

THEMATIC #12
**CURRENT
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for **IAS PRELIMS 2024**

**ART
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THEME # 2

◦ Dance ◦ Drama ◦ Music





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Content

1. MUSIC.....	1
◆ Karaikudi Mani, who revolutionised role of 'Mridangam', no more	2
◆ Legendary santoor maestro Pandit Shivkumar Sharma passes away.....	3
◆ A decade of Swara Samrat festival	4
2. DANCE	7
◆ Sattriya Dance	7
◆ Odissi Dance	8
◆ Kalbelia Dance	9
◆ Karakattam Dance	9
◆ Kathak	10
◆ Bharatanatyam	10
◆ Kathakali	11
◆ Chhau.....	11
◆ Kuchipudi	11
◆ Manipuri.....	12
◆ Odissi	12
◆ Mohiniattam	12
◆ Gaudiya Nritya	13
3. DRAMA.....	15
◆ The ancient art form of Bhoota Kola	15
◆ Yakshagana Art form.....	16
◆ Shumang Leela, the traditional form of theatre.....	17



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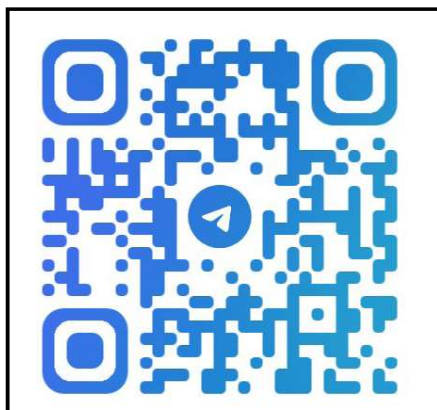
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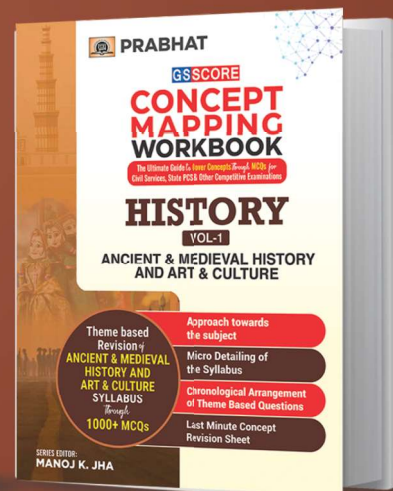
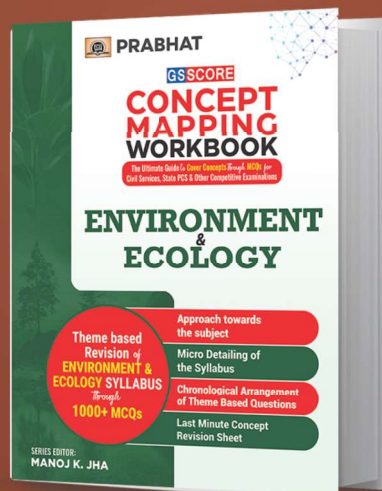
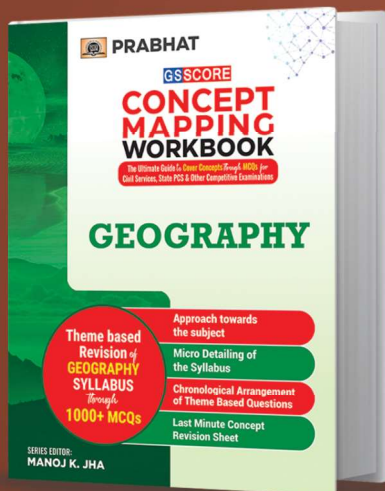
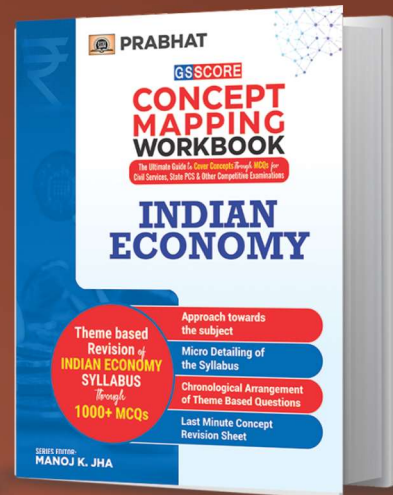
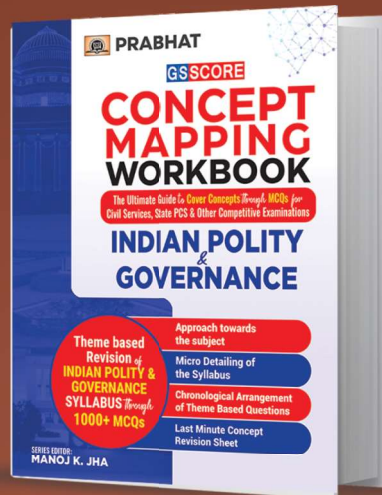
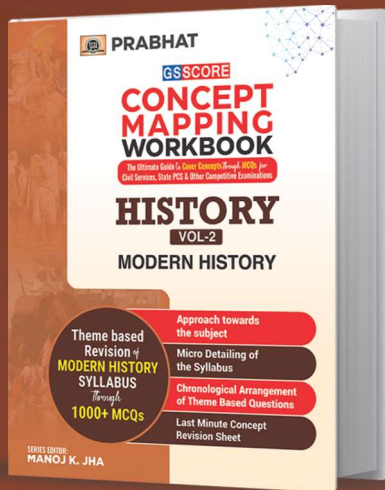
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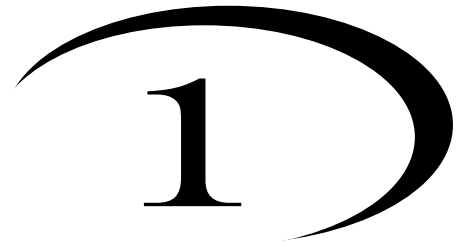
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Music

