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2.1 INTRODUCTION

National Integration means the feeling of oneness among all the people of a nation. It is nothing but the achievement of unity in diversity. It includes political, economic, social, cultural and emotional integration. Basu and Rao defined the concept of National Integration as the attitude which includes, brother-hood amongst people, co-existence with sub-cultures, tolerance of different languages, religions and culture, respect for the dignity of man, open mindedness, interdependence among different regional standards, inculcation of opportunity for all, etc.

2.2 FACTORS CONDUCIVE TO THE PROMOTION OF NATIONAL INTEGRATION

According to Murthy (1985) the factors conducive to the promotion of national integration are,

I. Historically India has been a great sub-continent which has contributed much to the social and cultural heritage of the world;

II. Geographically it has been a unit with specific boundaries on all sides;

III. Politically, it has attained integration soon after the attainment of independence and the acceptance of democratic ideology is paving the way to its realization in social economic and cultural field;

IV. Economically, the acceptance of economy as propounded by Nehru is giving prominence to the public sector more and more, reducing the importance of the private sector to a large extent, thereby attempting to lessen the economic disparities in the nation;
V. Socially, through legislative measures and proper use of the mass media, socially depressed classes are being elevated to their eligible status;

VI. Culturally, efforts are being made for adequate cultural diffusion by establishing Academies of Sangeet, Natak and Lalltkala at the national and state levels;

VII. Religiously, the principles of secularism in public life is helping to bring about communal accord and amity;

VIII. Emotionally, there are attempts to introduce compulsory national service to the students and youth to develop emotional solidarity among them.

2.3 MEASURES TAKEN FOR FOSTERING NATIONAL INTEGRATION

National integration is a socio-psychological process involving one’s identification with his one’s culture, society and nation. It is to be achieved by slow degrees bringing about attitudinal changes in the minds of the people. The major national efforts in the direction of fostering National Integration are:

i) The formation of the National integration Committee under the Chairmanship of Smt. Indira Gandhi.

ii) The appointment of Emotional Integration Committee under the Chairmanship of Dr. Sampurnanand.

iii) Periodical Conferences of the Chief Ministers to discuss the issues relating to National Integration.

iv) Periodical Conferences of Vice-Chancellors to tackle problems relating to National Integration at the University level.
2.4 THE ROLE OF EDUCATION IN PROMOTING NATIONAL INTEGRATION

Education is the best means for achieving the goal of National Integration.

The curriculum in educational institutions should emphasise the cultural heritage of India with various committees and religions have significantly contributed. The teaching of history, geography and other social sciences assume particular importance in this regard. Instead of promoting the acquisition of mere information, education should aim at developing the capacity to think critically and creatively.

Education from the primary to the post-graduate stage should be reoriented to serve the purpose of creating a sense of Indianess, unity and solidarity, inculcate faith in the postulates of democracy and help the nation to create a modern society out of the present traditional one.

2.5 APPROACHES TO NATIONAL INTEGRATION

There are three types of approaches to the problem of National Integration.

1. The intellectual approach
2. The physical approach
3. The emotional approach

2.5.1 THE INTELLECTUAL APPROACH

This approach relies on appealing to the intellect of the pupils by carefully planning the curricular and co-curricular programmes and activities.
2.5.2 THE PHYSICAL APPROACH

This includes squad drills, parades, physical exercises and game. These aim not only at the physical development of the students but also at the development of national character by infusing enthusiasm for national safety.

2.5.3 THE EMOTIONAL APPROACH

The emotional approach involves developing national modes of salutation like ‘Vande Mataram’ at the time of first meeting and ‘Jai Hind’ at the time of departure, the display of the photos of national leaders, national mottos in all places of public gathering etc.

2.6 DIFFERENT ASPECTS OF INTEGRATION

There are many aspects of integration, they are,

2.6.1 PERSONAL INTEGRATION: Education should attempt to develop the all round, well-integrated personality of the individual as the end product.

2.6.2 SOCIAL INTEGRATION: Education should also help the individual to develop social integration through development of desirable social virtues and habits, Social interests and integrative behaviour.

2.6.3 CULTURAL INTEGRATION: It is the function of education to enable the educants to foster cultural integration by developing mutual cultural understanding and appreciation of others’ achievements and contributions.
2.6.4 EMOTIONAL INTEGRATION: Emotional integration is the key to reach for National Integration. Understanding and appreciation of national goals and participation in national service programmes helps the promotion of emotional integration.

2.6.5 LINGUISTIC INTEGRATION: There is now a need for linguistic integration by adopting the three – language formula in school education by developing Hindi as the language of inter-state communication.

2.6.6 ECONOMIC INTEGRATION: The adoption of mixed economy, efforts to attain socialism through democratic principles and methods, efforts to translate political democracy into economic democracy and attempts to relieve the economic stress of the backward and depressed classes which help to develop economic Integration.

