance, a Chinese note of 4 August, 1962 stated that the Indian side had established 27 military posts in the Chik Chap-Gelam and Shyok river valleys, although no coordinates are outlined. This note mentions about China providing to the Indian side in 1936 a map of delineation of the boundary between the two countries in the western sector. In reply, the August 9, 1962 note from the Indian side mentioned that the posts mentioned

by the Chinese side are within the Indian territory and thus these are the "purely defence response". However, the Indian note informed the Chinese side of including into the Indian territories and harassing the supply lines. Subsequently, the 22 August, 1962 Indian note protested against China setting up 18 new "aggressive" military posts "deep inside the Indian territory". It identified these 18 Chinese posts with longitude and latitude coordinates in Chik Chap, Gelam, Pungong, Tso-Sangpo and Qara Qash regions. There are in addition to the 18 posts it had established and as promised by the Indian note of 12 July, 1962.

The 22 August, 1962 Indian note decried "the continuing aggressive activities of the Chinese authorities in making wider boundary claims from time to time and getting the Chinese forces to follow these up by further invasions into Indian territory. These varying claims have no relevance other than the fact that they illustrate Chinese expansionist aims in the area and the confusion prevailing in the minds of the Chinese Government as to the international frontier in the Ladakh region." This note further clarified the international boundary between the two countries as that which "runs from the Karakoram Pass along the watershed between the Shyok (belonging to the Indus system) and the Yarkard, and runs through the Qara Tagh Pass (Lat. $78^{\circ} 20'$ East and Lat. $27^{\circ} 42'$ North) to cross the eastern bend of the Qara Qash river (north west of Haizi Langri) and to ascend the main Kun Lun mountain. Thereafter, the boundary runs through the Yumco Pass (Lung. $79^{\circ} 23'$ East and Lat. $33^{\circ} 33'$ North) along the crest of the mountain separating the Yarlungtsangbo basin from those of the Indus & Aksai Chin. It leaves the main crest of the Kun Lun mountain at a point approximately Lung. $80^{\circ} 31'$ East and descends in a South-westerly direction, separating the basins of

the Arunachal and Siang (Ganges) lakes in India (part of Lhasa and Tongpan lakes in Tibet, down to Lank Pan (Lung. $79^{\circ} 34'$ East and Lat. $24^{\circ} 24'$ North).

Finally, another dimension of the territorial security between India and China is the principle for resolving the dispute. Here as well, there is a wide discrepancy. India has argued for "an acceptable and mutually acceptable" solution to the dispute, although the 1962 Parliament resolution is the plenum of the border clashes mentioned above "every inch of land to be recovered". Also, for India, just territorial security, economic, cultural and social security for each of the parties to the dispute. Given the geographical contours of the high-himalayan region-Indian contention is any demobilisation of forces has to consider the terrain in consideration rather than a mechanised interpretation of the geography.

China, on the other hand has suggested "mutual understanding and mutual accommodation" as its priority which is not acceptable to India as the Chinese formulation has implications for the independent foreign policies.

To summarise the above discussion, India-China tensions have witnessed an unabated increase in the number of incidents recently such as border transgressions since the 1990s, Depsang Plateau incident in 2013, Chumar incident in 2014 and 2015, Doklam incident in 2017 and recently the violent incidents in Galwan-Pangong-Tso regions. Despite several decades of discussions on the border dispute and realising of CMVs on the borders, recent events on military mobilisation and violent incidents suggest that these signals will have a large bearing not only in bilateral relations but also regional stability. This then calls for revisiting the territorial security issues between the two Asian giants for peace and stability in the continent.

GENERAL AWARENESS

Multiple Choice Questions

On constant feedback from our readers preparing for various examinations, we are including this new section from the issue in hand. We hope that even those who read *Vojana* from policy and opinion perspective would also appreciate it. This might serve as a means to brush up awareness on the matters around in leisure time. Your views on this section are awaited. We, the *Vojana* Team, are always striving hard to bring the best to you from all spheres of life.

Answers may vary. (A), 2. (B) + (C), 3. (D).

DEVELOPMENT ROADMAP



Ek Bharat Shreshtha Bharat



The idea of a sustained and continuous cultural connect between denizens of different regions was mooted by the Prime Minister on Rashtriya Ekta Diwas in 2015, to complement the high ministerial of Sankalp Kalpvriksh Panel. He presumed that cultural diversity is a joy that ought to be exhibited through means of interaction & reciprocity between people of different States and UTs so that a common spirit of understanding remains throughout the country.



एक भारत | Ek Bharat

Every State and UT in the country is paired with another State/UT for a year, during which they would carry out a structured engagement with one another in the spheres of language, literature, culture, festivals, cultural events, tourism etc. The paired States/UTs signed MoUs with each other, delineating a set of activities that they would carry out. An activity calendar for each pair was prepared through mutual consultation, paving the way for a year-long process of mutual engagement. Such interaction between differing segments of the population of each pair of States/UTs at the cultural level, generated the discourse of understanding & appreciation amongst the people and forge mutual bonding, thus creating an enriched value system of unity in the nation.

It has been decided to take forward the Ek Bharat Shreshtha Bharat programme of the Government by going digital in view of the prevailing conditions of COVID-19. Initiatives under Ministry of Tourism are organizing webinars on various aspects of tourism. The ministry is doing a series of webinars under the series "Deekha Aaram Desh", being hosted on MoT's portal. These webinars are being attended by thousands of people. It has also been proposed to develop E-Hanigraha and E-Arthapedia and that review and action can be carried programme modules to fulfil their aim. MoT is developing a Mobile App for learning 100 sentences in different languages.

The broad objectives of the initiative are as follows:

1. To CELEBRATE the Unity in Diversity of our Nation and to maintain and strengthen the fabric of relationship existing among people between the people of our country.
2. To PROMOTE the spirit of national integration through a deep and sustained engagement between all Indian States and Union Territories through a year-long plural engagement between States.
3. To SHOWCASE the rich heritage and culture, customs and traditions of either State for enabling people to understand and appreciate the diversity that is India, thus fostering a sense of common identity.
4. TO ESTABLISH long-term engagements and...
5. TO CREATE an environment which promotes learning between States by sharing best policies and experiences.

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On the request of our readers who wish to publish their articles in Yojana but are unable to find a place due to paucity of space in the print version, we have extended a platform in form of "Yojana Web Exclusives". We invite original and well-informed articles on varied subjects and domains from our readers. The curated articles will find a space on our website with credits to the author.

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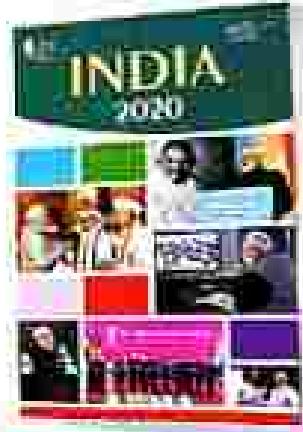
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