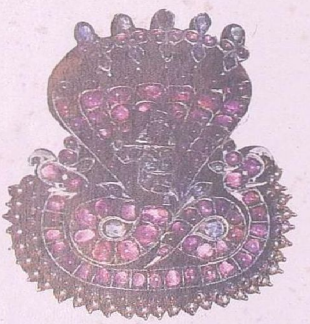


SOUTH ZONE CULTURAL CENTRE THANJAVUR

NATIONAL CULTURAL FESTIVAL NEW DELHI NOV '86



SOUTH ZONE CULTURAL CENTRE THANJAVUR
NATIONAL CULTURAL FESTIVAL
NEW DELHI - NOVEMBER 1986.

"There is a real and substantial unity in all the variety we see around us."

Mahatma Gandhi
Young India, 11th August 1927

Our grateful thanks to all artists and other persons who have helped us participate in the National Cultural Festival.

We are most grateful to all Culture departments of the constituent states of the South Zone Cultural Centre.

We are grateful to Shri K. Madavane, Honorary Theatre Director and the Chingari Theatre Group, Shri Thota Tharani, Honorary Art Director.

M. SHEELA PRIYA
Director
South Zone Cultural Centre

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RAJ BHAVAN
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PREFACE

It has been said of South India that its traditions and cultures have come down to us through the ages with their pristine purity. The temples, the crafts, the performing arts, even the way of living of the people at present bear testimony to this fact. This is true of all the constituent States and Union Territories of the South Zone Cultural Centre.

What is even more important is that the art of the South - whether it be the fine art, the decorative art or the performing art - attained an incomparable level of excellence even in antiquity and continues to inspire and impress one and all with its exquisiteness. In attaining these heights, it has been matched by a philosophy and a literature which are equally ancient and profound.

A glimpse of these performing arts of the South Cultural Zone can be had in the programmes planned at the Zone's sites in Delhi during the National Cultural Festival. A selection of crafts and textiles and even of the delectable cuisine of the South has been dovetailed into given themes for a cogent presentation of the cultural inheritance of the South to those who visit the Festival.

For the first time, a 5,000 years old heritage will be presented to the common people to feel proud of a legacy of an ancient and sophisticated civilization.

I am glad that this has been made possible by the organization of this National Cultural Festival on a grand scale, and I congratulate the Chairman, the Director-General and the Committee of the National Cultural Festival on their achievement.

S.L. KHURANA
CHAIRMAN
SOUTH ZONE CULTURAL CENTRE

INTRODUCTION

Washed by the sea on three sides and sheltered by the Vindhyas on the fourth, made fertile by two great Indian rivers - the Godavari and the Krishna - and a score of smaller ones, lush with the rain forests of the Eastern and the Western ghats, peninsular India (now comprising the States of Tamil Nadu, Andhra Pradesh, Karnataka and Kerala and the Union Territory of Pondicherry) has developed, down the ages, great traditions and great cultures. A little way off the shores of the Peninsula, the Andamans and Nicobars on its Eastern flank and the Lakshadweep on its Western flank have their own traditions and cultures that enrich the heritage of the South. There runs through all of them that strand of Indianness which makes them part of the splendour that is India.

The ethos of this tradition and culture of the South is continuity and change, which affirms the cyclical nature of life. Like the four seasons, that come one after the other and repeat themselves endlessly. Yet, each admits of subtle variations that make it different from the one last year and the years before and the years to come. The same is true of life itself. Generation follows generation. Birth, growing-up, marriage leading to birth again followed by growing-up and marriage — is an endless cycle.

The people of the South have pondered over this fascinating cycle of continuity and change -this "Jeevan Chakra" and expressed their emotion in their ceremonies and festivals, their arts and crafts, and their music and dance. They did so, each in his own way depending on where he lives and what objects he has around him. The result, is an amazing variety of art and culture, glimpses of which can be had in this National Cultural Festival.



TAMIL NADU

Therukoothu

(literally means street drama) Therukoothu is the folk theatre of Tamil Nadu popular in rural areas even today.

Mythological stories are enacted in these street dramas. The artistes themselves introduce their roles. Songs rather than dialogues are given prominence. Artistes are trained to sing in their own voice in a high pitch and to deliver lengthy traditional dialogues. As most of these dramas included a king and a queen as principal characters, the 'hero' and 'heroine' are labelled the 'Rajapart' and 'Sthripart' respectively.

Dummy horse:

Is locally known as 'Poykkal kudhirai' or 'Puraviyattam'. This art flourished under the patronage of the Thanjavur kings and is said to have been first performed by Maratta artistes.

In this folk dance, a dummy horse, prepared out of cardboard and bamboo splits is used. Wooden stilts used by artistes produce the sound effect of hooves. The horses are decorated in the Thanjavur style with mirrors and other embellishments.

Magudattam: (Magudam 'mask' Attam dance) refers to all the 'masked dances' such as **Karadiattam, Anumanattam** performed on festive occassions. The performer will collect money by visiting every household in the village.

Karadiattam: In this folk dance, the performer wears the hide of a bear and a 'face mask' resembling a bear's head. Eye holes in the mask are left open.

Anumanattam: Here, the performer wears the face mask of a monkey. In addition, he will wear a furry dress and a tail. The folk artiste pantomimes the different gestures of a monkey.

Kai Silambu: It is also known as 'Kai Silambu Attam'. It was patronized by the then Pallava Kings. Till date, It is chiefly performed in the Chengalpattu district of Tamil Nadu. In this folk play, there is a troup of four persons and two singers. The head of the troupe will have a pair of 'kai silambu', a folk musical instrument in the shape of anklets with metal beads in their grooves for musical effect.

'Bommi Kalyanam' the marriage of Princess Bommi and the folk hero Madurai Veeran is enacted in this folk play which is predominantly a story-telling form accompanied by songs and music. The head of the troupe first sings the ballad and the chorus repeats.

Kol Silambu: popularly known as **'silambam or silambattam'** is the most significant martial art of the Tamil people. This folk art is subject to certain specific rules and regulations so as to win over even an expert opponent. Physical exercise, defence and attack are the three aspects of this art.

Lost in the mists of mythology is the legend that Bhima impressed Lord Siva with Silambattam.

'Kol Silambu' is an example of the efficient warfare techniques of the ancient Tamils. A percussion instrument accompanies this martial art whenever it is performed for public merry-making.



Puppet Show:

In this folk theatrical art, figures prepared either out of parchment or wood are moved behind the screen the 'suthradhari' narrates the story as he moves the puppets. It is worth-mentioning that in this folk art the performers are the actors themselves and not the puppets.

Puppets may be of leather shadow puppetry school or string or glove puppetry depending on the puppets involved in the show. Head, trunk and limbs of the puppets are prepared separately and then strung together as a single figure so that required movements can be brought out in specific portions of the puppet.

Bharatanatyam:

Bharatanatyam is the renowed classical dance form of Tamil Nadu. This is popularly known as **sadir.** Among all Indian dance forms, it conforms most closely in spirit and technique to the prescriptions of the ancient canonical works. It flourished particularly in the Thanjavur District of Tamil Nadu.