2.7 THE ROLE OF TEXT-BOOKS

When one talks about education for National Integration, the role of text-books cannot be ignored. In developing countries like India, the text-books still constitute the most important source of information and of building attitudes. So it is imperative to ensure that text-books do not contain material which is prejudicial to the feeling of oneness among the children.

Text-books should be written in such a way that they should not create divisive feeling among the learners. Though children learn many things outside the school, schools and text-books are still the major vehicles of learning. In a pluralistic society like ours, it is really difficult to create text-books which will do justice to all communities.
As Subir Shukla (1993) has pointed out in the ICCW journal, in the NCERT Hindi text-book for III Class- “Bal-Bharathi”, the opening lines of two lessons on festivals – “Rakhi and ID” read,

“Today is Rakhi, We celebrate Rakhi”

“Id is celebrated by Muslims”.

Such examples are aplenty to occur in other text-books as well. Text-books should not create or exaggerate difference among the people.

2.8 CO-CURRICULAR ACTIVITIES AND NATIONAL INTEGRATION.

Co-curricular and extramural activities are also effective means of inculcating National Integration. They may include inter-house quiz programmes, songs, dances, debates, dramas, scouting and NCC Camps etc,. It is desirable to integrate such co-curricular activities into the total pattern of educational experience which the schools provide. The purpose of promoting the spirit of national unity among children can be best served if these activities are pre-planned to achieve that purpose. They should be appropriate for the different levels namely primary, middle and secondary and relevant to the setting namely rural and urban. They serve to attain the following purposes.

(i) To develop the idea of one nation – commonness of purpose and common destiny.

(ii) To help children to appreciate the richness and variety of Indian culture, social life and economic development and

(iii) To inculcate among pupils a spirit of tolerance and active respect for others and to remove certain misunderstandings and prejudices.
2.9 NEED FOR AN ALTERNATIVE CURRICULUM IN SOCIAL SCIENCES.

Social Studies have an important role to play in promoting National Integration by making a significant contribution towards achieving the broad goals of education.

Through social studies young children should be able to appreciate India’s cultural heritage and identify and eliminate what is undesirable and obsolete. Social studies promote the values and ideas of democracy, secularism, socialism, humanism and national integration.

For young students any study loses its vitality and becomes uninteresting if it is separated from the real life situation. Hence, there is the need for an alternative curriculum in social studies. While organizing an alternative curriculum, three points should be considered,

(i) Needs of the Child
(ii) Needs of the Society
(iii) Requirements of the content

2.10 FOLK-ARTS

Arts which entice lay man with the repository of realistic feelings born out of man’s natural life, may be broadly termed as folk-arts. During primitive period man’s relationship with nature was closely knitted. Wherever opportunities presented themselves he moved there and did a lot for the betterment of his living conditions. He created some arts just to please self. There were no rules and regulations for his ability. Artist wedded to art derives pleasure for himself and amuses others. Art lives to please and pleases to live.
Man’s realistic feelings make folk-arts as their channels folk-arts project the man permeated with happiness, sorrow, anger and courage. They depict another from of living. They can clearly make inward feeling a flash.

They are absorbed in the from of realistic feelings and they are deeply rooted into unblemished people’s mind changing time and grotesque civilization could not fade out the folk-arts from the people who are happily relishing them. Folks consider folk-arts as part of their life. Even when they are confronted with grotesque civilization folk-arts stil survive. The greatness of folk-arts realized can be from the fact that they have withstood the test of time. Though, some arts seem to have disappeared they still live in other forms.

2.11 THE AIM OF FOLK-ARTS.

Tamil Nadu is the centre of some varieties of folk-arts. Advent of varieties of arts have brought the country under their reign. They are used as a laboratory for mankind. As the reservoir of culture, folk-arts lucidly express people’s religious feelings, social life, faiths, customs, and relationship forms of feeling. They tell us how to remove fear. People should know why man has staged conglomeration of arts. It should be studied how far man’s life is influenced by the admixture of some conglomeration of cultures. Lucid expression of changes in cultures lead to research to synthesis the same. It can be understood how far the folk-arts have helped to integrate the thoughts of mankind. If one knows fully and realistically of some concepts one should know the aim of arts. If people know the advance and concept of arts then we can understand the aim of arts.
It is to be understood how were people’s status, knowledge and mind during the development of arts. They might have created some arts with different aims with the mind of religious influence closely blended with nature. One can try to find to which extent, circumstances and opportunities had helped man to immerse himself in arts. He might have given shape to the arts with his imaginative power and knowledge. The aim of art changes according to it.

It would be proper to say that the arts are being built on the foundation of happiness. The aim of arts can be enlarged through religious feelings, prevention of diseases and drive away evil forces indicating potentiality, increasing strength and hobby.

Arts might have been evolved in accordance with the appreciation and enjoyment of festivals. Man has created some arts incorporating within music and dance to evoke recognition.

