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Kalākalpa

IGNCA Journal of Arts



इन्दिरा गाँधी राष्ट्रीय कला केन्द्र
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Kalākalpa

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Kalākalpa the bi-annual journal of the IGNC A addresses itself to a holistic understanding of the arts, not as an activity dissociated from life but as a response to it. Its aim is to foster an active dialogue amongst the scholars of various disciplines. The Journal will provide a forum for scholarly articles, research notes and book reviews of the highest quality from cultures around the world and will cover the following field of disciplines: Archaeology, Anthropology, Art History, Linguistics, Literature, Musicology, Dance, Religious Studies, Philosophy, Diaspora, etc. It will welcome original research with new ideas, pertinent to an area of specialization.

IGNCA Journal of Arts

Fondled by the imaginative vision and creativity of the sage-like scholars, let this with-fulfilling tree in the field of arts, be an eternal source of joy to its readers.

Volume IV, Number 2, 2020

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Editorial

To promote awareness of and sensitivity to the historical and cultural heritage of India and other parts of the World in the evolution and manifestation of art and cultural traditions is an important objective of the Indira Gandhi National Centre for Arts (IGNCA).

We are very pleased to place in the hands of the scholars, students, critics the IV Volume (2nd issue) of '*Kalākalpa*'. The present volume contains nineteen articles including Hindi and Sanskrit. I hope the present volume will be valued by the scholars and readers across the world. We are grateful to the enthusiastic cooperation and contribution of scholars for the *Kalākalpa* - Basant Panchami issue. The articles presented in this volume manifest the multi-layered and multidisciplinary subjects.

The volume begins with Professor Sunil Sondhi's analytical article on Sabdanusanam: The Integral View of Communication. Professor Sondhi in his article of contemporary relevance on '**Sabdanusanam: The Integral View of Communication**' has examined the critical risk from bad communication not only in the realm of culture, but also in legitimacy and sustainability of social and political cohesion. He has argued that we need to give up the Eurocentric paradigm of communication and make concerted efforts to rediscover and reconnect with India's linguistic tradition since the Vedic times which has consistently focused on restraint and discipline of words to make communication integrative and accommodative.

To Aurobindo, Language has been universally recognized by those competent to form a judgment, is one of the most magnificent, the most perfect and wonderfully sufficient literary instruments developed by the human mind.

Next paper deals with a very important subject '**Manasollasa: A Cultural Encyclopaedia**' by Professor Mallepuram G Venkatesh. Karnataka has produced two monumental encyclopaedic works composed in Sanskrit. The first one is *AbhilashitarthaChintamani* or *Manasollasa* composed by Savajna Someshwara -

III an emperor of Chalukya dynasty in the first half of the twelfth century and the second one is *ShriShivatattvaRatnakara*. Professor Venkatesh has provided us with a trajectory for future research.

Mr. Rahul Majumdar's brilliant paper '**Disappearing Traditions: The Narrative Songs of Bengal Pata Paintings**' deals with the understanding of a vernacular pictorial tradition of 'pata-chitra' of Bengal. The *Patachitra scroll painting or Patua* scroll painting from Bengal is an enchanting traditional art. I endorse completely with author's point of view about showcasing Pata painting in a contemporary gallery or museum space (for a start at least) without sacrificing the very core of this age-long performative narrative tradition.

Miss Rajeshwari Saha dealt with religion and its depiction through the lens of Patachitra, one of the most respected and long-surviving folk traditions of India. In her paper '**The Lalon Patachitra: A Discussion on the Syncretism of Scroll Painters in West Bengal**', she discusses Lalon Fakir who was the first person to propagate *Baul* (minstrel) tradition in Bengal and the narratives related to him. In Bengali culture he is the icon of religious tolerance and harmony.

India and Korea are two ancient Civilizations, bound closely by the cultural and religious ties in the pre-modern period. The relationship between Korea and India was forged on the bedrock of Buddhism. Tagore wrote:

*In the golden age of Asia
Korea was one of the lamp bearers
That lamp waits to be lighted once again
For the illumination of the East*

Professor S.R. Bhatt is an Octogenarian eminent scholar. His erudition and knowledge have always been an inspiration for us. Professor Bhatt in his scholarly paper '**Buddhist Thought and Culture in Korea with Special Reference to Gaya Buddhism**' talked about the Kingdom Gaya which embraced Buddhism and it became an ideological foundation and cultural backdrop of the Korean people influencing every stage of history and every aspect of culture.

The history of India bears testimony to the great developments which followed the teaching of Lord Buddha in the realms of culture, art, philosophy, literature and social organizations. Buddhism is historically one of the most important religions because of its tremendous movement.

Dr Amrita Singh in her article '**Orality, Heritage and History: Tracing Approaches to the Study of Early Indian Buddhism**' attempts to bring 'orality' and its many aspects into focus for historical investigation enabling wider dimensions to the study of past cultures. She emphasized that orality was integral to understand Buddhism in the past and continues to serve an important purpose till present times.