INTRODUCTION

- There are two main schools of Indian classical music:
 - Hindustani style of the North:** Hindustani styles include **Dhrupad, Dhamar, Khayal, Tappa and Thumri.**
 - Carnatic Music of South:** Carnatic music lies in “**Ragas**” and “**Talas.**” **Purandara Dasa** is regarded as the Father of Karnatak music.
- The terms “Carnatic” and “Hindustani” were first mentioned in **Haripala’s Sangita Sudhakara (1309-1312 AD).**

	Hindustani Music	Carnatic Music
Geography	It is associated with the northern and central regions of India.	It is associated with the southern states of India.
Instruments	Violin, mridangam, and ghatam	Sarod, tabla, and sitar.
Structure	It tends to be more structured and formulaic, relying on a fixed pattern of melody and rhythm.	It is more improvisational, allowing for greater flexibility and creative expression.

1. KARAIKUDI MANI, WHO REVOLUTIONISED ROLE OF 'MRIDANGAM', NO MORE

CONTEXT

Eminent mridangam artiste Karaikudi Mani, who had dominated Carnatic music, died of age-related issues in Chennai.

About

- Born on September 11, 1945, in Karaikudi to T Ramanath Iyer and Pattammal, Mani shifted from vocal training to learning mridangam.
- He was considered as one among the all-time greatest mridangam vidwans.
- He had played alongside Carnatic giants like M S Subbulakshmi and D K Pattammal.



About Mridangam

- Mridangam is a percussion instrument made of leather and jackwood.
- A cylindrical body tapered at both the ends.
- This traditional instrument is found in various parts of South India.
- It is a popular bifacial drum of Carnatic music and is used as an accompaniment in South Indian Classical music.
- In modern times, Mridangam is used in Carnatic music performances.
- History
 - **Sangam Period:** Mridangam is known as Tannumai in Tamil culture.
 - In ancient Tamil literature, Sangam literature there is the earliest mention of the Mridangam.
 - There is a detailed reference of the instrument in the Natyasastra. It was the most used and primary percussion instrument in the Sangam period.
 - **Silappatikaram (epic):** After the Sangam period, it is mentioned in the epic 'Silappatikaram'.
 - **Hindu religious scriptures:** It is said that it was one of the favorite instruments of Lord Ganesha and Lord Shiva's bahana, Nandi.
- Mridangam is very close to another classical percussion instrument Pakhavaj that is mostly used in the Hindustani traditional music in Northern India.
- **Mridangam schools:** The most famous and prominent Mridangam schools then and now are the Thanjavur School and the Pudukottai School.



- **Most notable Mridangam players:** Guruvayur Dorai, Anoor Anantha Krishna Sharma, Karaikudi Mani, Bombay C N Balaji, Kovai Venugopal, Mannargudi Easwaran, Prapancham Ravindran, Srimushnam Raja Rao, N. Lakshmi Ganesh, Rohan Krishnamurthy, Umayalpuram K. Sivaraman, Vasudevan Govindarajan, K. Murthy, Palghat R. Raghunath, Tiruvurur Bhaktavatsalam, and more.