When man lived as many divisional groups differing in emotion, speculation, concept, social life and culture the mellifluous expression of his desire would have ascended and transformed into many arts. He might have tried to express seasonal changes imbibe strengthened faith, instill goodness, regulate life, social feelings, sustain traditional culture through arts. Retribution and hostility have naturally blended with man. Different clans have existed through conflict and contrary to one another. It is natural that under these circumstances man wanted to show his great strength. Some art should have come of this urge in man.

Some artist might have depicted human relationship on the foundation of love. They should have instilled modesty and good conduct embedded in man. Arts should also have inculcated the feelings in mankind. Aim of instruction given by arts should have been based on restraint and not on outward expression. Good arts have didactic elements in them.
So far as Tamil Nadu is concerned most of the arts have inculcated religious fervour. Embracing the past and the present. Folkarts have borne out religious truths, without placing themselves under the influence of any mechanical energy. Aim of art depends upon the natural feelings of mind. Standing on the religious plane folkarts do not fumble to strengthen the thing which are beyond our knowledge those who stand on the plane of knowledge think of their concepts as meaningless.

Art of dance and art of music have been in fine shape for many years. Particular division of people have showed their ability in them.

2.12 FOLK-ART OF TODAY IN TAMILNADU

2.12.1 KUMMI

Kummi has an important place in the dances of Tamil Nadu. There is relation between Koppi of Andhra and Kalkotti kali of Kerala. The dance is also played in Kanara also. Karpa dance of Gujaratti and Kummar dance of Rajasthan are related in Kummi.

There are two Kummies, one is played by men, the other is played by girls. It is pleasure to see women have gathered round a lamp a Marramman, Muthalamman and Bhagavathi Amman and Kanu Pongal festivals the play is conducted consecutively for ten days. It is played in the houses where girls have reached the puberty stage. Women would go to Nambikoil Malai. Thannir thondu ruli and play kummi. Their songs would glorify God.

The girls would dance around eighteen varieties of grains which have been kept in the temple. Here is a song to glorify the incident.

‘xz;zhq; fpoida;dpF Xhipahk; - Kisp;ghhF
,uz;lhq; fpoida;dpF ,uz;biyahk; -

Kisp;ghhF
The latest stanzas of the songs are ending in Thanane Thananea.

The first stanza of the song is sung by the leader. The others will repeat the stanza in a chorus form. Stories of God are woven through Kummi songs. They would wear garments according to the characters in the stories. This is an art of worshipping. Change of times have conducted to developments. Solo songs have taken place in the dance.

They would clap their hands while singing. Clapping are classified into Viral thattu (Strike with fingers), Ullangai thattu (Strike with palms), Anjali thattu (Strike with joined palms) and Muzhangai thattu (Strike with elbows). While they dance, each of their limbs would touch the ground at different time. It is pleasure to see the dancer’s forward and backward movements and their bending down and raising up while the play goes on.

In course of time Kummi songs have developed into a separate literature in Tamil. There are books on Kummi songs. Harichandran Kummi, Valliamman Kummi, Siruthonda Nayanar Kummi, Pancha Pandavar Vaikunthar Kummi, Besides that iallah Karana Kummi, Ganapadesa Perinba Kummi and Villaimathar Kummi are also there. This literature has evolved to reach reformed form after branching from folk-lore.
Here is a Kummi song inviting girls to perform the dance.

‘thUq;fb Njhpg; ngz;fsh
kfpoe;J Fk;kp abj;jhlr;
Nrq;Ufb ngz;fnsy;yhk;.’
rpj;jk; kfpoe;jpe;j rhpij Nfl;bUe;j
Njtpkhh; thoj; jpdk; thop;’

There is another Kummi called ‘Chandi Kummi’. It gives pleasure and strength to women. The drawing of water, cleaning the vessel, cooking of food and pounding of flour are vivified through the dance and songs of Kummi.

Here is a song which expresses the pleasure of a woman after drawing kolams.

‘Fk;kpabg;Nghk; Fk;kp abg;Nghk;
Nfhyj;ijr; Rw;wpf; Fk;kp abgN;ghk;
Xd;whfr; Nrh;r;J Fk;kp abg;Nghk;.’

2.12.2 VILLUPPATTU

Among the folk-arts, Villupattu is considered a splendid one. Tirunelveli and Kaniyakumari are mother lands of Villupattu. No festival is conducted for the local Gods without the performance of Villupattu. It is played in some of the villages of the southern part of Ramanathapuram too. Artists (they are called Pulavers) are found in plenty in Nellai and Kumari.

Participants of the play should be at least five in number. It would be grand if the play is performed by seven persons. The bow is made either
of the wood of a palmyra tree on bamboo stick. It is decorated with many colourful papers. The two ends of the bow are tied by a strong high-tensioned string made either of skin or nerve. A sweet sound is produced by beating small bronze bells which are tied to the string one by one. The bells emit sounds when the bow string is beaten with two slender wooden rods (Veesukol). Beads are fixed to the rods just above the grip of the hand.

