



Scheme for “Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India”

Form for National Inventory Register of Intangible Cultural Heritage of India

A. Name of the State : West Bengal, India

B. Name of the Element/Cultural Tradition (in English) : Gaudiya Nritya

B.1. Vernacular names of the element and language of the community concerned, if applicable :

State	Language	Vernacular name
West Bengal	Bengali	Gaudiya Nritya

C. Name of the communities, groups or if applicable, individuals concerned (Identify clearly either of these concerned with the practice of the said element/cultural tradition) :

The Gaudiya Nritya is an element which is performed in groups, and also in solo. It originated thousands of years back. The existence of Gaudiya Nritya has been alluded in various ancient literary texts such as the Natyashastra by Sage Bharata , the Sangeet Ratnakar, the Mangal Kavyas and the Geet Govinda.

Shree Chaitanya Mahaprabhu had made a significant contribution to popularize this ancient dance form in Bengal, Manipur and parts of Orissa. It was widely used in the Vaishnav societies. The present day gurus, teachers and senior Gaudiya Nritya players impart their knowledge to the learners of modern age to continue the tradition.

The Gaudiya Nritya finds utility in the following spheres:-

- 1] This formation of Dance performance is based on drama form, which is a narration of stories from the mythologies, beautifully set to music and aesthetically breathtaking.
- 2] Gaudiya Nritya reflects Bengal's physical structure too.
- 3] Everything in Bengal is rounded. Even the pronunciation of words is rounded. Similarly, this dance form is very circular, with plenty of Chakkars

The Gaudiya Nritya dancers are skilled dancers and deeply devoted to make Gaudiya Nrityas generation after generation.

D. Geographical location and range of the element/cultural tradition (Please write about the other states in which the said element/tradition is present) :

The Geographical periphery of ancient Bengal or Gauda was as follows : The Himalaya in the north along with Nepal , Sikim, & Bhutan Kingdoms; the Brahmaputra Basin in the north eastern boundary, north western boundary stretched up to Dwarbhanga along with the northern plains of Bhagirathi basin; Garo , Khasia; & Jayantia hills , Tripura state; Chittagong hills that extended up to Bay of Bengal. Rajmahal, the plateau and forest area of Santhal paraganas , Choto Nagpur, Manbhum, Dhalbhum, Keonjhar and Mayurbhanj covered the western border and Bay of Bengal in the south .

Now it is being in to practice not only in the greater Bengal, but also throughout India. It was just vanished from the scene because of lack of patronage and political disturbances. Now it has been regaining its tempo among the cultural and educated audience of India.

E. Identification and definition of the element/cultural tradition of the India

(Write "Yes" in one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element. If you tick 'others', specify the domain(s) in brackets.)

- i. (Y) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- ii. (Y) performing arts
- iii. (Y) social practices, rituals and festive events
- iv. (Y) knowledge and practices concerning nature and the universe
- v. (N/A) traditional craftsmanship
- vi. other(s) (N/A)

F. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it.

Introduction

Dance is a science - it is an applied art. Art and science are like a twin brother and sister. It is a theoretical and practical art form. For her, both the faculties complement each other. "Gaudiya means old Bengal and the Gaudiya Nritya which has its origin in the Natyashastra, vanished from the scene because of lack of patronage and political disturbances. This can be attributed to the western influences on Bengal. While dance forms like Kathak and Bharatanatyam flourished, Gaudiya Nritya just disappeared. This formation of Dance performance is based on drama form, which is a narration of stories from the mythologies beautifully set to music and aesthetically breathtaking. Gaudiya Nritya reflects Bengal's physical structure too. The Sunderbans, the paddy fields and the rivers flowing through it and the north, which is rigid because of the Himalaya, characterized old Bengal. Gaudiya Nritya is similar, it's both rigid and flexible". Everything in Bengal is rounded. Even the

pronunciation of words is rounded. Similarly, this dance form is very circular, with plenty of Chakkars or round movement."

Some of the many compositions of Gaudiya Nritya to her credit are Vandana, Mangalacharan, Alapchari, Dashavatar, Putana Badh, Mahisasura Mardini, Abhimanyu Badh, Ekalavya's Gurudakshina etc. .

History

If someone pursue a research on the history of Bengal and Bengali Literature , on the architecture of Bengal, the Bengali paintings , and different school of traditional dance forms that follow the "Guru-Shishya" Parampara ; one may realize that the practice of classical dance form was there in ancient Bengal's Cultural scenario. According to the research scholars that form of dance was very much a part of traditional classical dance . This form of dance is a new inclusion to the present Indian Classical dance forms. It was neglected and any information or treatise on it were not available. The rhythmic movement may be a solo or in a group is the prime characteristics of this dance form. In the Indian classical dance the essence of imagination(bhava), rhythm[tala] and very often a raga for the purpose of Abhinaya[acting];is integral part of it . These characteristics were also observed since the olden age in the Gaudiya Nritya.

