INTRODUCTION

1.01 Indology has become a subject of fascination to foreigners, and in many Universities in U.K., U.S.A., Russia, Japan etc., centres of South East Asian studies have been instituted where the study of Indology is pursued with great zeal and enthusiasm. Among the subjects of Indology the traditional art forms have kindled interest in the minds of foreign students.

1.02 After studying at their Alma Mater the rudimentaries of their chosen branch of Indology the foreigners land in the land of Indology for specialization and quenching their thirst to know more about the subjects of their study. In this way many a learner comes to India to learn Bharata Nitya and Carnatic Music also. But it is a pity that they are much disappointed and disillusioned because of the dearth of enlightening literature in these disciplines.

1.03 The ideals of our preceptors were peace and prosperity for the whole world (निकृष्टेऽक्षेत्रं न विद्यैर् स्वरूपति) and defeat from one's own disciple (परंतूपरित्वं परवराधा). But while preaching this principle some artists practised the contrary. They made it a point not to divulge the expertise they have gained to the yearning learner and considered it as a sacred duty to keep the knowledge confined to their own mind and memory. This tendency proved suicidal and detrimental to the propagation of arts and, as a result, all the Indian art forms
lost their glory and popularity and began to vanish. Actually these scholars behaved like the tortoise which for the sake of self-protection creates a shell over its body and spends the whole life hiding under it and is neither interested nor worried about the happenings around it. Even if it made some movements here and there it shrank with double speed into the shell. As a result of this introversion, today many famous charanas of Indian music are not any more there. The Gurukula system has also vanished into the thin air. Further one will be really surprised to note the cultivated apathy of many top performing artists towards research and higher studies in Music and Dance. On the very mentioning of research they often raise their eyebrows and ask 'What is there to research in Music and Dance'. The enlightened student of art can only sympathise at this short-sightedness.

1.04 Today the learners - both indigenous and foreign - of Carnatic Music and Bharatanātya are becoming increasingly aware of the dearth of qualified teachers and useful reference books to facilitate the study of these two arts. Thus the absence of both the teachers and teaching tools (the books) leaves the learners to grope in the dark.

1.05 But not until relatively recent years, modern indologists, having artistic aptitude, with their international understanding and broader vision, have succeeded in inculcating into the minds of the learners the spirit of continued study and research in different art forms including Carnatic Music and Bharatanātya. While the traditional 'gharanās' and
leading indigenous musicians took pride in singing only to
Kings and Queens and keeping aloof from the public, a few
musicologists and performing artists have drawn the attention
of the world to the potentialities and scope of Bharatanātya
and Carnatic Music. As a result, the intricacies and
complexities of the two arts are being highly appreciated on
one side and the dearth of enough material that can help in
understanding these intricacies and complexities are deplored
on the other.

1.06 Scholars have edited and translated into English many
ancient treatises on Music and Dance. Articles have appeared
in Journals and simple books in the nature of primers on
Indian Music and Dance do appear. When India became independent
indigenous arts were given recognition and boost. Cinema and
Radio lent their hand in the propagation of Music. Jalithakala
Academies at the Centre and States were also established for
the encouragement of arts.

1.07 At such a juncture how can the Universities lag
behind? Many Universities instituted chairs, faculties
and departments of Music. Kerala University also pioneered
in conferring degree of Doctor of Literature on Carnatic
Musicians.

1.08 The investigator has often felt the paucity of
research materials while preparing for examination in Music.
It is unfortunate that even people who are considered experts
do not delve deep into the subject and make earnest attempts to explore the potentialities of Indian Music and Dance as the media for acculturisation, reformation, recreation, solace and entertainment. However a notion is deep rooted in them that the ability of performance is the be-all and end-all of the art education and the greater the number of performances the more popular is the artist. One need not expect such 'Popular' artists to share the trouble of enriching and adding to their bread-winning art. There is another notion that the theory of Carnatic Music is limited to a few sheets of a note-book and to some legendary anecdotes and life sketches of a few composers. The present generation of students also ignorantly but faithfully imbibe the same notion. As a result, even the best students of Music have not even heard the names of monumental musical and dance treatises like 'Dattila', 'Natyashastra', 'Brihaddesi', 'Abhimanyadarpana' etc., not to speak of learning them. The learners of Bharatanatya also are not an exception to this aversion for adding to their knowledge.