To synchronise with the bow music uduku, pot, thalam, kattai (wooden plank) are played. The pot played produces sound by beating the mouth with a soft plank and the body of the pot with his left hand. Some have added harmonium and flute. The song of the players and the sound of these musical instruments that blend to-gather entice the audience. Looking at the audience awake throughout the night one can guage the magnificence and the artistic elegance of the performance.

The leader of the troupe (Pulavar) sits on the right side of the bow holding his Veesukol. He is called Mootha Pulavanar (elder Pulavar) or Moottapattali. He sings first. Players on the right-side of the bow are called Valathupaduvor and the players on the left-side are called Edathupaduvor. Sometime the left-side singers would only sing the stanza sung by the right-side singers. At times they would only sing the last portion of the song. He who teaches the bow song is called Annaviyar. At the beginning of the performance, salutation is made to him.

The singers would begin the story with Kappu, Vasthu (prayer) and Vanakkam. Muttalayamman, Sudalaimadan, Esakiammal, Marriyammal, Karunkidakaran, Thottukari, Poolangkandal, Venkalarasan, Sethirapalan, Pichaikalan.

Ivar raja, Vellaikaran, Valkuniyamman, Servaikaran Uchini Makaliyamman and Pathirakali are some of the divine bow song stories in southern districts, Muthupattan, Mudurai Veeran, Kathavarayan,
Kattapomman. Manthra Murti and Chinnathambi are a few of the valorous stories rendered in villupattu. Besides these, Ramayanam, Maahabharatham and Silapathikaram are also sung in it. Songs which have national feelings and social reformation are also sung in bow song.

One may call it an ancient Tamil musical art. Tis simplicity and sweetness attract everybody. Sound emanated from the bow string would have attracted man first. Those who have won victory in battles would strike the bow and dance with pleasure. Valorous songs are sung. They would have beaten drums, Kinaiparai and liquor pots to exhilarate themselves. These articles were easily available in ancient battle field. Afterwards bells and musical instrumentals would have brought into play. It would be useful to investigate whether Veeramani (bell) would have been tied to the bows they used in war in those days.

The greatness of Villupattu was in darkness for many years. Thanks to Kalaivanar N.S Krishnan who pioneered to bring out and publicise its greatness to the outerworld. He propagated the history of Mahatma Gandhi through Villupattu. Thoppur Subramanian attracted kumari-people by singing the history of the fight for merging Kumark Dist the main in Vilupattu Radio. Television, Journals and Cinema have contributed to enlarge the medium of Villupattu to people with good advertising background. Tamil Nadu Iyal Isai Nadaka Manram and Public Relations and Information Department have also patronized this art. Bow song medium had been used previously to sing divine stories only. But now it has contributed much to social understanding and political propaganda.

In the last century, Appavu Nadar of Osaravillai was famous for pattu in Nellai and Kumari Districts. He took the people by surprise by keeping pot upon pot on his head while singing on the bow. Moreover he could rhythmically beat his strike on the string of the bow while dancing with the pot on his head. At the same time he would make coral garland by his
mouth. These were tricks to attract people. According to local audience he would create extempore songs and evoke appreciation and applause from the audience later when he was not able to sing (due to old age) his followers had given him money and saluted him. (Nanjil) Pottal Ponnumuthu Nadar, Agaththeswaram ari Raman Nadars Nagamani Nadar, Thangaiya, Tovalay soundaram pillai, Kadukurai Kolappillai, Pichikutty Pulavar and Sevalkalam Thangaiya are famous bow singers in this century. Karikoil S\uyambuy pulavar, iyampillai, and Azhagammal are good artists from Nellai district. Talented bow-singers are found in Koilpatti, Tuticorin and Arumuganari. Now Kothamangalam Visu modernized the art. It would be better and inviting if the modernization has not transgressed into the unsophisticated rustic nature in bow-song.

Traditionally men only were singing bow songs. Now women have expressed their talent. Some have treated it as an art treasure of the family. Old bows can be found in some houses. In some temple villages troupe performed Villupattu. There were competitions between two troupers in temple festivals and their talents were judged by the public. People call it Manthirapattu. Folk people have really understood the greatness and merit of Villupattu.

Villupattu is considered as a separate literature in Tamil language. Research is made on it. Villupattu written by Gomati Nayagam has clearly expressed it with analytical background. Agatheswaram Arumuga Perumal was responsible for bringing out bow song stories in printed form from paleographs. He may be considered to have rendered great service to the literature regarding Villupattu. One behalf of Madurai Kamaraj University Na Vanamalai has published some bow songs with analytical preface.
Through these bow songs published, much can be known about the dark spots of history hitherto unknown to the light of the world. The stories like Servaikaran, Vellaikaran, Kattapomman, Ivar Raja etc, can contribute much for historical information.