The Origin : Ancient Bengal was undivided and was known as Gaud Banga . King Sasanka was the ruler and known as Gauradhip . Later the Pala kings had extended their kingdom and the kingdom of Gaud became larger. Shree Chaitanya Mahaprabhu was born in Nawadwip in the kingdom[Capital] of Gaud. The sultans of the then Gauda were also addressed as –Gaudeswara . The Gaud was situated at the eastern bank of Ganga or Bhagirathi. The remains of Gauda kingdom is still existed near the present Maldah town. The reference of Gaudi, a treatise on literature is found in Kabyadarsha a composition of verses by Dandit, a writer of 6th Century. The literary school of India in that era used to pay due respect to this style as 'Gaudiya Style'. The 'Gaudiya Style' is mentioned in the Grammar and architectural scripture also. The reference of the kind of costumes and makeup of the performers of ' Gaudiya Nritya' was also there in the ' Natta Shastra' of Bharata Muni. The same is mentioned in the 'Saptageeti'[seven types of song] chapter in the 'Marga Sangeet' [classical Music] section of Brihaddeshi, written by Matanga. Considering the Style and practice of classical music in the Indian subcontinent; Sangeet Ratnakara has classified it into five styles. Those are Laas, Karnat, Dravida, Andhra and Gauda. In the treatise of classical music in India, many ragas bear the name as Gaud Mallahar, Gaud Kaushiki etc. In the book 'Abhinaya Chandrika' written by Maheswara Mahapatra, a vivid description of the distinct dancing style of Gaudiya dancers is mentioned.

Reference of Gaudiya Nritya in literary Scriptures : In the 14th canto of Bharat Natya Shastra reference of four types of Indian Dance was there – Abanta, Dakshinatya, Panchali, and Oudra-Magadhi, which was practiced and followed in Gauda Banga. In Brihaddasi a treatise of music by Matanga, one can observe that the name of gaud sarang, gaud kaushiki, and Gaud Raga was very much there. In Subandhu's composition Vasavadatta, where the Nayika[Heroine] Basabdatta was proficient in singing and dancing. Later during the Pala dynasty the practice of acting in drama by the Bengalese are mention in Charyapada and in the Natha scriptures. The untouchable "Dom" women [low caste born] who were accompanying Siddhacharyas in ritualistic practice, were quite expert in singing and dancing. The 'Padas' [cantos] in Charyageeti were known as Geetarambha raga. The other prominent Ragas were 'Gabra', 'Sharvari' and 'Bangal' . A vivid

description of costumes, jewelries, make ups, different musical instruments, pace and rhythm- those were applied and used during a dance performance, are there in Ramcharit, a book of verse written by Sandhyakar Nandi during the Pala era.

Sen period is considered to be the golden era of literary pursuit in Sanskrit . There were five prominent poets, used to adorn the royal court of king Laxman Sen. Poet Jaydeva was the foremost among them, who wrote 'Geeta-Govinda' and was a famous singer . As per the legend he used to play the 'Mridanga' and his wife Padmavati used to dance. Many reference of this ancient form of dance is there in the literary scriptures of Pre Chaitanya era. A description of dance , costumes, dancers are there in Ramayana, written by Krittibas Ojha in Bengali, where it was described that all present member became oblivious of the pious moment of the marriage of Rama & Seeta by watching the amazing dance performance of 'Chandra Deva' . Finally the marriage rituals were performed in an inappropriate hour.

Then comes the era of ' Managal Kavya' and there are many. One found the vivid description of different form of dances, accompanying instrument , mention of Raga and Raginis in the Mangal Kavya. Behula the Nayika[heroin] in Manasha Mangal kavya fulfilled her objective by pleasing the gods and goddesses in Indra Sabha [court of Indra] with her dance performances. One can appreciate the approach & attitude of the society towards dance of that era from these Mangal Kavyas. One very pertinent point that one find in Abhinaya Darpana, that Usha , daughter of king Bana learned 'Lasya' Nritya [amorous dance form] from Parvati and taught the same to the citizen of 'Dwarka'. Usha born in Gauda Banga went to Dwarka after marrying Aniruddha, grand son of Krishna.

The era of Mangal Kavya is followed by the Pre Chaitanya and Chaitanya era . Chaitanya Deva used to dance in the role of Radha, Krishna in Adwaita Bhaba [monistical form] than Nittananda as Barai Buri in 'Nauka Vilasa'. The most prominent dance drama that was performed by Chaitanya in Nilachal[Puri] after his ascetic transformation.