It is composed of **Nritta** (abstract dance) and **Nritya** (expressive/interpretative dance). In **Nritta**, body posture or movement, viz. **Karana** forms the basic component which in turn comprises of **adavu** (floor contract of feet). **Jati** (rhythmic patterns) and **tirmana** (rhythmic concluding flourish) are the sub-components of **adavu**. Contrary to this, the expression of body, language viz., **abinaya** is the chief component of **nritya. Abhinaya** of face and **mudras** of hands form the sub-components of **abhinaya**.

Alarippu is the opening item of a Bharatanatyam performance and serves as an invocational dance. **Sabda** is a short dance item which introduces to the spectator the first indication of **abhinaya.** Varna represents a tremendous display of virtuosity, embracing exquisite melody, complex dance patterns and subtle interpretations. Padas comprise short seven-line songs, the meanings of which are expressed by means of **Abhinaya.**

Bhagavata Mela:

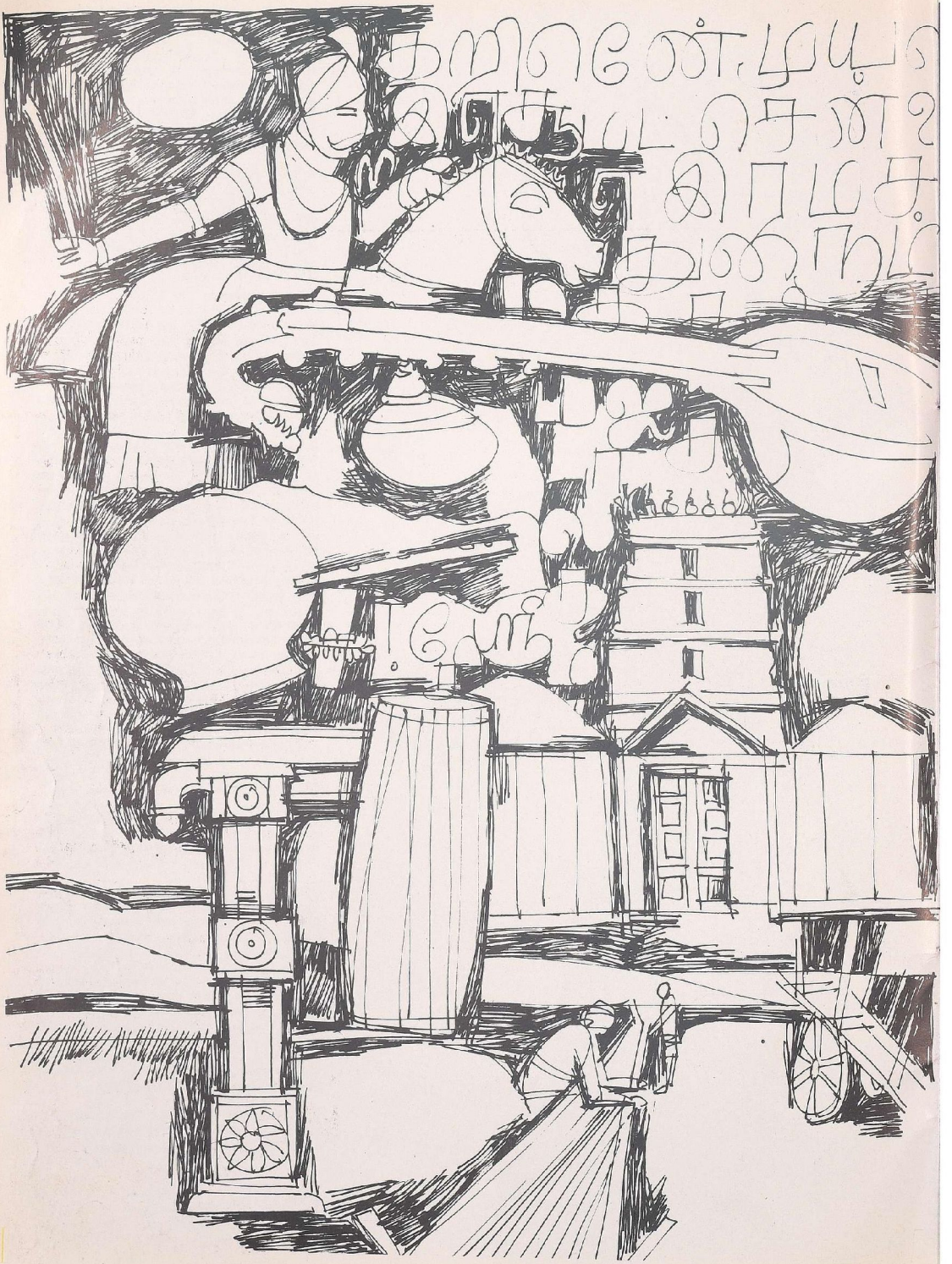
The Bhagavata Mela tradition seems to have come into prominence from the time of Thirthanarayana Yogi, the author of Krishna Leela Tharangani in Sanskrit.

The dance-drama compositions of Melattur Venkatarama Sastry spread to five other villages in Thanjavur District, namely Salimangalam, Uttukkadu, Sulamangalam, Nallur and Tepperumanellur.

Telegu being the then court language in Tamil Nadu from the time of Vijayanagara Kings to the time of the Maratha princes of Thanjavur, the Bhagavatha Mela dance-dramas were composed in Telegu.

Most popular among the dance-dramas are Prahlada Charitram and Harischandra.

Bhagavata Mela, in its most authentic form is to be presented for the first time out of Melattur village at Delhi.





KERALA

Kathakali (literally, story play)

It is the dance drama **par excellence** of Kerala. It is neither just pantomine nor dance alone but a vivid and virile combination of Natya (dance), and **Nritya** (interpretive dance) in a dynamic whole. Kathakali evolved out of an older form viz., Krishnattam