One of the quaint types of simple and catchy folk music which still stands as a symbol of the cultural wealth of the Tamils is what is popularly known as Villu Pattu in Tamil, literally translated as ‘bow-song’.

In the fifteenth century, one Arasa Pulavar is said to have originated the villu Pattu. The materials that go to make up the orchestra producing the background music for the bow-song consist of a very big bow, made either of a sturdy branch of the palmyra tree or of metal. The two ends of the bow are tied by a strong high-tension string. The centre of the convex side of the bow is made to rest on the neck of a large sized earthen pitcher. The pitcher itself rests on a soft cushion or a circular disc-like thing with a concave cavity made of coconut fibre. Thus the bow, when placed on the neck of the pitcher and held in delicate balance by the performers, looks like a magnified crescent with its two ends looking upwards. There are numerous bronze bells hanging from the bow in a row from top to bottom.

The chief vocalist or the main story-teller of the party will be seated in the centre of the bow, with two slender wooden rods called the Veesukol, on each hand. At one end of each rod, just near where the artist grips it, are found two cymbals, the concave face of each facing and touching the other; it makes a sort of cavity.

2.12.3 KARAGAM OR POT DANCE

Karagam is a rounded pot which has the following meaning kamandalam, alangati, neerthuli, gangai, poonkudam. Dance which is performed with the decorated pot keeping it on the head is called karakaattam. In southern districts, it is called ‘kumpattam’.
Many karagam dancers are found in Nellai kummari Madurai, Ramanathapuram and Tanjore districts. People in all districts of Tamil Nadu desire to see this dance. During Marriamman kodai festivals the karagam dance is performed in a spread-out form. It is considered that it has relation with the worship of God. Karakam is filled with water. People believe it to be rain and seven holy rivers. Karagam dance is performed while worshipping God. The pot is decorated with flower and margosa leaves. Devotee or worshipper of Amman would dance with the intention of bringing rain to the country. The dancer taps the pot often with a hand stick. People with great faith would welcome him and smear him with turmeric powder and pour water on his legs to wash him.

Karagam dance is performed elegantly in many places on commercial lines. There are some differences between ritual Karagam and artistic Karagam. While the former is filled with water and the latter is filled with rice. It is decorated with flower and pasted with colour papers. Toy parrot is fixed at the top in the month place of the Karagam. Mostly women would dance. Sometimes men would also take part. Karagam kept on head is not held by hand. After balancing it on the head the dancer would dance.

Professional artists would use brass pots too. Sathngai is tied around the dancer’s leg. The sound of Nyandi melam is suitable to Karagam dance. Step by step it would reach to the highest pitch and stop suddenly. Like that, the dance would go surprising calmless emerged out of abrupt stoppage of the dance and music would invoke people’s applause. Some people would be calm for blending with religious feelings. The dance has been performed before Amman temple. When Amman is taken out in procession the dance is performed along the streets moving in front of the deity. The village people would give money and gifts. Sometimes in between the dance items artists would perform the trickish
shows. It is surprising to see that dancers taking the thrown down-money without any movement of the Karagam. Dancers would dance keeping pot upon over their heads in an arranged form.

They would also dance with fire pot at the top of a pestle which is implanted on their heads. It is a feast to the eyes that they dance with fire glowing sticks tied to the hair. It stirs awesome fear.

When Karakam is kept on the head, the dancer with agility would balance his steps on two ladders. He would go up and down through the ladder without the Karagam. It is worth to see the dancer to dance upon the flat part of the pot. These cute performances are done by the dextrous artistic women to establish their ability and at the same time to hold the audience in surprise.

One or two women have performed Karagam dance. Trickish shows shown at interval would diminish the artistic elegance of Karagam dance. If it is shown at the end of the dance the elegance will be stamped to remain in the memory of the beholders.

Sections of Karagam dance would have existed during the Silapathikaram time. Kudakkutu is one of the eleven dances performed by Madhavi. This was played by Kannan. Bhanasuran puts Kannan’s grandson Anirutharam in prison. With pots made of earth and brass put on the head, Kannan dances in the streets of ‘Cho’ to release him. Pot is one of the surprising kuttus. Rural samiyadigal would dance keeping pots over their heads.

Karagam dancers would sing many songs. Songs are similar to the tunes of folk-songs. Here is a song which has a serial order of numerical number one to ten in its stanzas.

´ñ½¡õ ¸Ã¸Á¡Ê ±í¸ ÓòÐÁ¡¡¢
´ºò¾ ¸Ã¸Á¡Ê ±í¸ ÓòÐÁ¡¡¢
¦Ãñ¼¡õ ¸Ã¸Á¡Ê ±í¸ ÓòÐÁ¡¡¢
The Language used, the meaning conveyed and music evolved are highly appealing and interesting to the common people.