Terminology of this Dance form and Mudras

Indian classical dance is an umbrella term for various codified art forms rooted in sacred Hindu musical theatre styles whose theory can be traced back to the Natya Shastra of Bharata Muni viz Abanta, Dakshinaty, Panchali, and Oudra-Magadhi, and out of which the last one was practiced and followed in Gauda Banga . There are three classification in any dance form:1. Nritta 2. Nritya 3. Natya . Gaudiya Nritya is again classified in to two classes – Tandava and Lasya .

Acting in Gaudiya Dance :

Angik Abhinaya

Vachik Abhinaya

Swattik Abhinaya

Aharya Abhinaya –

Anagbhinaya –

Anga or body or physique has six types

1]Shira [Head],

[2]Kara[hand],

[3] Baksha [chest or bosom],

[4] Jathara[Belly/Stomach],

[5] Parswadawa [both side of the body]

[6] Koti [waste],

Pratyanga [limbs] has 10 types –

- 1] Skandha [shoulder]
- 2] Bahu [Arm]
- 3] Kanui [Elbow]
- 4] Manibandha [Wrist]
- 5] Karanguli [fingers]
- 6] Uru [thigh]
- 7] Janu [knee]
- 8] Jangha[groin]
- 9] Pada [feet]
- 10] Padangoli[toes]

Upanga [Sublimbs] has 23 types –

- 1] Bhrukuti [movement eye brow]
- 2] Kesha [hair]
- 3] Stana [Breast or bosom]
- 4] Dhamila [crown with hair]
- 5]Lalat [fore head] etc.

Shir or shirabheda [Head movement] – has 14 types.

- 1] Dhuta shira
- 2] Bidhuta Shira
- 3] Adhuta Shira
- 4] Abadhuta etc.

Usage of Hands In Gaudiya Nritya

Hasta [Hands] – 3types

1. Sanjuta Hasta – usage of solo hands
2. Asanjuta Hasta – usage of both hands
3. Nritta Hasta – usage of both the hands without any focused expression

sanjuta Hasta Mudra has 30 types –

1. Pataka ;
2. Padmakosha ;
3. Hamsasya ;
4. Tripataka ; and there are so many such Mudras.

Samjuta Hasta also has 14 types. They are –

. Gaja Danta , . Kapota , Vardhamana , Anjali .

Nritta Hasta is of 27 types –

Kesha Bandha , Udbritta , Lata etc.

Bhruveda – [Eye brow]

- Sahaja , Patita , Utkshipta , Rechita ,Nikunchita , Bhrukuti Chatura .

Baksha or Hridaya [Chest]

Baksha or Hridaya is of 5 types. , Sama , Nibhugna , Abhungna , Prakampita , Udbahita

Jathar is of 5 types . Sama , Purna , Kshina , Ati kishna , Riktapurna .

Parshawjugma or both side movements are of 6 types. These are :

1. Sama , Nata, Samunnata, Prasarita, Vibration, Apasrita,

K ati [waist] is of six types . Those are :

Sama

Vibration

Rechita

Kampita.

Udbahita

Sthanak [standing gestures].

Sthanak is of 33 types – Samhata, Samapada, Swastika, Bardhamana, Nandyavarta, Chaturashra, Pashnibiddha, Eka parhshwajugma, Eka Janugata, Parabritta, Prishtollan, Dalan – Brahma, Vaishnaba, GarudaShaiva, Vrishavasana, PanchiParshwagata, Samasuchi, Visham suchi, Khanda suchi, Bishakha, Vaitana, Samakundal, ALida, Pratyalida, Ardhamandala, Urdhasana, Kamalasila, Janubartita, Manduka, Dardura.

Chari – Chari is 2 types ---- Bhumichari and Akashchari .

Bhumichari is again of 26 types – Taladarshini, Gajahastika, Madalasa etc.

Akashchari is of 16 types -- Dumuri, Dandapada, Suchika etc.

Angahara :

Anhara is of 32 types

Mandala is of 2 types : Bhumi Mandala , Akashimndala

Vramarie :

Vramaries are of several varieties. Gaudiya Nritya considers Vramari as an important aspect . Vramari is of 2 kinds – Anta Vramari and Bahya Vramari.

Pada Veda:

Padveda is of 13 types .

Utplavana: In Gaudiya Nritya or Dance form 10 types of Utplavana Mudras are observed.

Rasa :

Rasa is regarded as a savourous , essence of a deep emotional feeling of human mind. Rasa is of 9 kinds, known as Navarasa and those are Shrigara, Hasya, Karuna, Roudra, Veera, Bhayanaka, Vivatsa, Adbhuta, and Shanta(calm) Vaishnavite scholars and scripturalists further classified Rasa into more new divisions. According to Vaishnavism the prime 'Rasa' is the Bhakti Rasa[Devotion] .

Bibhaba – Bibhaba is regarded as intense passionate devotional attraction towards Lord Krishna Bhakti Rasa :

Bhakti Rasa is of two classes – 1] Mukhya[foremost] Bhakti Rasa, and Gauna [Secondary] Bhakti Rasa.