2. LEGENDARY SANTOOR MAESTRO PANDIT SHIVKUMAR SHARMA PASSES AWAY

CONTEXT

Veteran santoor player and music composer **Pandit Shiv Kumar Sharma** passes away at the age of 84, following a heart attack.

Pandit Shiv Kumar Sharma:

- Shiv Kumar Sharma was born in Jammu in 1938.
- He is believed to be the first musician to have played Indian classical music on the santoor.
- Pandit Shiv Kumar Sharma was awarded:
- **Sangeet Natak Akademi Award** in 1986
- **Padma Shri** in 1991
- **Padma Vibhushan** in 2001

Important facts about Santoor

- **Type:** TAT VADYA
- Santoor is a stringed instrument made of wood, steel, and bamboo.
- This is a traditional instrument, found in Jammu and Kashmir.
- Majorly used in the traditional music of Kashmir called **Sufiana Qalam**.
- It has now acquired an important place as a classical music instrument.
- A trapezoid wooden box, 120 steel strings, stretched on 30 wooden bridges in sets of four on each bridge.
- Bridges are arranged in a set of fifteen on each side.



- ⦿ Struck by bamboo mallets.
- ⦿ It is placed on a triangular wooden stand while playing.

3. A DECADE OF SWARA SAMRAT FESTIVAL

CONTEXT

The **10th edition** of **Swara Samrat festival** is being celebrated as a centennial of sarod maestro **Ustad Ali Akbar Khan**.

About the event

- ⦿ **Swara Samrat festival** (also known as **SSF**) is a **four-day** annual mega festival of **Indian classical** music and dance.
- ⦿ This festival is the brainchild of Sarod maestro **Pandit Tejendra Narayan Majumdar**, his wife, **Manasi Majumder** and their son **Indrayuddh Majumder**.
- ⦿ The festival is dedicated to **Swara Samrat Ustad Ali Akbar Khan**.
- ⦿ It generally held during the winters in **Kolkata, India**. This event is going to be for the **year 2020-21**. This year it will be organised **in Delhi**.
- ⦿ Awards are given for both **Music** and **Dance**

Swara Samrat Ustad Ali Akbar Khan

- ⦿ Ali Akbar Khan was born in Shibpur, a small hamlet in present-day Bangladesh, on April 14, 1922 to Acharya Baba Allauddin Khan and Madina Begum.
- ⦿ Ali Akbar Khan (known more familiarly as Khansahib) was regarded as a “musician’s musician.”
- ⦿ He was the master of the sarod (a 25-stringed, fretless instrument), in the **Maihar gharana** (ancestral tradition), and was known for his incredible breadth of artistry and knowledge.



Some major Awards

- ⦿ In 2018, SSF honored **Janaab Abul Khair Litu** (Chairman, Bengal Foundation, Bangladesh) with the **SSF Lifetime Achievement Award** for his enormous contribution to the propagation, promotion and facilitation of proper training of Indian Classical Music & Dance as well as other forms of Arts across **Bangladesh**.
- ⦿ In **2019–20**, **Pandit Vijay Kichlu**, an eminent musician, musicologist, music producer and founder of **ITC Sangeet Research Academy** was honoured with the **SSF Lifetime Achievement Award** for his lifelong contribution to the entire fraternity of Indian classical music and dance across India and abroad.

Hindustani Classical Music

- Hindustani music is one of the two principal types of **South Asian classical music**.
- (The other principal type, **Karnatak music**, is found in the Dravidian-speaking region of southern India.)
- It is found mainly in the northern three-fourths of the subcontinent, where **Indo-Aryan languages** are spoken.
- The roots of Hindustani Music is traced to the emergence of **Dhrupad & Dhamar**. It further developed into Vocal & Instrumental Streams.
- Further emergence of Khayal from Dhrupad as a result of influence of the Mughal Kingdom, Classical Music underwent a change in character, moving from Temples to the Courts.
- Names like **Miyan Tansen** have been one of the greatest influence on the Hindustani Style.
- **Instruments:** The most prominent instruments of Hindustani music are the:
 - **Sitar** (a long-necked fretted lute with about 30 melodic, drone, and sympathetic strings)
 - **Sarod** (a short-necked unfretted lute with sympathetic and drone strings)
 - **Sarangi** (a bowed fiddle)
 - **Shehnai** (an oboe like wind instrument)
 - **table** (a set of two drums played by one musician, the right-hand drum carefully tuned)
 - **tambura** (a large long-necked lute with four strings, used only to play the supporting drone, a single repeated chord)



Styles of Singing

Various styles of singing in the North Indian Style are Dhrupad, Khayal, Thumri, Tarana and Tappa.