It is performed in the name of God and worship of art. What was the advent of the dance? In olden days women would go to the river or pond to fetch water. They would walk along with pot filled with water. Owing to experience they would walk without holding the pots by hands. Men would have found an elegance in their walk. Then they would have done some modifications to transform it into Karagam dance. Identifying water with rain (Maari) man mixed God’s grace with it, stroking the mixture with the tendency of worship he might have considered the arts of religious feelings. Coming out of man’s deeds, growing in Godly feeling Karagam dance has existed. Having been not able to contain his ability in religious structure the artist would have developed in another method. It has developed as an art off worshipping God and art of religious feeling.

2.12.4 KOLATTAM

Kolattam is joyfully played in most parts of Tamilnadu. Two wooden sticks are used in the play and a charming sound is produced while the sticks are struck against each other and crossward. The name was derived from striking sticks. Generally the sticks are artistically painted with red and green colours. It is considered that women would play well. Firstly the dance was used to sing on the glory of God. The dance would commence on ‘Ammavasai day’ following the Deepavali festival. The dance would extend to ten days. Women would go with the sticks from house to house and play Kolattam. The dance would be played in the courtyard of the house and it would be convenient for the spectators to gaze on.
Women would form a circle and play the dance. They would be coming even after the play has started. The circle has enlarged with comers by their continuous flow. Songs would accompany with the dance. The players would strike against the sticks holding in their hands by moving forward and backward, bending low and raising up. The dance would go according to the sound produced by the striking sticks.

### 2.13 FOLK MUSIC AND DANCES OF TAMIL NADU

#### 2.13.1 LURE AND LORE

Tamilnadu has rich tradition of folk arts and crafts displaying traditions skill and dexterity handed down from generations. The folk Music and Dances represent the rustic ethos, aesthetic values and melody. The conduct of folk dances and music on occasions of temple festivals and community functions gives entertainment, mirth and merry to the villagers. The Therukoothu (Street Play), Thappattai Attam, Karagam and Kavadi, Dummy Horse dance and Peacock Dance, Oyilattam and Silambam are all rural programmes of art forms, very old but not archaic-still conducted and enjoyed by people with abiding interest and enthusiasm.

The more celebrated forms of village folk dances are: Oyilaatam, Oyil Kummi, Devaraattam, Karagaattam, Kaavadi Aattam, Kali Aattam, Kolaattam, Theru Koothu, Kazhai Koothu, Villu Paattu, Chakkai Aattam, Kai Silambu Aattam, Kummi, Bagavatha nadanam, PuliAattam and other fancy dress dances, Kuravan- kurathi Aattam, Poikkal Kudirai Aattam, Thappattaiattam, Silambaattam, Sevai Aattam, Ottan Koothu, Urumi Aattam and Snake dance.
2.12.5 KARAGAATTAM

Karagam is a folk dance with musical accompaniment performed balancing a pot on the head. Traditionally, this dance was performed by the villagers in praise of the rain goddess Mari Amman and river goddess, Gangai Amman. In Sangam literature, It is mentioned as 'Kudakoothu'. This dance has two divisions- one, Aatta Karagam and the other Sakthi Karagam performed with a fire pot on the head. In Mariamman or Durga temple as ritual dance, It is called 'Sakthi Karagam'. More often it is danced with decorated pot on the head and is known as 'Aatta Karagam' and symbolises joy and merriment.

The dance is performed in temples and on festival occasions as entertainment. This is one of the more popular rural dances today. Earlier it was performed only to the accompaniment of Naiyandi Melam but now it includes songs also. Today, the pots have transformed from mud pots to bronzeware and even stainless steel in modern times. The pots are decorated with a cone of flower arrangements, topped by a paper parrot. The parrot rotates as the dancer swings along. This dance is very popular all over Tamilnadu, though its birth place is said to be Thanjavur. Both male and female performers participate in this. Acrobatics similar to circus are included such as, dancing on a rolling block of wood, up and down a ladder, threading a needle while bending backwards and so on.

2.12.6 KAAVADI AATAM

The ancient Tamils when they went on pilgrimage, carried the offerings to the gods tied on either end of a long stick, which was balanced on the shoulders. In order to lessen the boredom of the long travel they used to sing and dance about the gods. Kavadi Aattam has its origins in
this practice. Special songs were composed to be sung while carrying the Kavadi, which were known as Kavadi Sindhu. The Kavadi is a semi-canopy made of bamboo strips and a light pole. The cover of Kavadi in saffron cloth decorated with Peacock feathers and balancing pots on both ends embellish the tiny Kavadi. This is mainly a religious dance, performed in worship of Lord Muruga. The dance is accompanied by Pambai and Naiyandi Melam.

2.12.7  POIKKAL KUDIRAI AATTAM (DUMMY HORSE DANCE)

The Dummy Horse dance where the dancer bears the dummy figure of a horse's body on his/her hips. This is made of light-weight materials and the cloth at the sides swings to and fro covering the legs of the dancer. The dancer dons wooden legs which sound like the hooves of the horse. The dancer brandishes either a sword or a whip. This folk dance needs much training and skill.