Shanta, Dasya, Sakhya, Vatsalya, and Madhura are included in Mukhya Bhakti Rasa [principle devotion] Bhayanaka and Vivatsa Rasas are included in Gauna Bhakti Rasa.

Each section of Bibhava in Bhakti Rasa is expressed in Gaudiya Nritya dance form. But the compositions of Shringara Rasa [Erotica] is little more emphasis Gaudiya Nritya than other Rasas. Vaishnavite literatures and scriptures have mentioned 64 types of Shringara Rasa. These are composed and performed by the Gaudiya Dancers with various Mudras and styles and presented them to the viewers.

Nayak [Hero]

There are many Nayikas in Vaishnava Shastra , but there is only one Nayak, Krishna who epitomized the essence of all qualities and projected/depicted in multiple forms.

Nayika Beda[Heroins]

In Vaishnava scriptures there are many Nayakas, all lady lovers of Krishna are Nayikas . There are 8 types of Nayika , Abhisarika, Vasak Sajja, Utkanthita , Vipralabdha, Khandita, kalahantarita, Proshitovartrika and Swadhin Vartrika.

Nritta, Nritya and Natya – these three elements largely enriched Gaudiya Dance form. Sudhha Nritta dependent on two prime factors – 1] Tala [rhythm, measurement of time and beat] and 2] Laya [Tempo or pace], both of these are entirely saturated with the dance form. The basic infusion of Pada[Lyrics] into the dance form is considered as the unit of Gaudiya Nritya. It has 3 bases – Nritta Hastta, Sthanak and Chari.

Prabandha Nritta, Alapchari, Arati Nritta, Mridanga Nritta, and Mahajan Pada or the Punctuative movements or prastar of the Pala Nritta.

Music in Gaudiya Nritya. :

The combination of singing, dancing, and playing instrumental music is music or Sangeet . Like in other forms of Classical dance, the development in Gaudiya Nritya also system or application oriented or God centric. The prime base of Gaudiya Nritya is Kirtan oriented.

Apart from it, the lyrical songs are Drupad oriented; the songs accompanied the Gaudiya Nritya Applied from Sanskrit, Maithili, Brajabuli and old Bengali dialect languages .

Sanskrit : Geeta Govindam of Jaydeva, Govinda Leelam rita of krishnadas kaviraj .

Olden Bengali dialect : Charyapada, Srikishna Kirtan of Badu Chandidasa, Composition of Chandidasa, Govinddasa, Gyana Dasa etc.

Maithili : Cantoos composed by Vidyapati.

Brajabuli ; A unique form of language evolved and used by Vaishnavite poets.

Taal [Rhythmic Beat] in Gaudiya Nritya :

In earlier days/era types of taalaa were applied with Gaudiya form of Dance , sometimes even now, but some are used very largely /frequently now those are Loka Taal, Daas pyari, Ektala, Choto Dethuki, Tawat etc.

Accompanying music instrument in Gaudiya Nritya :

A] Anandha Vadyayantra 1] Mridanga or Shree Khol 2] Dhak of Bengal, 3] Pakhwaj,

4] Common Dhak, 5] Dundhuvu or Dhamsa . 6] Mandira or Manjira , 7] kartal or jhanj

Apart from these , there are few others instruments is also used 1] Banshi or flute , 2]

Conch or Sankha, 3] Shinga , Ram Shinga or Horn , 4] Shehnai , 5] Harmonium etc.

G. Who are the bearers and practitioners of the element/Cultural Traditions? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of it? If yes, who are they and what are their responsibilities?

Gaudiya Nritya is a major traditional and classical dance of Bengal as well as Eastern part of the country . It's use is prevalent in all parts of Bengal, Assam, Manipur and Orissa. Its technique and repertoire were developed by the erstwhile nobility who were both performers and teachers. Simply, the individual concern is the bearers and sole practitioners of the cultural element . Presently Prof Dr. Mahua Mukherjee has regained and revive this dance form and spreading its flavour across the world. There is no specific role for any individuals. This dance form presently carried by the method of Master and his/her Disciple . All the students of Gaudiya Nritya Bharati doing a stupendous job of carrying the onus of this classical dance form under the guidance of Prof. Dr. Muhua Mukherjee .

H. How are the knowledge and skills related to the element imparted today?

The knowledge of Gaudiya Nritya is imparted directly by the teacher's teachings to the student like a Guru – Sishya parampara. Although some universities incorporate certain chapters regarding the Gaudiya Nritya in their Dance syllabus . Majorly the skill is passed on an individual to individual basis. The teacher teaches his disciples on one to one basis.

I. What social functions and cultural meanings do the element/cultural tradition have today for its community?

There is no as such cultural meanings or cultural tradition this form carries. But most of this dance form is based on concept taken from different mythological stories from Puran, Ramayan, Mahabharat ,etc . This dance drama is being performed in many vaishnavite occasions like holi, Janmasthanami, Rasleela etc. It is also performed in other cultural functions or social events.

J. Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development? I.e. describe any aspect of the element/cultural tradition that may be unacceptable to Law of the country or may be in opposition to practicing community's harmony with others.

With respect to Gaudiya Nritya customary restrictions do not exist. It is entirely a personal art form. It is also practiced as a performing art everywhere . Both in the process of its transmission and performance secrecy or obscurity governed by customary practices do not exist. Therefore, the plan of implementation under the inscription will not be affected.

K. Your Project's contribution to ensuring visibility, awareness and encouraging dialogue related to the element/cultural tradition.

The tradition of Gaudiya Nritya reflects the vast and rich culture of Eastern part of India because of its deep connection with the Lord Krishna and Shree Chaitanya Mahaprabhu in Bengal .

The legacy of the Gaudiya Nritya has been passed down orally from one generation to another. In present times, increase in industrialisation , economic pressures, and the large presence of television entertainment are driving people and communities at large to lead isolated lives, often disconnected from their roots. Traditional Gaudiya Nritya and its teaching methodologies is in threat because of few factors. Firstly , western influence on modern society, secondly Kathak, Bharatnatyam, odissy etc which had flourished in other states had a great impact on Bengal for a quite long time. After its revival work done by Prof Dr. Mahua Mukherjee with other eminent personalities it is struggling to get a established or brand in the country. It may be lost once more because of the above said reason.

Inscription of Gaudiya Nritya as an ICH element will help focus our attention on these issues. The inscription will encourage the participatory individual to actively participate in the preservation and development of the form. The support of international organisations like UNESCO through such recognition will encourage re-starting of inquiry in to the roots of the tradition of Gaudiya Nritya, and will throw light on valuable information from the past. It will help to strengthen the learning process and encourage dialogue between the individuals in the society. Thus inculcating respect for diverse beliefs and practices, all of which form the bedrock of promoting cultural diversity .

On the national level, in addition to different festivals as mentioned earlier, Gaudiya Nritya receives visibility through as well different occasion organised by different organisation like Gaurio Math, ISKCON etc. I t is visible in different dance festivals Gaurio Nritya of Bengal is performed and others.. Inscription as an ICH element will awaken the inquiring spectator to look into a different culture and a unique way of life. This helps the people to gather more information and knowledge and richness about this dance form with our rituals and cultural tradition.

The inscription will increase awareness at the international level in a sustained manner. The element will attract attention of scholars, researchers, dancers and musicians across the world as a subject to study . International organization that fund research work and study of art and culture will become aware of GAUDIYA NRITYA tradition and will facilitate and encourage study. This in the context of Gaudiya Nritya, is essential as there is very limited research work going on at present. The inscription would thus not only revitalise the Gaudiya Nritya but would also help regeneration of the art forms at local and global levels. It would also help and forge strong networks of performing visual arts and dance form like Manipuri, Odissy and others , world over to come together for a common cause for recognition and safeguarding the element.

L. Information about the safeguarding measures that may protect or promote the element/cultural tradition

a. (Write "Yes" in one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned)

- i. (Y) transmission, particularly through formal and non-formal education
- ii. (Y) identification, documentation, research
- iii. (Y) preservation, protection
- iv. (Y) promotion, enhancement
- v. (Y) revitalization

b. Write about the measures taken at local, state and national level by the Authorities to safeguard the element/cultural tradition?

Sangeet Natak Academy , National Academy of Music , Dance and Drama was established by the republic of India as its first safeguarding measure to protect and conserve India's vast tangible and intangible cultural heritage of its diverse cultural expressions in forms of music, dance, drama, in 1952. The Government of India developed its 7 Zonal Cultural Centres and Cultural local and provincial bodies.

Ministry of Culture, Government of India has adopted several safeguarding measures for performing arts. Grants and financial assistance is provided to individuals for research projects. Awards and scholarships to young workers and senior/ junior fellowships to outstanding performing artists are provided.

There are few universities where it is getting more importance than earlier. Some state government is providing some financial assistance to few Artists.

Apart from these, the state govt. has included this dance form in their curriculum of dance competition since 1998. Presently some foreign scholarships are also available for the research purposes.

M. Write about the threats, if any, to the element/cultural tradition related to its practice, visibility and future longevity. Give facts and relevant reasons based on the current scenario.

Traditional sanctity is at stake. With western influence and easy way modern lively hood creating enormous problem to this dance form. People are not coming regularly to learn it. Television is also another threat . Mega serial and other soap opera made people more or less lazy. Currently the biggest threat is social net working. People spending more time on doing this activity than to learn or watch it in a theatre.