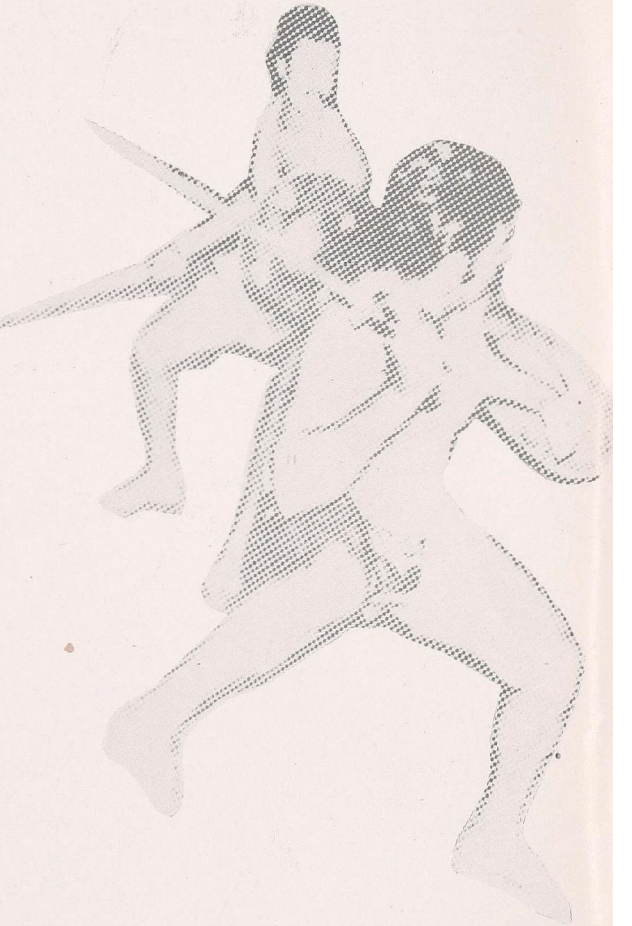
Kathakali is characterised by elaborate costume and make-up which take hours for application. Female roles are also played by men. The percussion instruments, the **chenda** and the **maddalam,** drum out the exciting complicated rhythms. Stories from the two great epics, viz., the Ramayana and the Mahabharatha, are enacted.

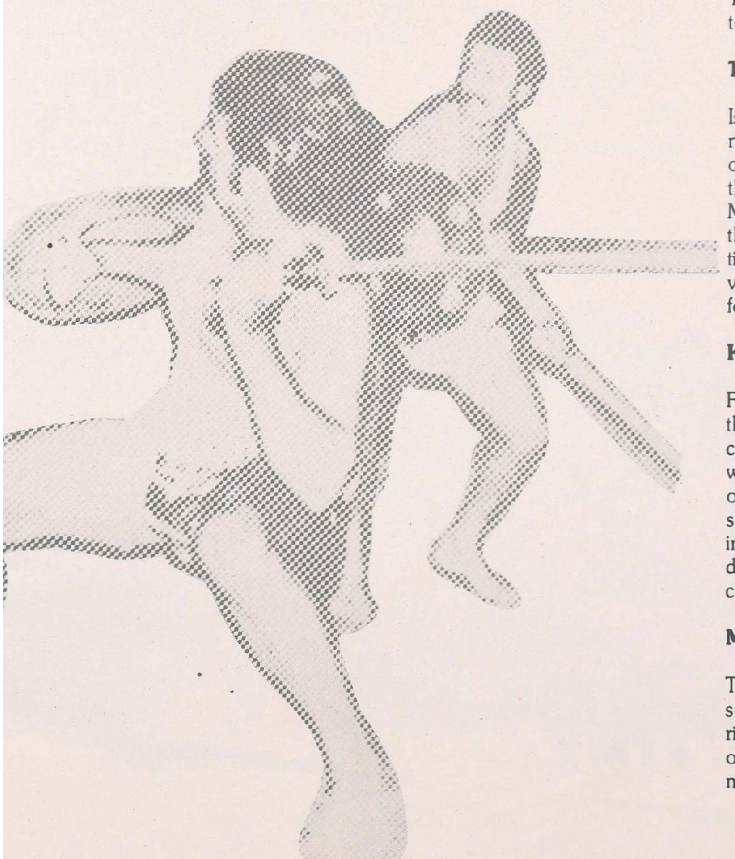
Kaikotti kali:

Is a dance performed with handclapping. It is a graceful dance characterised by elegance of movement. As a popular pastime, it affords a healthy and innocent form of entertainment to its participants. As this dance is especially performed on the **Thiruvathira,** the day of the sixth asterism, it is also known as Thiruvathiraikali.

Mohiniattam:

As the name signifies, it is the dance of Mohini, the temptress. It is performed in South Malabar where it became popular only a decade or two ago. It was played by young women trained in the art, conducted by a leader called Nattuvan.





Kalari Payattu:

The word 'Kalari' has been derived from the Sanskrit **Khaloorika,** a military training ground. The **Kalari Payattu** may be reckoned as part of Kerala's contribution towards heritage. It was earlier a hereditary institution vested in particular families, Bhagavati is worshipped in the institution of Kalari as the guardian deity presiding over every Kalari.

The training which the Kalari imparts aims at suppleness of the body and agility of limbs, qualities which are essential in trials of strength.

The efforts of a few surviving gurus has led to a remarkable revival of the Kalari.

Tayyam:

Is a living art enlivened by appropriate music, resplendent costume, make-up and open air carnivals. The gods of Kerala and the souls of the dead speak as in North Malabar, through the impersonator who for the moment is the very deity. The propitiation of every principal deity is preceded by vellattam (vela-attam), an introductory performance.

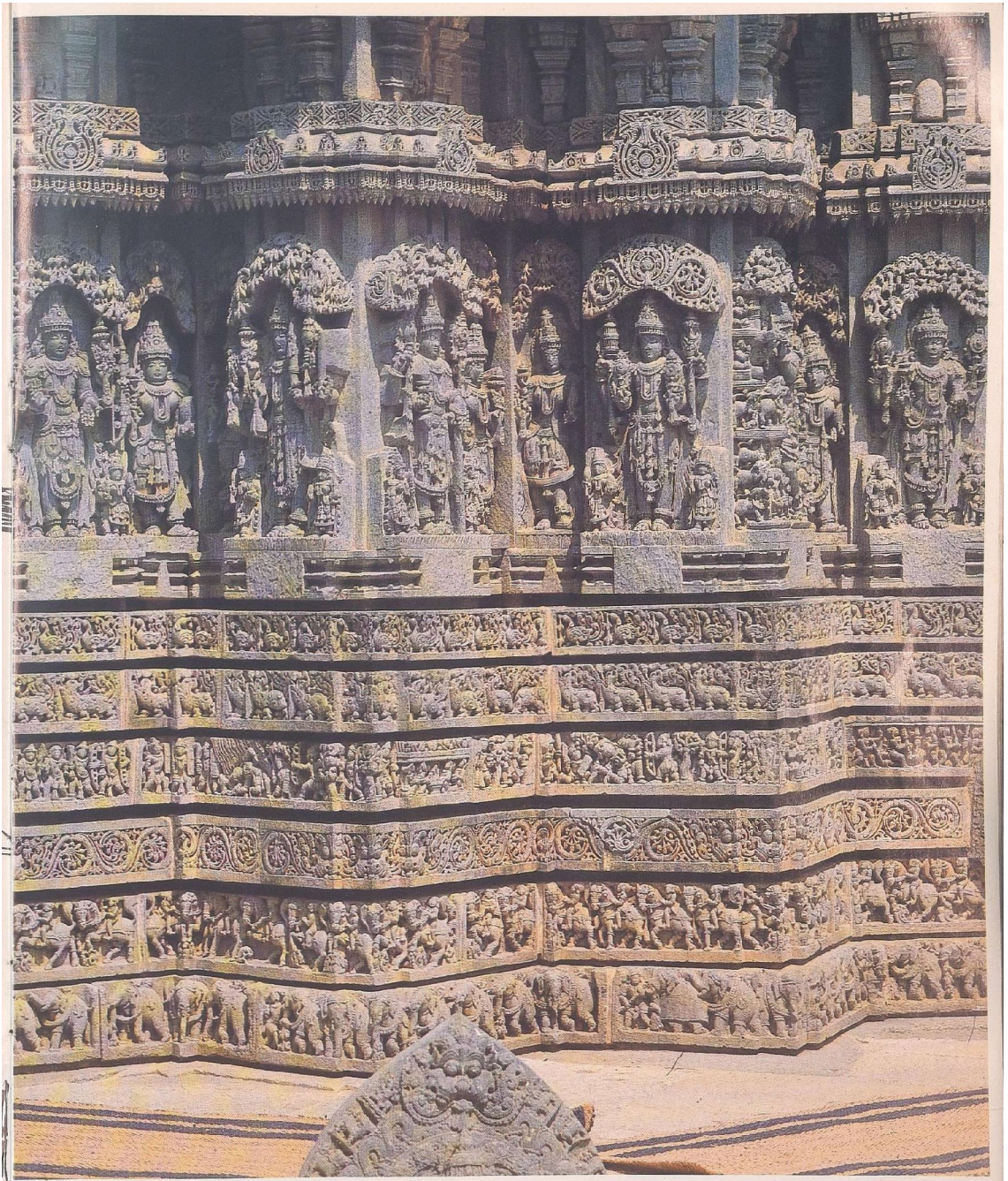
Kol Kali:

Farmers and lower classes generally perform this as a pastime. A group of people form a circle, and each holds two sticks of resonant wood. The performers sometimes wear bells on their feet. They begin by hitting the sticks slowly and rhythmically, gradually increasing their speed of movements until the dance ends in a crescendo of percussive clicks of wood.

Mudiyettu:

The Mudiyettu is performed in an enclosed space where a big kalam is drawn ritualistically and is then wiped out. The cult of motherhood and the divinity of the mother is most emphasised.





KARNATAKA:

Yakshagana

Yakshagana, a traditional art form of Karnataka which combines dance, music and literature, traces its origins to ancient Dravidian folk art. A 'Bhagavatha' assisted by a chorus of singers, **maddale** beaters and mukhaveena players directs the performance. The distinctive make up, particularly striking costumes and the vigorous steps lends grace and dignity to the dance. Yakshagana borrows its themes from the Ramayana, the Mahabharatha and the Bhagavatha.

Veeragassu:

Veeragassu, a popular folk dance, comes from the Malnad area of Karnataka. It is a symbolic presentation of the heroism and valour of Veerabadhra at the time of the Dakshayagnya. Its exponents are called **Lingadaveeraru** and they perform the dance with religious fervour at festival time, especially, during the months of Shravana and Kartika. The dancers put on white turban-like headgear and Kavi-coloured dhotis, wear rudraksha mala, nagabharana and a wooden plaque of Lord Veerabadhra on their chest and smear their forehead, ears and eye-brows with vibhoodhi. Sporting an unsheathed sword in the right hand and a wooden plaque of Veerabhadra in the left hand, the dancers perform a martial dance to the beat of karadi and chamel drums.

Halakki Suggi Kunitha:

This is a dance of the Halakki Vokkaligas of the North Canara District. This is a harvest dance performed by as many as twenty to hundred dancers. Starting their training during Sankranthi, they go from village to village before Holi. They sport a colourful headgear, and dance to the beat of drums called gummata.



Pooja Kunitha:

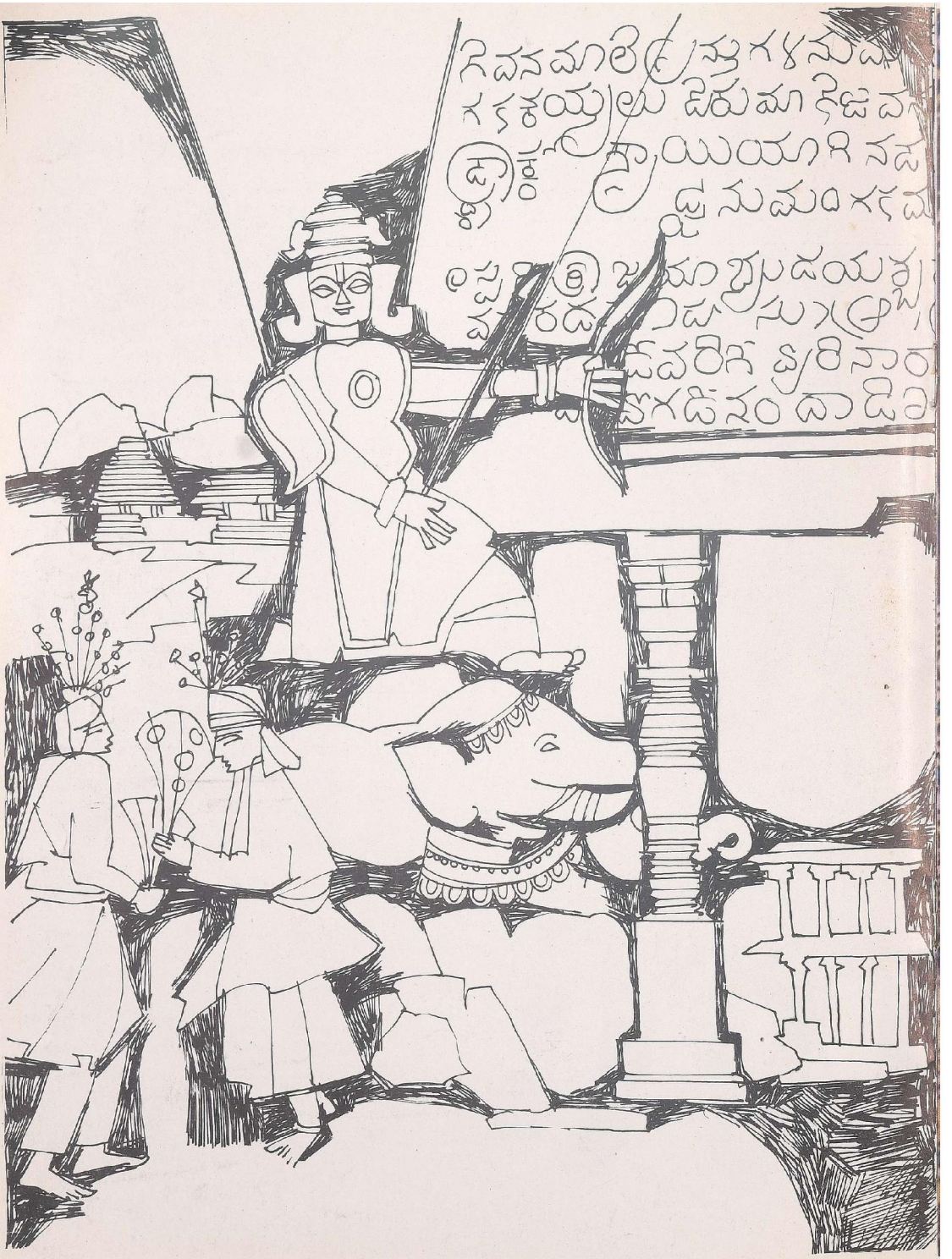
Is a dance form popular in Mandya, Bangalore and Kolar Districts of Karnataka performed in worship of Goddess Shakthi. The dancer carries on his head a bamboo frame covered with beautiful sarees on which is fixed the face of the Goddess, made of beaten copper or some other metal. The dance demands special skills and is mostly to fulfil pledges.