2.12.8  BOMMALAATTAM OR PUPPETRY

Puppet shows are held in every village during festivals and fairs. Many kinds of puppets are used for the show. They are manipulated through strings or wires. The persons stand behind a screen and the puppets are held in front. The stories enacted in the puppet shows are from puranas, epics and folklore. These shows are very entertaining and hold both adults and children enthralled for many hours.

2.12.9  THERUKOOTU.

Normally conducted during village festivals, during the months of Panguni and Aadi. This is performed where three or four streets meet; in open air, the place being lit by gas lights. A wooden bench is set up to seat
the singers and the musical troupe. Here, make-up and costumes are considered of prime importance. Only men take part; the female roles are also played by them. The performance consists of story-telling, dialogue-rendering, songs and dance, all performed by the artistes. The stories are from Puranas, epics such as Ramayana and Mahabharata, and also local folklore. The play starts in the late evening and gets over only during the small hours of the day. The performance is so captivating that the audiences are spell-bound unaware of the long hours.

2.12.10 OYILAATTAM

Oyil means beauty. This dance is hence, the dance of beauty. Traditionally, it is danced only by men. Ten years ago women also began to participate. First, a few people will stand in a row and start dancing with rhythmic steps with musical accompaniment. Intricate steps are used, which are much similar to those used in martial arts, such as Silambaattam. Then gradually the row will become longer as the new comers and guests all join and dance along as they like. The dancers wear ankle-bells. Normally, the dance is performed with the accompaniment of musical instruments and songs.

2.12.11 SILAMBAATTAM

It is a martial art form, practiced from the days of the Tamil Kings. It has metamorphosed into a non-violent form of folk-dance, adding stepping styles into the dance following the measure of time. This martial art form also teaches the performer the methods of self-defense in modern day world.

2.12.12 SNAKE DANCE

The snake dance is yet another popular dance of Tamil Nadu. It arises mainly from the popularity of the snake as a protecting divinity that
safeguards the health and happiness of the rural folk. Young girls, dressed in a tight-fitting snakeskin like costume, usually perform the snake dance. Here, the dancer simulates the movements of snake, writhing and creeping and making quick biting movements.

2.14 THE GREATNESS OF FOLK ARTS

2.14.1 NATURAL CHARACTERISTICS

It is the natural propensity of folk arts to entice people by eloquent exhibition of elemental feelings and swift transitions of elemental feelings and swift transitions of mood. They are artistic materials which give a solace and consolation. Folk-arts tend to blending of happiness of the audience and the artist. They can create things which are beyond the metaphysical world. They could brush aside sorrow and give pleasure. They have emerged without putting the artistic sense under any rules and regulations. They tend to project Godliness on the feelings of mankind.

They have become stupendous artistic creations in projecting the surging emotions of human being with perfection. Inexplicable things in words could be given profound explanation through artistic creations. Abstract concepts are transformed by them into images by some arts which could be easily understood. They have potentiality to put sorrow to sleep and awake pleasure in mankind. They have natural tendency to generate interest and hold life better and prosperous.

From time immemorial they have propensity to project every stage in the development of mankind. They have served as a bridge connecting modernity and antiquity and have given pleasure to mankind. During festivals they give feast to people and unite them after brushing aside enmity. Those who surrender to artistic feeling will not allow themselves to be engulfed by boiled up emotions.
Though arts and practice of arts differed from place to place there will not be any change in the establishment of artistic feelings. The cause is that they have emerged out of human feelings. The integration of human feelings can be understood through folk arts. It is natural that the blooming arts with the foundation of folk-arts have been changed. There is no change in classifying them as arts on the foundation of occupation. People can understand through these occupational arts, the blending of human feelings.

Mode of expression of valour differed from place to place. Man's ambition to become a warrior finds clear expression in folk-songs.

This wave of feeling has risen above in the sea of arts for valour. Even when man dances to drive away evil spirit, he wants to establish his individuality. This type of forwardness has tended to stir up the spirit of art. It is necessary for such a spirit to be based on a competitive sense. If it becomes enmity it will lead to deterioration of the artist and the disruption of art. Arts should be refined by blending love and advancement of mankind. Arts for pleasure should not be the source of sorrow. Folk arts are still in existence as they have been the source of happiness.

2.14.2 FRUIT OF ART

Unfruitful deeds are assuredly disturbed. The greatness of folk-arts can be understood from their long existence. The fruit of art can be realized easily through the question. Why the arts have been performed? Mostly they are performed during festival. Festivals give full of pleasure and consolation. So most of the arts are performed which tend to deriving pleasure from festivals. Bottled up feelings are disclosed through arts. Arts tend to emerge out feelings
through rare talents. They are channels of human emotions in this situation. Hidden feelings which emerge out unintentionally pave the way for sorrow. Arts regulate them and utilize them for the cause of pleasure. So the audience and the artist get enlightened. Arts make way for good after brushing aside evils.