- **Dhrupad:** The most ancient form. "Dhruva" means fixed & "Pada" means text.
- **Khayal:** The most popular form of singing at present, 'Khayal', an urdu word means imagination.
- **Thumri:** A Form of light Classical Music, developed during the later part of the Mughal rule, Thumri allows for extreme flexibility and freedom.
- **Tarana:** Like khayal, tarana has sthayi & antara but difference lies that it uses syllables like nadir, tanana, yalali etc.
- **Tappa:** Also a form of light Classical Music, it originates from Punjab and is richly ornamental, with quick turn of phrases and incessant volleys of Taans emerging from each word, in a swinging rhythm.

हिन्दुस्तानी संगीत का विभाजन ध्रुपद, धमार, खयाल, तराना, ठुमरी, दादरा, टप्पा आदि में किया गया है।

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Dance

1. SATTRIYA DANCE

CONTEXT

Gorima Hazarika, one of first women pioneers Sattriya dance, dies at 83.

Who was Gorima Hazarika?

- Born in **1939**, she was a renowned **Sattriya dance exponent**.
- She started learning dance from a very early age, under **Sattriya stalwarts** namely, **Raseswar Saikia Borbayan and Ghanakanta Bora**.
- Hazarika, a **Sangeet Natak Akademi** awardee, was also proficient in **Kathak**, which she learnt from Delhi's Kathak Kendra.
- She also learnt **Odissi** and was the first person who established **Odissi in Assam**.



About Sattriya Dance

- **Origin:** Assam
- **Unique factor:** Distinctive footwork patterns and intricate costumes
- **Principal exponents:** Indira PP Bora, Maniram Datta Moktar
- Sattriya is a dance form that has its roots in the **Vaishnavite** movement which was propagated by **scholar Sankaradeva** in the **15th century in Assam**.
- **Srimanta Sankardev** propagated the "**ek sharan naama dharma**" (chanting the name of one God devotedly).
- **Classical Dance:** Sattriya was given the status of a classical dance in the year **2000** by the Sangeet Natak Akademi.

Features of Satriya Dance:

- Sattriya dances differ from other dance forms in its basic stance.
 - For male it is known as **Purush Pak** while for female, **Prakriti Pak**.
- The dance is based on **mythological themes**.
- They have typical Assamese music known as **Borgeet**, musical instruments like **large cymbals, drums, colourful costumes**, besides **complicated choreographic patterns** using various **talas for each stanza** sung by the vocalist.
- Corpus of Sattriya dances consists of **ankiya bhaona** and also **Ojapali dances** in which the main singer sings and enacts abhinaya, telling stories and a group of dancers dance as back up dancers playing small cymbals.

The Sattriya dancing style **was** once only performed by the male residents of "**sattras**" or **Vaishnav** monasteries. Women were not allowed to perform on stages or take part in dance forms.

Other classical dances of India are: Bharatnatyam (Tamil Nadu), Kathakali (Kerala), Kuchipudi (Andhra Pradesh), Kathak (North India), Mohiniyattam (Kerala), Manipuri (Manipur) and Odissi (Odisha).

2. ODISSI DANCE

CONTEXT

Noted Odissi dancer Laxmipriya Mohapatra dies.

About Odissi Classical Dance

- Odissi or Orissi is one of the **pre-eminent classical dance forms** of India which originated in the Hindu temples of the eastern coastal state of Odisha in India.
- Its theoretical base trace back to '**Natya Shastra**', the ancient Sanskrit Hindu text on the performing arts.
- Age-old tradition of Odissi is manifested from **Odisha Hindu temples** and various sites of archaeological significance that are associated with **Hinduism, Jainism and Buddhism**, the sculptures of which adorn dance postures of this art form.



Dance Techniques

- The techniques of movement are built around the two basic postures of the **Chowk and the Tribhanga**.
- The chowk is a position imitating a square – a very masculine stance with the weight of the body equally balanced.
- The Tribhanga is a very feminine stance where the body is deflected at the neck, torso and the knees.
- Odissi dance deals largely with the love theme of **Radha and Krishna**.