Safeguarding measures proposed

(This section should identify and describe safeguarding measures to protect and promote the element/cultural tradition. Such measures should be concrete and can be implemented to formulate future cultural policy for safeguarding and promoting the element/cultural tradition in the state).

The proposed safeguard measures aims:-

- a. to reinvigorate the process of learning and performing through adequate input of financial support;
- b. to ensure speedy transmission of the learning from the serving old gurus and artists to the younger generation;
- c. to initiate and support the work of research, documentation & preservation of the grammar, techniques, training methodology.
- d. to provide immediate sustenance and some measure of financial security for the future to trained artists, who are the present day performers in the age group of 20 to 40 so that they may be encouraged to take up the art seriously and professionally;
- e. to identify and support individual artists of the younger generation, who may be capable of providing artistic leadership as teachers, performers or scholars in the near future;
- f. to provide financial assistance to impoverished senior artists in the age group of 50 to 60.
- g. document audio – visually the performance of the eminent Gaudiya Nritya player.
- h. There are very few books on the subject , these books have to be preserve and published on a regular basis.
- i. Provide assistance to do more individual performance in front of public or television.

Regular culture on this subject is required . Also it should be talked more in the journal, news magazine etc.

N. Community Participation

(Write about the participation of communities, groups and individuals related to the element/cultural tradition in formulation of your project)

On the basis of extensive survey/research by the in the regions of Bengal , it was observed that this dance form was in practice from a long time. The people of all class practiced this dance quite regularly. It was performed in the courtier, in the temple, also in a public place . The Debdasi's used to perform this dance form. Even the people form economically backward was having a direct impact as a artists of Gaudiya Nritya and their performance.

The survey brought to notice that the society is found to be extremely conscious of its heritage. Some times local people contribute through their personal donations and raise funds from the nearby industries, businesses and manage to support and continue the tradition .

The institutions and organizations established by the provincial states engaged in training and performances conduct regular activities and participate in national and international festivals and events.

A noticeable fact is the spread of the Gaudiya Nritya style and its apparent popularity in Eastern Part of India. The tradition of Gaudiya Nritya in these regions was nurtured by the people Baishnavite society who participated directly in the propagation and development of Gaudiya Nritya. Poet Joydeva's wife Padmabati and Shree Chaitanya Deva regarded as the best dancers of this dance form.

O. Concerned community organization(s) or representative(s)

(Provide detailed contact information for each community organization or representative or other non-governmental organization that is concerned with the

element such as associations, organizations, clubs, guilds, steering committees, etc.)

Since this element is mainly attached with individual performer, therefore, the Gaudiya Nritya Dancers are providing their full support to this project. Prof. Dr. Mahua Mukherjee has extended her support in the preparation of this documentary film. Many of the leading teachers, Gaudiya Nritya player were consulted and they provided relevant information, advice and guidance to me for the research. The artists engaged as Gurus, teachers, musicians, Gaudiya Nritya performer and trainees provide their support for the preparation of the film on Gaudiya Nritya and extended full cooperation in the demonstration required for the preparation of the document and also the film., Shree Amitabha Mukhopadhyay, Dr. Mahua Mukhopadhyaya the exponent of Gaurio Dance, the leading artist of Gaudiya Nritya Bharati, the Cinematographer Shree Janak Ghosh have provided their support on filming Gaurio Nritya.

Consent enclosed from practitioners and members of the performing of Shree Gaudiya Nritya, and some Dance artist, some young Gaudiya Nritya Performer who impart training and conduct performances and ensure its transmission on a regular basis under their Gurus mentioned in the consent form.

See Attached participation Details

Name of the entity : Gaudiya Nritya Bharati

i. Name and title of the contact person :

Prof. Dr. Mahua Mukherjee

ii. Address : ^ Sen para Lane, Garfa, Kolkata - 700

iii. Telephone number : 09163365914

iv. E-mail : gaudiyamahua@yahoo.com

v. Other relevant information : N/A

All the details attached in separate sheets. [send along with the hard copy]

P. Give information of any Inventory, database or data creation centre (local/state/national) that you may be aware of or of any office, agency, organisation or body involved in the maintenance of the said inventory etc.

Rabindra Bharati University in Bengal,. Gaudiya Nritya Bharati in Bengal. Some leading gurus of this element are trying to keep this dance form and its related subject in a written documentation form.

Q. Principal published references or documentation available on the element/cultural tradition

(Books, articles, audio-visual materials, names and addresses of reference libraries, museums, private endeavours of artistes/individuals for preservation of the said element, publications or websites)

Few Books that is available in the Market are as follows.

- 1] Gaurio Nritya Prasanga. – An Asiatic society publication
- 2] Gaurio Nritya , banglar Prachin Sastriya Nritya.—Dr. Mahua Mukhopadhyay
- 3] Shree Hasta mukta bali.
- 4] Sangeet damodar
- 5] Geet Chandrabali.
- 6] Natyasastra

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Gaudiya Nritya .