Sutrada Gombayata (String puppet show)

The gombayataa is a puppet folk art of Karnataka. Puppets made of lightwood and painted in dark colours and dressed in costumes similar to those of Yakshagana take priority over dances. Mythological themes such as Kurukshetra, Lava Kusha and Rathi Kalyanam are popular. The puppeteers hold the strings tied to the puppets and dance behind the screen, simultaneoulsy activating the puppets.

Layalahari (Percussion ensemble):

This is an ensemble of percussion instruments used in classical and folk music. Mridanga, Khanjira, Ghata, Morsing and Tabala are the classical instruments whereas sammela, chande dobu (tavil) and cymbals are the folk instruments. This ensemble is an attempt to blend the vigour of the folk percussion instruments with the tonal values of the classical ones.





ANDHRA PRADESH

Kuchipudi:

Kuchipudi is the classical dance of Andhra Pradesh. It takes its name from Kuchipudi, a village in the Krishna District where it originated about four centuries ago. Subtle footwork and fluent body movements characterise this dance. In earlier days, ballets were performed in this style, Now, apart from the ballets, Kuchipudi dance is performed for Narayanathirtha **tharangas,** Jayadev's **ashtapadis** and Padas. It was formerly on all male form.

Burrakatha:

Burrakatha is story-telling with the aid of percussion instruments and cymbals. The stories narrated are of heroic figures. This form is derived from **Yakshagana** and **Veedhi bhagavatha** and was evolved about 400 years ago. Thimmarasu, the Prime Minister of the great Vijayanagara ruler Sri Krishnadevaraya and Thanaji, the Prime Minister of Chatrapati Sivaji are said to have used this form effectively to bring about social upsurge amoung their people.

Burrakatha is performed by a team of three persons. The main artiste called **Kathakarudu** carries a small **thambura** on his shoulders and leads off with song narrations in a sonorous voice, stepping forward and backward, and the two others lend him support on **dakkis** (a small instrument for marking rhythm).



Dhimsa:

This form is typical of the dances of the tribes inhabiting the Araku Valley in the Vishakapatnam district of Andhra Pradesh. It is performed mostly by women, 15 to 20 of whom form a chain and move rythmically to the beats of a musical note. The women wear colourful dress and ornaments and adopt a uniform hair style for this dance. Men beat the rhythm with drums. This dance is performed generally at fairs and festivals.

Lambada:

Lambada, a colourful dance of the nomadic vivacious tribe of Andhra is performed on the occasion of the Holi festival and at marriages. The dance is by women and is accompanied by songs in a dialect made up of Telugu, Marathi and Hindi.

Pulivesham:

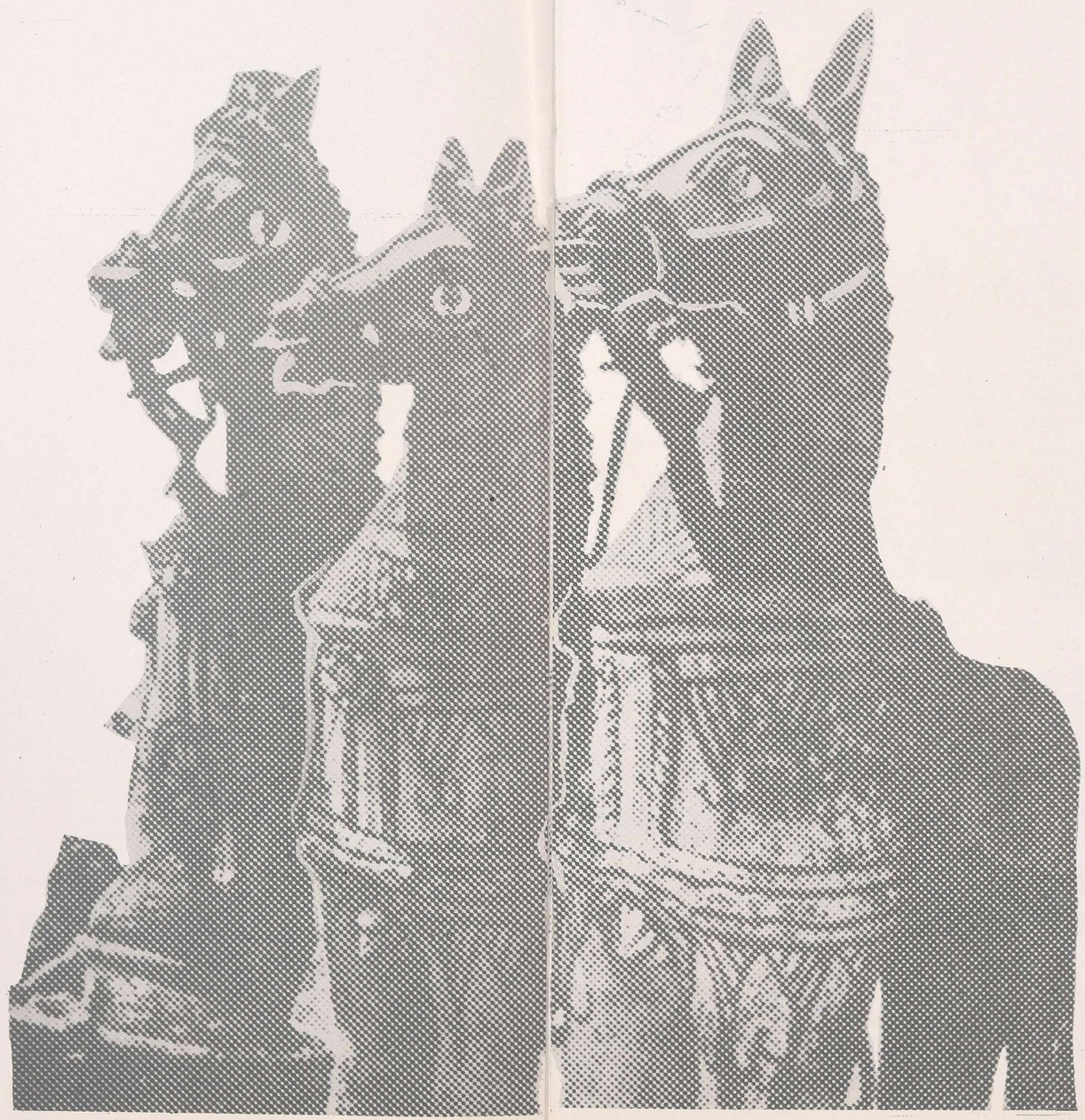
Pulivesham is the donning of the garb of a tiger. It is a one man dance performed by a man who paints his body with bold strips of yellow and black, wears a tiger-head mask and a tail and dances vigorously crouching, striding and leaping like a tiger to the thrilling beat of drums. It is a popular street show of the Dashara season.