Tagore says:

*In India where exuberance of life seeks utterance, it sets them to dance.
One who knows their peculiar dance- language can follow the story
without the help of words.*

Koodiyattom is unique in its presentation of classical Sanskrit drama through the vitality of the folk medium. Dr Sharmila Chandra in her paper *Koodiyattam – The Heritage Drama of Kerala* discusses eloquently Koodiyattam, a classical art of Kerala, which is included among the endangered and extinct cultural forms of intangible heritage in India. It suffered from a lack of viewers and was on the verge of extinction. This was mainly because it was restricted to the upper classes of the society and was confined to the temple precincts. Also, the advent of other dance forms like Kathakali and Thullal led to its decline. She provided an overview of Koodiyattam as a performing art and as a cultural heritage of Kerala and its present status in the society.

*Dance is being revived but if this revival is to continue, we must know
the spiritual message of art and make art a part of our lives. Then our
very lives will become works of art and India will become a Land of
Beauty; a fit vehicle for the message of the Sages and Saviour of humanity
(Rukmini Devi).*

Phulkari is a refined embroidery work of Punjab and Haryana. It has a more emotional, social and cultural value which is quite rare. The art of embroidery in Punjab is centuries old as it was a part of girls' education. In Guru Granth Sahib, Shree Guru Nanak Dev wrote:

Kadd kashidha Paihreh choli, tan tu jane nari

*(When you have embroidered a choli (blouse) then only you will be
recognized as an accomplished woman).*

Phulkari embroidery is done exclusively by the women and this art form provided a canvas for the women for their imagination and skill.

Ms Manvi Singh in her paper **‘Embroidering the Past: A Study of Transforming Phulkari and Bagh Folk Art of Punjab’** highlights the process of commercialization, introduction of new designs and color combinations that are implemented to meet the demands of the market which on one hand have helped in the survival and continuation of Phulkari embroidery, but on the other hand, have destroyed the essence of the folk art. India has a great tradition of embroidery prevalent in each and every region; each of them different from the other.

The Himalaya, in common with other mountain ranges the world over, has served as the preserver of many old and varied artistic traditions. Its isolation has helped these traditions to maintain their identity over a long period. Along the Himalayan, there flourished an astounding range of arts and crafts. Western Himalaya was the meeting ground of various races and tribes and their admixture has left its imprint on its history and culture.

Mr Chandramolle Modgil’s paper on **‘Sculpting the Heroic Dead in Western Himalayas’** attempts to trace the tradition of memorializing death through stone stellae in certain parts of the state of Himachal Pradesh, India, specifically the districts of Chamba, Mandi and Naggar, from the ninth to the nineteenth century.

The Acheulian lithic tradition is probably the most distinctive technological phenomenon of the Lower Palaeolithic. Siwalik area has been famous for the fossil remains of the Late Miocene apes and hominids Sivapithecus, Gigantopithecus, etc.

The paper entitled **‘Some Preliminary Observations on the Acheulian Remains of Bam Locality, Himachal Pradesh’** by Dr Worrel Kumar Bain is based on a maiden and first hand study at Bam locality of Bilaspur district, Himachal Pradesh. A greater portion of the state is surrounded by Shiwalik Hills. The author has examined the artefacts insitu.

The remarkable continuity of India’s cultural traits, through the ages largely depended on its regional and sub-regional diversity. In fact, the Indian tradition always stressed on the preservation of lifestyle and customs of a specific locality, allowing periodical transformation to the extent of acceptance to any social group. These are the conditioning factors of our cultural richness and heritage.

In the early portions of the epics, Brahma is assigned the highest position. Vishnu and Siva came into prominence gradually. The article of Monidipa Dey on **‘Vaishnavism, Panchaviras-Chaturvyuhas, and a unique Vishwarupa Vishnu from Bajoura in Kullu district of Himachal Pradesh’** examines the *vyuha* concept

behind the Vaikuntha Vishnu murtis, and the multiplicity in the Viswarupa image with an example of a rather unique Viswarupa Vishnu murti from Bajoura in Kullu district of Himachal Pradesh.

Krishna played an important role in remoulding the earlier Vaishnava cult and he became the chief object of devotion. The life and teachings of Krishna Vasudeva have exercised a profound influence on the minds of the Indian people. The story of Krishna is a fascinating tale. He was born, as per the Purana and many other texts, as an incarnation of Vishnu in human form in the Vrishni clan of Mathura to foster good and annihilate evil. Divine and human qualities are extricably blended in him.

Dr Rohit R. Phalgaonkar in his scholarly paper '**Worship of Devki-Krishna in Goa-Tracing the History and Iconography**' deals with the worship of Devki-Krishna which was originally housed in a temple located on one of the islands of Goa before the arrival of the Portuguese. The paper attempts to document the various worships and deities viz. folk and *Puranic* which influenced Goa's religious past.