Curt Sachs in his observation on the scriptic insights of classical dance states that “dance is the mother of arts. Music and poetry exists in time: Painting and architecture in space. But the dance lives at once in time and space”. Various dancers and scholars have acted as the eminent forbearers of the legacy of Gaudiya Nritya vitalizing time and space as the essential elements in the arts formation. Bengal forms an intrinsic part of India, the hub of diverse cultural and art forms and yet, it has been successful in conforming to its regional stylistic exclusiveness while going hand in hand with the epitomous whole.

Bengal presents itself to its spectators with a soaring range of beauteous diversity oozing through its veins. It's geographical boundaries comprising of the mighty Himalayas in the north, the great blues of the south, rugged plateaus in the west and the mighty Sunderbans forming its eastern boundaries. All types of art , music, instrument that has its roots seated into the soil of this wonderous land possesses an air of profundity sobriety along with a soothing touch of grace and charm thus making the circular movements of Gaudiya Nritya simultaneously upright, spirited as well as exuding the sweet feminine charm that feels our heart with ecstasy.

According to the prophet swami pragyanananda sometime between 6th and 10th century ad the temples of Bengal had ongoing the much practiced ritual of ceremonial dance performances as a part of their devotional enterprises. Works of the noted kashmiri poet kalhan acquaints us with the legend of kamala devadasi in his work “raja tarangini” where she was abducted by raja jayapir after the latter was mesmerized after witnessing the soulful dance of the artistic and amorous lady and the story ends with the blissful reunion of the two through marriage. The story bridges the gap between the two extremes that is Kashmir and Bengal, who inspite of their geographical differences are tied by a singular chord of cultural integrity. We come to know about the siddhacharyas of the pala reign who in their religious and austere ascetic practices were accompanied by certain womenfolk considered degraded and lowly by the society but were particularly the masters of dancing and vocal art that draws our attentions.

The contributions of the sens and the palas in the cultural history of Bengal is worthy to be remembered for ever. The royal court of Laxman Sen was known to be adorned by the gracious presence of the five most acclaimed poets of the time. Sri Jayadev the author of the poetic masterpiece “gitagovinda” which delineates the love relationship of Krishna and radha requires a special mention in this context. Jayadev's wife Padmavati was known to be a proficient dancer herself while the world of literature acquaints us with two other adroit dancers who were essentially housewives namely daughter in law of Gangonath Bidyutprabha and the female protagonist of the much renowned Manasamangal kavya' Behula. The medieval literature of Bengal had the reflection of the philosophies and the insights to the everyday life of common men.

Bharat muni shades some light on the stylistic hindu dance form among which the most eminent would be the tandava known to be intrinsic with lord shiva. This great patron of dance goes by the much acclaimed name of “ Nataraj- the dancing king”. We visualize a vivid image of one such performance by the veteran lord in the poetry of Vijayagupta.

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Mangalkabya articulately describes behula's dance performance and a devotional offering through songs and dance formed the essential base of the poetic creations. Ancient scriptures refer to the various 'mudras' or hand postures along with the usage of various musical instruments like mridangam pakhowaj etc which formed an intrinsic ensemble characteristic of a dance performance. The womenfolk of Bengal were known to be the ardent practitioners of the subtle art of the subtle art of singing and dancing and the state of majesty was achieved only through a vigorous training session. To have a breach in the musical measure or rhythm was considered to be a vicious fault and legend has that various nymphs were abandoned from the court of Indra being faulty of this delicate mistake, paradise lost while on the journey to reach the sublime.

We come to know about maladhar from poet Ramdas' work "abhayamangal kabya".

The articulate dance forms described in the medieval Bengali literature follows the scriptural traditions of the bygone era. Following the Turkish invasions the subtle art of dance was used to cater to the obnoxious tastes of the post war victors by making it lustful and amorous. Later shri chaitanya unshackled this art from the clutches of the depraved lowly practices and accorded to it its rightful position throughout the country.

The heavenly stars shone brightly in the sky of Bengal dance realm till the 18th century after which followed the dark ages. We get a vivid description of the various dance costumes and ornaments used by the dancers like anklets, flowery hairdos, touch of vermilion on the forehead, silk sarees, gold jewellery etc. We acquire a particularly beautiful description of Behula's dressing ritual from Narayanadeva's Manasamangal kabya.

The appearance of shri chaitanya dev around 15th century brought about a renaissance in the cultural scenario of Bengal. He himself was a prolific dancer socially skilled in the "lagoor" dance form. Dance performances accompanied by rhythmic recital of verses were particularly famous during the time.

Kirtan acquired a specific form during shri chaitanya dev's time, the deity himself being the practitioner of the two specific types Uchandya and Madhur. The elaborate Rathayatra of nilachal adorned with the 14 mridangams and 56 pairs of karatal and the gracious uchandya performance by the sage himself left a mesmerizing impression among the onlookers. These information vouch for the practice of the traditional dances in Bengal, its grammatical aspects being nurtured over time immemorial.