Oggukatha:

Oggukatha is a rare and charming folk art form prevalent in the interior of the Warangal and Karimnagar districts of Andhra Pradesh. It is a form of story-telling devoted to Saivite lore. In this form, the chief performer dresses up as a woman on one side and a man on the other side and uses a veil with great skill to depict male and female characters. His accompanists, usually four or five in number, play on traditional folk instruments and lend him support. This is performed at the time of the annual jatharas that take place in Saivite temples.





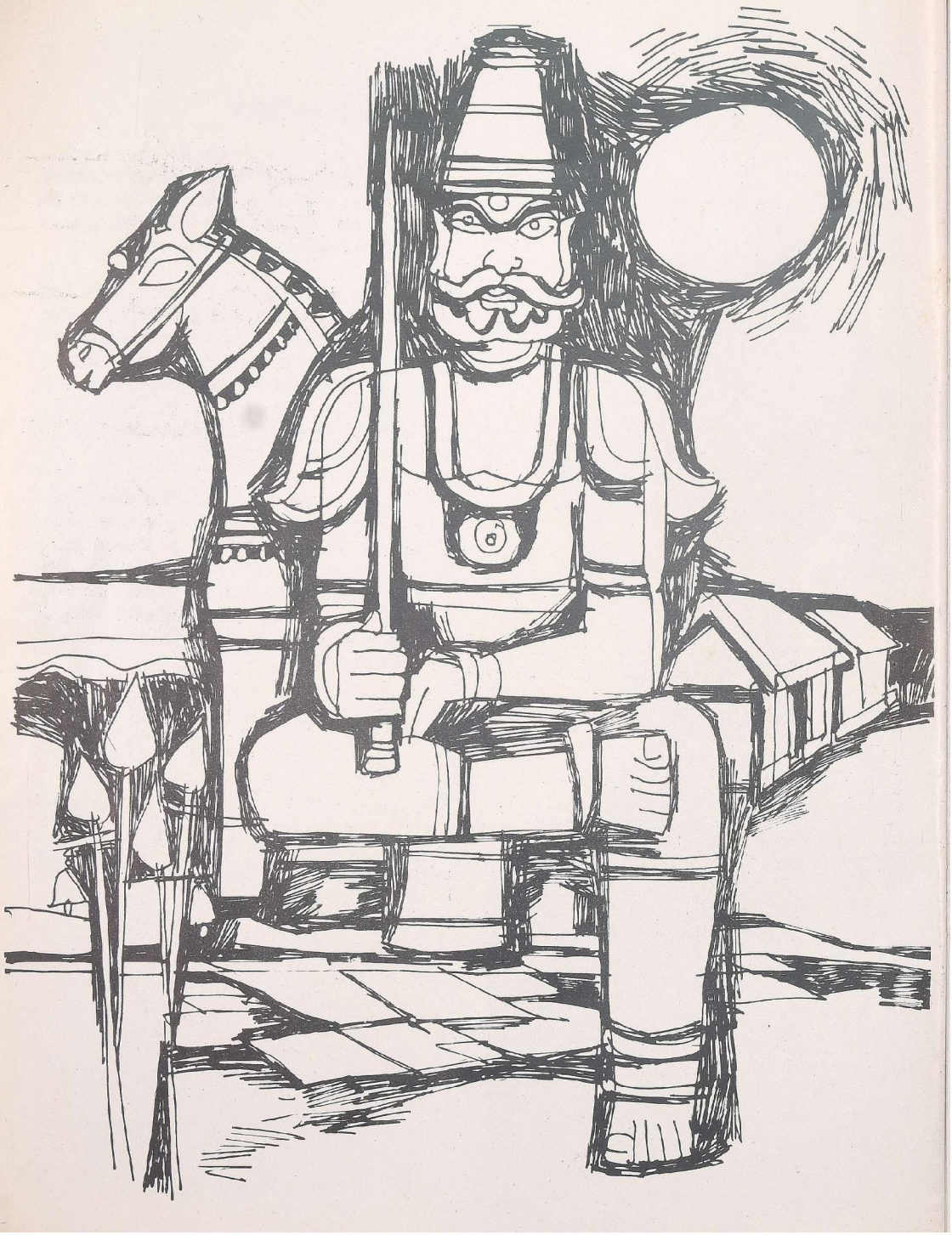


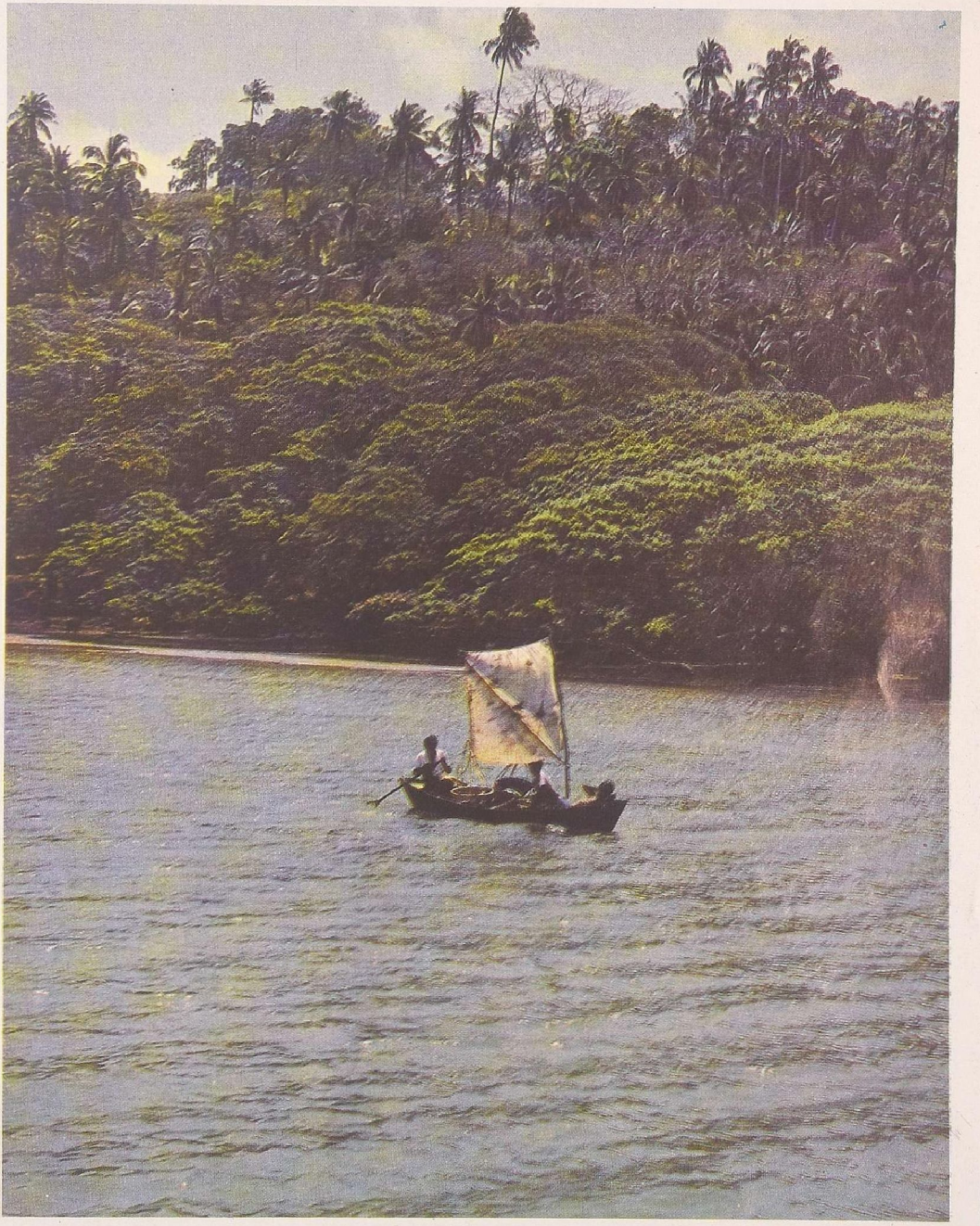
PONDICHERRY

Pondicherry, earlier known as Puduchery, was one of the ancient towns, known to history. Evidence of maritime trade circuits with the Romans has been found at Arikamedu situated near the Ariankuppam rivermouth.

With the advent of the French culture, there were certain superficial or surface cultural borrowings in the field of art, architecture and dress. The carpenters and blacksmith who accompanied the early French settlers introduced at Pondicherry the tradition of French craft. Buildings were constructed according to the Roman style.