1.09 The present study is an humble attempt to mitigate to a small extent the paucity of reference material in the area of the study of Bharatanatya and Carnatic Music. The investigator, being a performing artist in both Carnatic Music and Bharatanatya and possessing some knowledge of the cardinal principles of these two arts thought it as her duty to deal with the subject. It goes without saying that only people adept in both the arts can attempt a comprehensive study and present an
appealing picture of these two arts that are inseparably and reciprocally interwoven.

1.10 The basic assumption of the investigator in embarking on this subject namely the reciprocity of Bharatanātya and Carnatic Music is that the lovers of Carnatic Music and Bharatanātya do not want to remain the dwellers of the fantasy land but yearn to get enough enlightening materials facilitating the understanding and appraisal of music and dance performances. The intellectual listener or spectator of music and dance is not inclined to accept the critical jargons of pedantic pandits which are difficult to digested and assimilated. They are after a judicious tool in simple language with understandable terminology which will enable them to appreciate the artistic beauty and enjoy the ecstatic happiness. The present day 'hasikas' have developed to a great extent, the intellectual and academic capacity to view, to understand, to interpret, to review, to appreciate and to appraise a music or dance performance. So it was felt that it is high time that an unceremonious and humble start is made in this direction to reveal the potentialities of Carnatic Music and Bharatanātya as mutually complementing art forms. The present study is the result of this desire.

1.11 The investigator has limited her study to the reciprocity of Carnatic Music and Bharatanātya alone. She has tried to explore how the mutual relation of the two art forms can be strengthened, reinforced and utilised for their betterment.
She has not entered into the other avenues of Carnatic Music and Bharatanātya, such as the history and evolution of the two arts, their usefulness to society, their contribution to Indian society, culture, temples, religion etc., their patronage by kings, the reasons for their deterioration, their renaissance, their different forms especially the folk forms, their future etc. She has been careful not to oversimplify and water down the study or make it superficial. In doing so the relevant and available materials published till date are gathered, thoroughly-scanned, analysed and presented in a coordinated and readable form. And an attempt also is made to establish the inseparable and ideal relationship between the Bharatanātya and Carnatic Music by depicting an ideal performance of Bharatanātya to the accompaniment of Sastric Carnatic Music, though the perfection and completion can be demonstrated only in an actual visible dance performance accompanied by audible Music.

1.12-1 The plan of the book is to present the investigation and explain its necessity in the introductory chapter and to describe briefly in the second chapter the methodology adopted in preparing this thesis. The third chapter contains a bird's eye view on the relevant literature available on Indian Music, Carnatic Music and Bharatanātyas. In chapter four the unique nature and intricacies of Carnatic Music are explained against the picturesque canvas of arts and music. In the next chapter bearing the title 'Tenets of Carnatic Music' the essential tenets of Carnatic Music are dealt
with briefly.

1.12-2 In the second part of the study, chapter six contains the origin of world dance, and the evolution of Indian dance and its relation with Indian life. Here an attempt is made to unveil the unique intricacies, niceties and peculiarities of Bharatanatyam. Chapter seven is the brief description of the tenets of Bharatanatyam.

1.12-3 Chapter 8 is the corollary to chapters 4, 5, 6 & 7. Here the relation between Carnatic Music and Bharatanatyam is dealt with at length. To substantiate the pronouncement in chapter 8, in chapter 9, an elaborate and detailed description of an ideal performance of Bharatanatyam accompanied by music is given with illustration photos and text of the songs, with phonorecording in a cassette.

1.12-4 In chapter ten the questionnaire is analysed and the answers received from scholars are codified.

1.12-5 In the last chapter some suggestions are made to keep the ideal relation of music and Bharatanatyam going and reinforce that relation for the betterment of both the arts.

1.12-6 The Appendixes contain the Mudras, Karanas, and songs with notation.

1.13 The investigator is indebted to Dr. S. Ramanathan, Retired Principal, College of Music, Madurai, the veteran Musicologist and gifted Vocalist, who has taken great pains to guide this study by giving many useful suggestions and guidelines. The investigator is equally indebted to
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1.14 Many authors and scholars and their authentic materials have been made use of for this study. The investigator is thankful to them one and all.

1.15 The investigator also indebted to those scholars and performing artists who took great pains in answering the questionnaire sent to them.

1.16 Only with the encouragement of the Vice-Chancellor and the Members of the Research Standing Committee, University of Kerala and with the facilities made available at my disposal by the University of Kerala, this study has been completed. I take this opportunity to thank the Members of the Research Committee and the authorities of the University.

INVESTIGATOR.