3. KALBELIA DANCE

CONTEXT

Due to Covid-19-Pandemic, an app called '**Chendavia**' gained popularity among the students of **Kalbeliya dance**.

About Kabelaia dance

- The Kalbelia dance is a **folk dance** integral to the **Kalbelia culture**. This dance is also known as **Sapera dance** since the Kalbelias are known as traditional snake charmers.
- The dance is an **integral part** of their culture and performed by men and women.
- Kalbelia dance and songs are now in **UNESCO's representative list of the Intangible Cultural Heritage of Humanity** from the year 2010.
- Kalbelia dance is one of the most sensuous dance among all Rajasthani dances.
- **Costumes:** Lehenga, Odhani, Angarkha
- **Musical instruments:** Pungi, Dholak, Morsing, Kanjira



Kabeliya tribe

- Kabeliya is a tribe from **Rajasthan**, India, there is also a dance of the same name.
- Traditional occupation is catching **snakes and trading snake venom**.
- Hence, the dance movements and the **costumes** of their community bear a resemblance to that of the **serpents**.

4. KARAKATTAM DANCE

CONTEXT

The Kerala Nattukala Kshema Sabha (KNKS), an outfit that works for the promotion of local art forms in the state, has demanded that **Karakattam (also known as Kumbakkali in certain parts)** be recognised as the **agricultural art form of Kerala**.



About Karakattam

- Karakattam is a form of folk dance performed at festivals, conferences, and roadshows and primarily at Mariamman festivals.
- It is one of the many creative traditions that owe their existence to **Mariamman, the rain goddess.**
- Karakattam and agriculture have a link. It is because the **Mariamman pooja** is held in the month of Medam after **Makarakkoythu (harvest season) in Kerala.**



Characteristics:

- Karakattam performances are characterised by a lot of swaying movements and joyous banter.
- All of this is balanced on the head of a Karakattam dancer while he or she dances.”
- Other highlights include blowing fire, inserting needles into eyes, and keeping balance while holding a bottle parallel to the ground on the performers back.

OTHER IMPORTANT DANCE FORMS

5. KATHAK

- Kathak, the Indian classical dance, is said to have come from the wandering storytellers known as Kathakars in North India.
- It is **Uttar Pradesh’s traditional dancing style.**
- The three main styles of Kathak, or “gharanas,” are named after the places where the Kathak dance tradition originated:
 - **Jaipur**
 - **Banaras**
 - **Lucknow**
- The early Kathak attire consisted of a ghaghra (long skirt), a choli (blouse), and a veil. It eventually made way for churidhar, pyjamas, angrakha, and a sari for ladies.

6. BHARATANATYAM

- The oldest form of traditional Indian dance is called **Bharatanatyam.**
- **Tamil Nadu** is thought to be where it first appeared.
- A well-rehearsed and carefully choreographed blend of facial expressions, hand gestures, dance steps, and eye movements is used in a Bharatanatyam performance.

- ⦿ **Carnatic music** is mainly used for performance. **Bharatanatyam** costumes often come in two varieties. They are pyjama-style and have a different skirt design. These two outfit designs are artistic and provide the dancer with comfort so they can do the actions that correspond to the “Tala sounds.”
- ⦿ Heavy jewellery and makeup are ordinary for **Bharatnatyam dancers**.

7. KATHAKALI

- ⦿ Kathakali is one of the main classical Indian dance genres is Kathakali. It has international renown.
- ⦿ It's known to have its roots in **Kerala**.
- ⦿ The male actor-dancers wear lavishly colourful make-up, costumes, and face masks, which set this kind of art apart from other “story plays.”
- ⦿ **Orchestra** makes up the majority of the music. Kathakali performers typically dress in white and red tones, using bulky headgear and wearing **dramatic makeup**.

8. CHHAU

- ⦿ Performed majorly in the eastern regions of India, Chhau dance is a cultural amalgamation of various art forms such as martial arts, temple traditions, and folk and vernacular performing arts.
- ⦿ The themes of this dance form are inspired by either scene from the epics – Ramayana and Mahabharata or from local and folk traditions of the region.
- ⦿ The artists perform to the beats of traditional drums and folk music.