**2.14.3 AID TO CLASSICAL ARTS**

Folk-arts aid to many classical arts. These arts have undergone classical transformation from folk-arts. Dramas have sprouted from ancient kuttus. It can be seen that dances have merged with dramas, and these are evidently seen in Kolam songs of Tanjore, Oyilattam songs of Kovai, classical Kavadi Chinthu songs by Annamalai Reddiar Lectures and classical dramatic arts have sprouted from folk people’s dramas- Pallu, Kuravanji, Nondi, Kuluvm and Therukkuttu.

Realistic feeling as one find in folk-arts is reflected in classical arts too. Exhibition, structure and formation have changed. Rules and regulations have been put into force. As they are entertained by the civilized people it has got world wide influence. From ancient days folk-arts have been in pulsate to project realistic feelings to the world and have been enriched by the people leading simple life. Folk-arts have been patronized by the families which have indulged in arts.

Artists who are specialists in their arts have given pleasure to people. Artistic service rendered by Kalaimamani Ohm Feria swamy of Madurai deserves appreciation. He has started a school of folk-art where he is giving training to his students. The school is giving training in Kavadi, Karagam, Dummy horse show etc. College boys and girls are trained in the school. People can be happy to note that folk-arts are properly encouraged by the Government, artists and scholars. Many useful things can be known from folk-arts.
2.15 FOLK-ART OF TODAY

If folk-art are still inexistence, it is because of the folk-people who patronize them. To the folks the folk-arts have divinity in them. Folk people with religious mind are happy to make them close to religious ceremony. There is deep faith in Tirunelveli and Kanniya Kumarai that the Amman Kodai Vizha cannot culminate without Villuppattu. Particular occasion and such artistic performance can not be ignored. It bears testimony to prove that civilization can not easily dislodge people's faith. Some arts are seen as performance to God to evoke response to the prayers. People have ritually performed ‘Meenakshi Kalyanam’ and ‘Seetha Kalyanam’, Valli Thirumanam for child birth. Likewise they enacted the drama ‘Viradaparuvam’ for bringing rain.

Besides the religious aspects people have also performed them for enjoyment and pleasure. They have power to simply attract uninitiated towards them. They enjoy the taste and derive pleasure from such folk-arts.

It may be seen that people in urban areas too have proclivity to enjoy the folk-arts. At present, no body ever wants the arts to diminish or vanish. There is an awakening among the people all over the world to cherish and develop the folk-arts. Folk-arts were apathetically neglected by the civilized world only to come back to limelight and glory.

The state evinces interest in not allowing the folk-arts to diminish in its existence as they have been portraying people’s enriched culture. It invites them to play in the city auditorium and appeals the civilized people to patronize them. It invites forlorn folk-artists and significantly honours them with the title ‘Kalaimamani’. Tamil Nadu State has been appreciative and renders service to art. Folk-artists have danced joyfully. Tiredness
has disappeared and brightness has settled on their faces. They have started to work majestically. On behalf of the Tamil Nadu State the Tamil-Nadu Eyal Isai Nataka Manram, and Museum and the Tamil Nadu Public Relation and Information Department have done good service to the development of folkarts.

Folk-arts have been given a higher place on research side also. In the past, foreign scholars had undertaken study tours from one place to another to do research on folk-arts. Now some research scholars of Tamil Nadu have been immersed in research on arts in full swing. Tamil University has given special place to the folk-arts. Many Colleges provide facility for pursuing studies in folk-arts as optional subject. International Institute of Tamil Studies has taken special effort for the uplift of folk-arts. Folk-arts get development and encouragement through the medium of Cinema also. Some of the directors have come forward to set apart some scenes to project the grandeur of folk-arts to the world. The world of Journalism has also done appreciable service to promote the folk-arts.

‘Tamil Arasu’ the government fortnightly journal has taken the credit in promoting the folk-arts. From this it is evident that the folk-arts have acquired world-wide recognition both in the hands of the government and the people.

2.16 CONCLUSION

The basic arts born out of man’s natural artistic feeling underwent many changes under the influence of changing times, experience and intelligence and reached the stage of giving pleasure to mankind. Some arts vary in structure and mode of expression from primitive arts and they are the prime factors for the development of different arts. (music, dance and drama) the realm of poetry has expanded to various divisions differing
in structure and expression thus testifying to the length and breadth and depth of literature.

Man is naturally susceptible to artistic feelings. Different of arts have emanated depicting man’s happiness and sorrow. Sportive feeling is contributory for the development of art. Fear has given room to imagination and hopes and as a result many arts have emerged. Having converged his feeling relating to nature man has created some arts have flourished greatly through his intelligence. Interest and appreciation extended by the audience encouraged artist to express his talents proudly. Arts born out of feeling grow on interest, expend in dimension and attains maturity through passage of time and attains the exulting stage of enriched culture.