Typical physical movements devoid of any kind of facial expressions is termed by the scholars as "nritya"

Customarily, a presentation based on parameters such as "taal" or beat and "loy" or rhythm along with expressional and postural variety makes the core of what we know as dance or "nritya".

And finally an execution of a thought out plot through physical imitations, varied facial expressions and use of dialogues makes the base of what is acclaimed as "natya" or theatre.

The arduous conjoining of the three virtues formed the base of gaudiya nritya distinctly dividing it into two forms, the masculine form of Tandav and the feminine form. The dance forms blended with a

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touch of theatrical essence is the style of performing the dance dramas. The theatrical aspect can be classified into four types, “angik” or posture, “bachik” or oratory, “satwik” or pious and “aharjya”. Through various limb movements, gestures and facial expressions the dramatic angle is achieved. The head palm torso and the mid region form the primary limbs. Similarly the fingers feet shoulders elbow etc can be termed as secondary limbs while the breasts eyebrows hair can be termed as sublimbs.

On the basis of practical applications the limbic movements are classified into various groups namely 14types of head movements, 7types of brow movement, 5types of torsal movement and so forth. In any kind of danceform the legs and hands of the dancers are used with greater emphasis and Gaudiya Nritya is not devoid of this technical formulae. 3 typical hand movements of this dance form are as follows-

- Sanjukta Hasta
- Asanjukta Hasta
- Jukta Hasta

These hand movements are applied according to the requirements of the act in concern. Accordingly there are 35 types of leg movements or standing postures. Gaudiya nritya involves circular movements, referred to as “chari” which are of two types “akash chari” or aerial movement and “bhoomichari” or terrestrial movement. Some other similar movements in which dancers are trained are “chakrabhramari” and “kunchitabhramari”. All the dancers are vehemently trained in these aspects which include various typifications like 10 utplabans, 13 padabhedas, 32 angaharas and 108 karans.

Dr Mukherjee: “rasa is a mental state of ecstasy and we come across 9types of rasas in pandit subhankar’s book Sangeet damodar. Chaitanya Charitamrita states that “ ..”

Baishnab literature acquaints us with 64types of amorous or coitic charms or rasas whose impact is felt in the genre of gaudiya nritya as well performed through multiple act dance dramas. Starting from the painful separation and estrangement of the lovers to their final union and attainment of fulfillment is depicted through these performances.

Proficiently sung songs are associated with dance performances in general and so singing forms an intrinsic part of gaudiya nritya. The essential elements in these vocal accompaniments range from various ragas and raginis to the folk tunes of Bengal and this diversity depicts the omnipresent reach of the art in the various stratas of the society.

Gaudiya nritya leaves its mark on the other spheres of the classical dances as well and its major impact is observed in the traditional folk dances of Bengal like jhumur chou etc.

Gaudiya nritya could be seen as a legacy being carried forward through time immemorial as a cultural heritage of the state of Bengal. There are numerous practitioners and examiners who have worked hard to reinstate the dance form to its former glory and have doggedly tried to elevate the old ethnic dance style and all that can be said is the present generation is driven towards uplifting this aesthetic dance style and showcase it on the world stage in its rightful position.

Hidden underneath the veil of anonymous splendor, the charm of the art touches our soul like the beauty of a newlywed woman, warm, sensuous, mysterious and soulful. As long as time

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exists, as far as its path travels the omnipresent beauty will continue to hover in the air across
towns villages cities till the soul of the world is engendered from the void.

THE devadasi culture is almost extinct today from Bengal. Once upon a time they catered their art and accomplishments in dancing as an offering to the Gods by performing at various temples. The devadasis were classified into three sects namely, devadasi, swadasi and rajdasi. The devadasis played a significant role in the bishnupur area of Radhbanga. These finely accomplished dancers and musicians on all the days during durgapuja starting from the welcoming day of the goddess till Bijoya dashami, the day of happy parting. During the bathing ceremony of the goddess which took place consecutively on the eight hours of the day or the "ashtaprahar", they performed ragas contributing to each of the prahars which were also associated with physical devices and movements. Certain examples to show this feat would be the Lalitraaga sang while bathing the goddess with rainwater, bhairabiragini sang during use of Saraswai river water, the Basant rag associated with waters of all the holy places. The sculpted depiction of this entire ceremony can be found in Shayamray's temple at Bishnupur.

Banraja's daughter Usha received a training in the art of sensuous dancing from Parvati. The grandson of Krishna Aniruddha married Usha and escorted her to Dwarka. In this manner the amorous dance art spreaded through nooks and corners of Bengal. In a similar way the art of amorous dancing reaches Kashmir hand in hand with the royal dancer kamala.