9. KUCHIPUDI

- ⦿ **Origin:** Krishna district of Andhra Pradesh
- ⦿ **Unique factor:** Execution on a brass plate and moving the plate to the accompaniment of Carnatic music
- ⦿ **Critical exponents:** Indrani Bajpai, Raja and Radha Reddy, Yamini Reddy, Kaushalya Reddy, Bhavana Reddy, Lakshmi Narayn Shastri; and Swapana Sundari
- ⦿ Kuchipudi is a **drama-based dance performance**.
- ⦿ Its roots are in the ancient **Hindu sanskrit text of Natya Shastra**.
- ⦿ It is originated from the state of **Andhra Pradesh**. All roles in the dance drama are played by men.
- ⦿ Usually it depicts the tale of **Lord Krishna and tradition of Vaishnavism**.
- ⦿ In Kuchipudi, a male character wears dhoti while a female character wears a colourful sari that is stitched with a pleated cloth which opens like fan while displaying beautiful footwork.



10. MANIPURI

- ◉ **Origin:** Manipur
- ◉ **Unique factor:** Team performance with unique costumes, major emphasis on upper body movements.
- ◉ **Key exponents:** Guru Bipin Singh, Darshana Jhaveri, Nayana, Ranjana and Suverna, Charu Mathur and Devyani Chalia
- ◉ The dance originated in Manipur, is typically done using themes from **Ras Lila and Vaishnavism**.
- ◉ Its origins can be found in **“Natya Shastra,”** just as other classical dance styles.
- ◉ The **flute and drum** are the **main musical instruments** used in the dance style.
- ◉ When compared to other Indian dances, it is more quiet.
- ◉ In sharp contrast to the other Indian traditional dances, the performer does not wear ghunghru.
- ◉ Male dancers typically wear a **dhoti, a kurta, and a white turban**, while female dancers typically don a **long, stiff skirt** with ornate embellishments in the shape of a barrel.



11. ODISSI

- ◉ Odissi dance was initially performed in the temples of Odisha by the 'maharis'.
- ◉ The divine love story of Radha and Krishna and themes from Vaishnava traditions accentuated the theatric performance.
- ◉ The hand and feet gestures are soft and elegant and depict the sculptural marvel of Odisha through the dance.

12. MOHINIATTAM

- ◉ The name of this dance form comes from the word Mohini (the female avatar of Vishnu). This dance form has a legend attached to it.
- ◉ Mohiniattam is a graceful and feminine form of dance adhering to the Lasya element. It is a solo female dance performed to a Manipravala (Malayalam and Sanskrit) song.
- ◉ **Origin:** Kerala
- ◉ **Unique factor:** 40 different basic movements called Adavukal
- ◉ **Principal exponents:** Vallathol Narayana Menon, Kalamandalam Kalyanikutty Amma, Thankamony, Krishna Panicker, Mukundraja, Sunanda Nair; Smitha Rajan, Radha Dutta, Vijayalakshmi, Gopika Varma and Jayaprabha Menon

13. GAUDIYA NRITYA

- ⦿ This is one of the oldest forms of classical Indian dance. Mahua Mukherjee reconstructed this dance form and worked for its revival.
- ⦿ This dance has a lot of circular movements. There is a balanced mix of rigid and flexible elements.
 - **Origin:** Gauda/Gaur, in Bengal.
 - **Unique factor:** Revived after almost becoming extinct in the 20th century due to lack of patronage
 - **Key exponents:** Mahua Mukherjee, Arpita Mukherjee, Rachel Priyanka Perris



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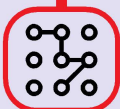
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Drama

1. THE ANCIENT ART FORM OF BHOOTA KOLA

CONTEXT

The ancient art form of **Bhoota Kola**, which gained mainstream popularity after the film Kantara, inspires anticipation and hope in **Dakshina Kannada, Udupi and Kasaragod**.

About the culture

- ⦿ The trained **Bhoota Kola performer**, in a possessed state, provides the answers to the community and is revered as the manifestation of God himself.
- ⦿ The ritual performance that starts in the night goes on into the early hours of the morning.
- ⦿ **Different forms:** Performed in the open air, the Bhoota Kola comes in the forms of **Panchuruli, Kallurutti, Koragajja** and so on.
- ⦿ **Objective:** The Tuluvas, the people who speak the Tulu language, believe in animism and the Bhoota Kola is performed to invoke these spirits of Nature.
- ⦿ **Tribe:** The traditional right to perform the kola belong to the **Nalike and Parava tribes** of the region.
- ⦿ A typical **Bhoota Kola** season starts in January and extends to May.



How is different from Theyyam?

- ⦿ Originally from **Dakshina Kannada and Udupi districts of Karnataka** and the northern parts of **Kasaragod district**, the Bhoota Kola has striking similarities with Kerala's Theyyam, but have subtle differences too.