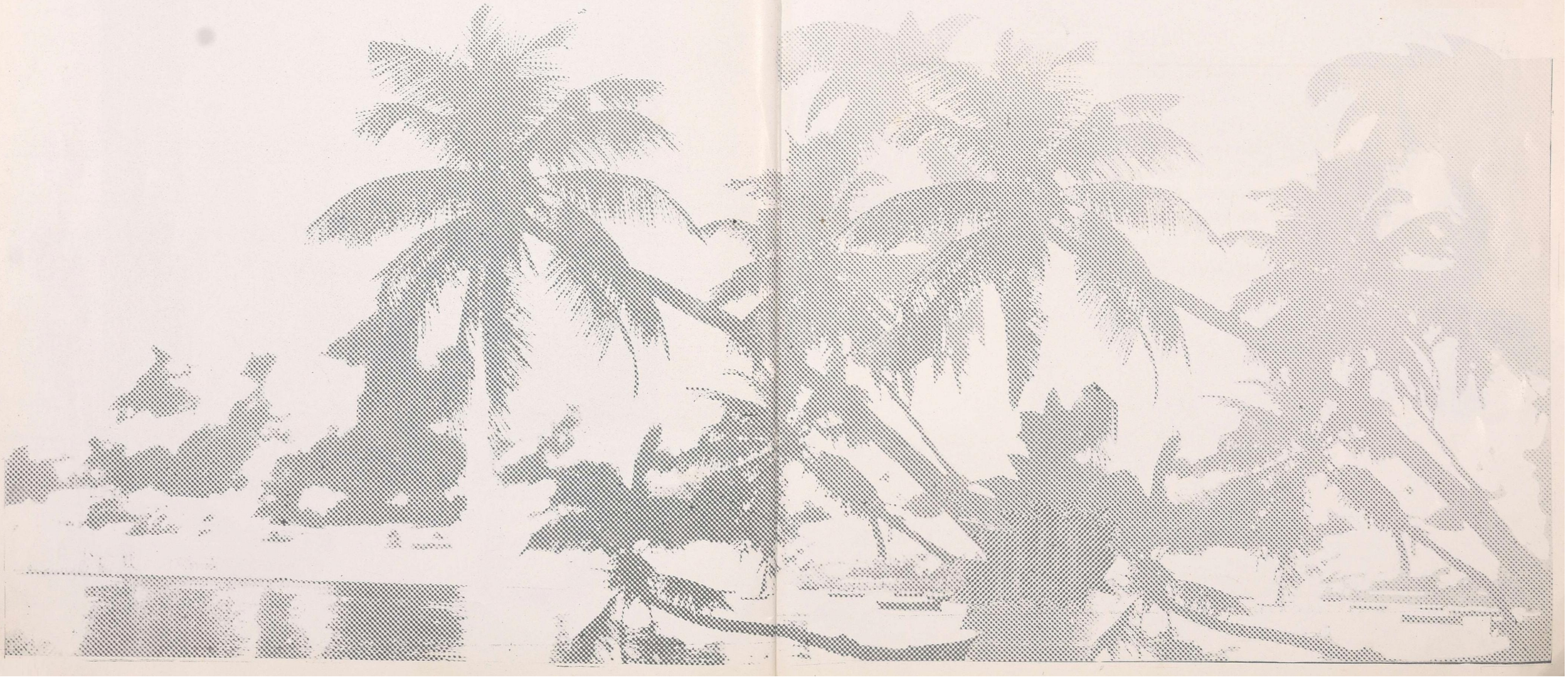
The diary of Ananda Ranga Pillai gives a vivid picture of the cultural life of Pondicherry. According to the diary, musical performances on festive occasions were a regular feature. The famous among the festivals observed even today are Virampattinam festival, Villianur festival, etc. which are popular among all religious groups.





ANDAMANS AND NICOBARS AND LAKSHWADEEP

Group dances both ritualistic and social accompanied by music and rhythm of drums from the far coasts of the Andamans and Lakshwadeep will resound in the festival sites.



CUISINE:

The South has its distinctive culinary delights. The **masala dosai** and **vada** have become internationally adopted. Many regional delicacies traditionally prepared by experienced cooks will be on sale.



PROGRAMME

The South Zone Cultural Centre Will Be Performing For Two Days At Every Zone Commencing From Chirag Delhi (9th Nov. 1986)

PROGRAMME AT SITES COMMENCE AT 3 P.M.