Professor Pratapanand Jha's paper '**Disaster Management of Digital Data: A Case Study of National Cultural Audiovisual Archives (NCAA)**' project analysed scientifically the importance of digital technology which has transformed nearly every aspect of modern life. For long term preservation of digital data, standards for Trustworthy Digital Repository (TDR) have been framed and further revised in 2012 but to date only two repositories (worldwide) have been certified for ISO 16363 to become a TDR. A case study of NCAA, world's first ISO Certified TDR, has been presented in this paper. He discussed in detail the Disaster Management (DM) and an attempt has been made in his paper to present the basic aspects of Disaster Management plan, nature and issues related to digital data and data storage and recovery plan adopted for NCAA to take care of DM.

The cultural heritage of India become vast and varied comprising of diverse forms and facts including oral traditions, a number of languages and archaeological remains, sites and monuments. The principal factor responsible for shaping the form and pattern of the heritage seems to be geographical conditions of an area, region of locality.

The analytical article of Dr Rembemo Odyuo on '**Nagaland: An Introduction to Naga Cultural Traditions**' is an attempt to highlight some of the rich cultural traditions of the Nagas which has evolved, nurtured, and has been accepted by the people as their 'way of life' passed down from generations. The values and principles

embodied in their traditions are based on lived reality. The acceptance of the traditions by the Nagas as their 'way of life' has been the strength of the system which continues to exist in Naga society till today, despite the various myriad challenges ushered in by the process of globalization.

Dr Seema Mamta Minz & Sanjay Kumar Tirkey contributed a well documented paper '**The Sandsi Kutasi Ritual of the Asurs: A Socio-Sacred Tradition of Early Metallurgist Tribe of Jharkhand, India**'. They re-examine the Sandsi Kutasi ritual of the Asurs which is based on historical, ethno-archaeological and cultural studies. The paper aims at documenting and finding a way of preservation of this rich cultural tradition. Authors carried out an ethnographical study by visiting different villages of Gumla, Latehar and Lohardaga districts of Jharkhand state where the Asur tribe resides.

Nineteenth century was marked by processes of institutionalization of the field through establishment of centres of higher learning as well as publishing journals and periodicals. One of the biggest projects of colonialism was the translation of orality into written word. Aniket Vaibhav in his learned paper '**Re-reading Colonial Folklore in India From a Post-Colonial Perspective**' opines that nineteenth century is the 'Golden Age of Folklore', as scholars across socio-political and cultural boundaries during this period were engaged in collection vis-a-vis scientific study of tales, songs, proverbs and riddles among various other folk expressions.

The article titled '**भिखारी ठाकुर के लोकनाटक बिदेसिया में सामाजिक, सांस्कृतिक एवं स्त्री विमर्श संबंधी संदेशों का अध्ययन**' written by Gaurav Ranjan studies and discusses the society, culture, and women in context of Indian society through the writings of Bhikhari Thakur (1887-1970), a multifaceted Bhojpuri Playwriter. The author has described and analyzed the pioneering works of Bhikari Thakur as progressive and revolutionary as far as the folk theatre is concerned. The author analyzed his works reflecting upon the social and cultural aspects as well as women. The 'Bidesiya' play of Bhikhari Thakur expressing various emotions of women, especially, the anguish caused by abandonment has been noted very well in the article by author.

The paper '**छत्तीसगढ़ बस्तर संभाग में हस्तशिल्प कला का जनजातियों के आर्थिक विकास पर प्रभाव**' by Shiv Kumar Singhal reflects upon the tribal art and culture of Bastar region of Chhattisgarh. The author besides the tribal lifestyle and traditions of Bastar has also documented the metal, stone, terracotta and wooden handicraft technologies practiced them. Further, the author also suggests the ways to promote and market

the handicrafts not only as an art but means of livelihood for tribal areas of Bastar. the author holds the view that promoting these crafts could also reduce the displacement and loss of tribal traditions to a certain extent.

Rupamoy Pandit in his paper ‘श्रीमद्भगवद्गीतायाः सप्तमाध्याये श्रीकृष्णोपदेशेषु प्रयुक्तानामस्मच्छब्दानां सारार्थवर्षिण्यनुरोधेण समीक्षणम्’ writes that the Gîtâ is a philosophy of the Divine and of our existence which also points to the paths leading to our well being. It is the epitome of the knowledge. The paper is based on the commentary *Sararthavarsini* by Sri Visvanath-Cakravarti-Thâkur based on the Gaudiya-Vaisnava

philosophy of Sri Caitanya Mahaprabhu. The author has focussed on use of word ‘Asmat’ which with the due course of conversation between Krishna and Arjun has been used several times to satisfy the egoism.

I am thankful to our Esteemed Board of Editors and Honourable Shri Ram Bahdur Rai, President, IGNCA Trust for their inspiration and encouragements. I thank Dr Radha Banerjee Sarkar, the Editor of this volume for bringing scholarly articles and editing them on stipulated time. I am thankful to Miss Anupama Dhawan for typesetting and technical support, Miss Rachana Rana, Dr Abhijit Dixit, Dr Raghavan and Miss Ritu for editorial assistance.

In case of any typographical mistakes which might have crept in despite our best efforts we crave the indulgence of our respected scholars and readers.

Dr. Sachchidanand Joshi

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