- ⦿ **Costume:** The costumes of the Bhoota Kola are not as strikingly colourful as those of the Theyyam. The Bhoota Kola performer is bedecked in an attire entirely made of intricately woven palm leaves.
- ⦿ **Face painting:** The elaborate face painting, however, is similar to Theyyam. The incantations the performer utters are in Tulu. The nema or kola (as the performance is called) usually involves a fierce dance accompanied by drums, music and other rituals.

Theyyam

- ⦿ Theyyam, also known as Kaliyattam, is a ritual dance popular in north Kerala. It encompasses dance, mime and music.
- ⦿ It exalts the beliefs of the ancient tribals who gave a lot of importance to the worship of heroes and the spirits of their ancestors.
- ⦿ The ceremonious dance is accompanied by the chorus of such musical instruments as **Chenda, Elathalam, Kurumkuzal and Veek kuchenda.**
- ⦿ There are over 400 separate Theyyams, each with their own music, style and choreography.
- ⦿ The most prominent among these are **Raktha Chamundi, Kari Chamundi, Muchilottu Bhagavathi, Wayanadu Kulaven, Gulikan and Pottan.**



2. YAKSHAGANA ART FORM

CONTEXT

Today's young artists are quite fascinated with the traditional theatre form of Yakshagana.

About Yakshagana:

- ⦿ **Origin:** Dakshina Kannada and Uttara Kannada districts, in the state of Karnataka and Kasaragod district in Kerala
- ⦿ **Unique factor:** Traditionally impromptu dialogues, making each performance unique
- ⦿ **Principal exponents:** Keremane Shivarama Heggade, Dr. Prabhakar Joshi, Hudagodu Chandrasaha
- ⦿ Yakshagana is a traditional theatre form that combines dance, music, dialogue, costume, make-up, and stage techniques with a unique style and form.
- ⦿ Yakshagana literally means the song (gana) of the yaksha (nature spirits).
- ⦿ It developed in Udupi, in the state of Karnataka. It is popular in the Karnataka districts of Dakshina Kannada, Kasaragod, Udupi, Uttara Kannada and Shimoga.
- ⦿ This folk art is believed to have originated somewhere in between the 10th and 16th century.

- ⦿ It is performed with percussion instruments like chenda, maddalam, jagatta or chengila (cymbals) and chakratala or elathalam (small cymbals).
- ⦿ **Theme:**Yakshagana is strongly influenced by the Vaishnava Bhakti movement. Its stories are mainly drawn from Ramayana, Mahabharata, Bhagavata and other Hindu epics.
- ⦿ **The Dress:** Costumes used in Yakshagana are very unique and elaborate. Large size head gear, coloured faces, elaborate costumes all over the body and musical beads on the legs (Gejje). Performers need great physique to perform with heavy costume for several hours and also strong voice and acting/dancing skills.
- ⦿ **Key Features:**
 - A typical Yakshagana performance consists of background music played by a group of musicians (known as the himmela); and a dance and dialog group (known as the mummela), who together enact poetic epics on stage.
 - Yakshagana is traditionally presented from dusk to dawn.
- ⦿ **Types:**
 - The **tenkutittu style:** It is prevalent in Dakshina Kannada. Tenkutittu is noted for its incredible dance steps; its high flying dance moves; and its extravagant rakshasas (demons).
 - The **Badagutittu style:** It is prevalent in Uttara Kannada District and places more emphasis on facial expressions, matugarike (dialogues), and dances appropriate for the character depicted in the episode.

3. SHUMANG LEELA, THE TRADITIONAL FORM OF THEATRE

CONTEXT





The **50th All Manipur Shumang Leela Festival 2021-2022** kicked off at Iboyaima Shumang Leela Shanglen at Palace Compound in Imphal.

About Shumang Leela:

Shumang' means '**open courtyard**' and 'Leela' means to **play**. The literal meaning of Shumang Leela is "**play of the open courtyard**".

- ⦿ Shumang Leela is a **traditional form of theatre** in Manipur.
- ⦿ The roles of female artists are all played by male actors and male characters are played by female artists in the case of female theatre groups.
- ⦿ Shumang Leela **started as a comic genre** represented before the kings and noblemen, which ultimately developed into the present form of courtyard-enacted play.
- ⦿ Shumang Leela groups of those days attempted to preserve and promote humanism, tolerance, confidence, devotion, truth, and justice through their performances.
- ⦿ Shumang Leela has, today, **developed both theatrically and artistically**.