First Day

3-4 P.M.	**Kalari Payattu**	Sri. Vasudevan Namboodri & Party
	Layalahari	
	Pondicherry Karagam	Sri. G. Devaraj & Party
	Kaikotti Kali	Vimala Menon & Group
4-5 P.M.	**Kol Silambu**	Sri. Malaiarasan & Party
	Burrakatha	Sri. A. Sathyanarayana Moorthy & Party
	Sutrada Gombayatta	Sri. Putta Shamachar & Party
	Folk Dance of Andamans	
	Oggukatha	
	Therukoothu	
5-6 P.M.	**Nadaswaram At The Entrance**	Sri. V.P. Dhanapal & Party
	Bharatanatyam	Lata & Geeta
	Dhimsa	Smt. Kilodi Janaki & Party
	Kai Silambu	Sri. Veeraraghavan & Party
	Bommalattam	Sri. Murugan and Party
	Halakki Suggi Kunitha	Sri. Govinda Narayana Mahale & Party
	Chindu Bhagavatham	Smt. Chindula Yellamma & Party
6-7 P.M.	**Kuchipudi**	Kum. Dhanalakshmi
	Mudiyettu	Vaikom Devaswom
	Buttabommalu	Sri. Gitta Venkatesalu & Party
	Poykkal Kudhirai	T.S. Ranu Bai & Party
	Tayyam	Sri. Peruvannan
	Lambada	Sri. Ganesh & Lakshman Party
7-8 P.M.	**Mohiniattam**	Sri. R. Rajappa & Party
	Veeragassu	Sri. Basavarajappa & Party
	Magudattam	Sri. Vanamamalai and Party
	Pulivesham	Sri. Appa Rao & Party.
	Pooja Kunitha	Sri. Barathesh & Party
	Yakshagana	Sri. Shamboo Hegde & Party
	Opana	Vimala Menon & Party
8-9 P.M.	**Tamil Nadu Karagam**	Tamil Nadu Police Party

Second Day

3-4 P.M.	**Veeragassu**	
	Magudattam	
	Pulivesham	
	Pooja Kunitha	
	Opana	
4-5 P.M.	**Tamil Nadu Karagam**	Sri. T.M. Somu Rao & Party
	Mudiyettu	
	Butta Bommalu	
	Poykkal Kudhirai	
	Tayyam	
	Lambada	
5-6 P.M.	**Panchavadyam at the entrance**	
	Kathakali	
	Mohini Attam	
	Kol Silambu -	Sri. Malaiarasan & Party
	Burrakatha	
	Sutrada Gombayatta	
	Folk Dance Of Andamans	
	Oggukatha	
6-7 P.M.	**Yakshagana**	
	Bharatha Natyam	
	Dhimsa	Smt. Kilodi Janaki & Party
	Kai Silambu	Sri. Veeraraghavan & Party
	Bommalattam	Sri. Murugan & Party
	Halakki Suggi Kunitha	
7-8 P.M.	**Therukoothu**	Sri. Subramania Thambiran & Party
	Kuchipudi	Sri. Thyagaraja Govt. Music & Dance College.
	Kalari Payattu	
	Layalahari	
	Pondicherry Karagam	
	Kaikoti Kali	
8-9 P.M.	**Chindu Bhagavatham**	Smt. Chindula Yellamma & Party

SITES

CHIRAGH DILLI	:	9th & 10th Nov. 86
NEHRU STADIUM	:	11th & 12th "
SATYA PARK	:	13th & 14th "
SHASTRI PARK	:	15th & 16th "

REST DAY 17th

RED FORT	:	18th & 19th Nov. 86
SHAHADARA JHEEL	:	20th & 21st "
NANGLOI	:	22nd & 23rd "

CLOSING CEREMONY 26th

SPECIAL PROGRAMMES

14th NOVEMBER 86

BHARATANATYAM	:	Baby Lavanya
YAKSHAGANA	:	Children's troupe from Karnataka
VIOLIN	:	Prof. T.N. Krishnan

19th NOVEMBER

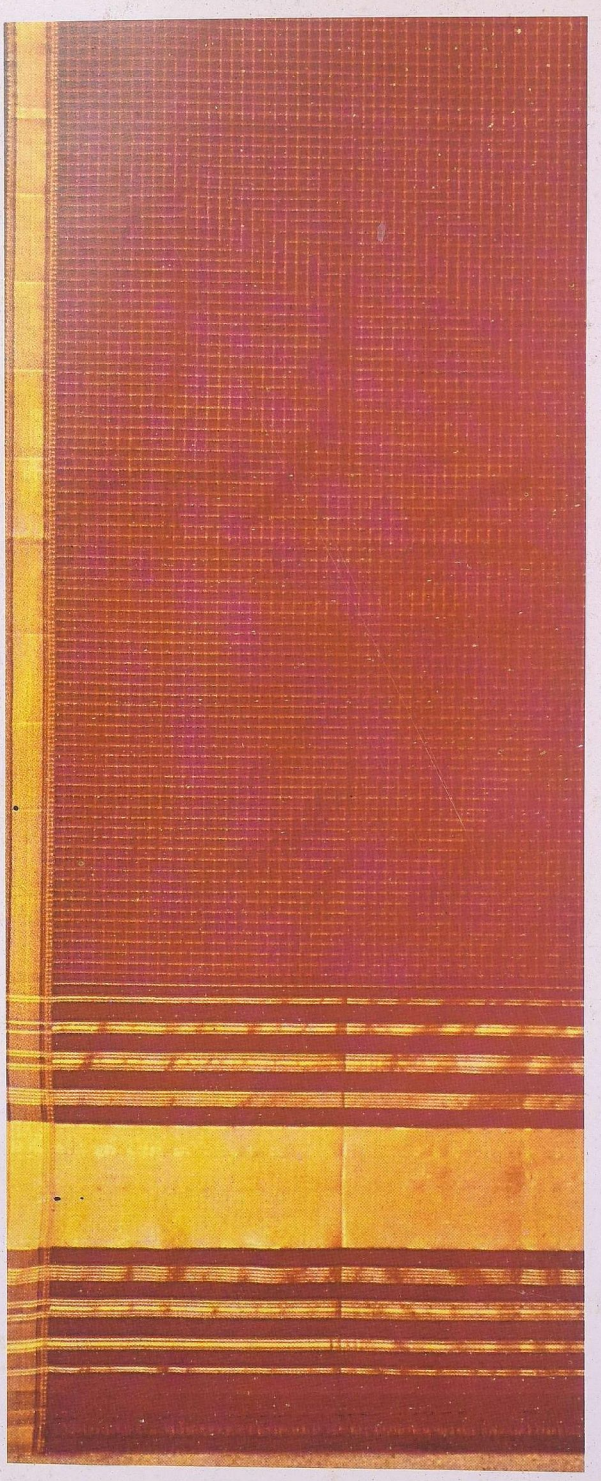
FOLK DANCES	Lambadas Narikuravas Dhimsas Andamans

21st & 22nd November 86

MELATUR BHAGAVATA MELA : G. Swaminathan & Party

CRAFTS:

Besides the dance forms detailed above, a variety of crafts constitute part of the rich cultural heritage of the South. Every State has its own time-honoured crafts which stands testimony to the skill of the crafsman. Soapstone sculptures from Pondicherry, Kalamkari paintings from Kalahasti, Sandalwood work from Mysore, Temple car wood carvings from Salem and Palmyra objects from Pulicut will be on display and sale. Pottery is another type of craft which prevails in many parts of the south. Gold and silver jewellery of the most intricate kind is another accomplishment of the traditional Southern craftsman.



TEXTILES

Opulent Kancheepuram silks, the softer crepes of Mysore, Sungadis from Madurai, Kasavu from Kerala, Pochampallis, Venkatagiris and Gadwaks and traditinal cottons of a beautiful range will fill the stalls.