- Shumang Leela has become a **powerful medium for mass education** besides giving entertainment and relaxation.
- It has also been trying to strengthen the **bond of brotherhood** and friendship among various communities in the State.
- It has been trying to focus on the issues of **moral values, unity, and integrity**.

SOME OTHER TRADITIONAL THEATRE (DRAMA) IN INDIA	
<p style="text-align: center;">Bhand Pather (Kashmir)</p> 	<ul style="list-style-type: none"> ● The unique combination of dance, music, and acting. ● Satire, wit, and parody are preferred for inducing laughter. ● Music is provided with surnai, nagaara, and dhol.
<p style="text-align: center;">Swang (Haryana)</p> 	<ul style="list-style-type: none"> ● Mainly music-based – Gradually, prose too, played its role in the dialogues. ● Two important styles are from Rohtak (Haryanvi language) and Haathras (Brajbhasha language)
<p style="text-align: center;">Nautanki (Uttar Pradesh)</p>  <p style="text-align: center; font-size: small;">Nautanki</p>	<ul style="list-style-type: none"> ● Most popular centers – Kanpur, Lucknow, and Haathras ● Verses form: Doha, Chaubola, Chhappai, Behar-e-tabeel
<p style="text-align: center;">Rasleela</p> 	<ul style="list-style-type: none"> ● Based exclusively on the pranks of Lord Krishna ● It is believed that Nand Das wrote the initial plays based on the life of Krishna. ● Dialogues in prose combined beautifully with songs and scenes from Krishna's pranks

Bhavai (Gujrat)



- ⦿ Rare synthesis of devotional and romantic sentiments
- ⦿ **Instruments:** Bhungal, tabla, flute, pakhaawaj, rabaab, sarangi, manjeera, etc.
- ⦿ **Main centers:** Kutch and Kathiawar

Jatra (West Bengal)



- ⦿ Fairs & ceremonies in honour of gods, or religion along with musical plays

Maach (Madhya Pradesh)



- ⦿ Songs are given prominence in between the dialogues.
- ⦿ The term for dialogue in this form is bol and rhyme in narration is termed vanag
- ⦿ The tunes of this theatre form are known as rangat

Tamasha (Maharashtra)



- ⦿ Evolved from the folk forms such as Gondhal, Jagran, and Kirtan
- ⦿ **Female actress (known as Murki):** Chief exponent of dance movements in the play.
- ⦿ **Prominent Features:** Classical music, footwork at lightning speed, and vivid gestures

Dashavatar (Konkan-Goa)



- ⦿ Personifies the ten incarnations of Lord Vishnu – the god of preservation and creativity.
- ⦿ **Ten incarnations:** Matsya (fish), Kurma (tortoise), Varaha (boar), Narasimha (lion-man), Vaman (dwarf), Parashuram, Rama, Krishna (or Balram), Buddha and Kalki.
- ⦿ Apart from stylized make-up, the Dashavatar performers wear masks of wood and papier mache

Krishanattam (Kerala)



- Came into existence in the mid-17th century under the patronage of King Manavada of Calicut.
- Krishnattam is a cycle of eight plays performed for eight consecutive days
- **Eight plays:** Avataram, Kalamandana, Rasa krida, kamasavadha, Swayamvaram, Bana Yudham, Vivida Vadham, and Swargarohana.

Yakshagana (Karnataka)



- Based on mythological stories and Puranas – performed at twilight hours
- Most episodes are taken from Mahabharata and Ramayana

Therukoottu (Tamil Nadu)



- Literally means “**street play**”- mostly performed by males dancers
- Mostly performed at the time of annual temple festivals of Mariamman (Rain goddess) to achieve a rich harvest.
- The theme is a **cycle of eight plays** based on the life of Draupadi.

Karyala (Himachal Pradesh)



Karyala Dance

- Deals with serious questions of life & death with simplistic expression; enveloped in humour.
- The audience is given the essence of our cultural heritage of viewing the world as a stage and as an unsubstantial pageant that is to be negotiated and lived by rising above it.
- There is often stylistic diversity, which strengthens their identity from Swang, Nautanki, Bhagat, etc.

Bhaona (Ankia Naat) – Assam



- Creation of Great Assamese saint and social reformer Srimanta Sankardeva
- Written in a language called Brajavali (a mixture of Assamese-Maithili)
- Primarily centered on the acts of Lord Krishna.
