Jayalakshmi Arun - dancer by passion

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RUSHDIE'S FICTION: A testament to Indian diaspora

The Greek word "disparein" is the origin of the term "diaspora". Although the term basically applies to the dispersal of the Jews throughout the Gentile nations, it now applies to other displacement due to colonialism, slavery and forced migration. As regards Indian diaspora, the writers are of Indian birth living abroad. Rushdie migrated to England not because of any compulsion. Some economic and social motivations caused Rushdie's migration. Though Rushdie settled in England to find a footing in the professional world, he could not lose the identity of an Indian. A haunting sense of alienation troubled him very often. His fictional works from 'Midnight's Children' to "The Ground Beneath Her Feet", therefore, reflect the trauma of alienation, his diasporic consciousness and the pathetic feeling of the loss of home and identity. His diasporic writing is born out of his genuine love for India. He has captured the whole of India with its mythology, cultures, history and geography in his "Midnight's Children". Apart from portraying true Indian characters, the novel presents the ideal of Indian secularism through the character of the narrator-protagonist.

While "Midnight's Children" highlights the secular imagination of India's statements and citizens, "The Moor's Last Sigh" hints at the dissipation of the ideology. As regards "The Ground Beneath Her Feet", the central character's name, i.e. Vina Aspara has direct reference to Hindu mythology. "Vina is a musical instrument of Indian classical music and 'aspara' is believed to be a beautiful nymph in Hindu mythology. His fiction, therefore, faithfully records his pain of alienation and simultaneous assimilation of culture and people of India.

Rushdie As A Seminal Writer---------The seminal writings of Arun Joshi, Anita Desai and other Indian writers in English seemed to hamper the growth of the Indian English novel in the 1970s. But Rushdie's emergence added a new dimension to Indian writing in English. His seminal writing and unusual handling of the master's language have ensured its remarkable resurgence since 1987. Some of the important features that make his writing seminal are his use of fantasy or magic realism, his portrayal of protagonists belonging to a minority community, his plot construction consisting of minorites' experiences and his fictional presentation of history as gossip. His incorporation of Hindi or Urdu words, phrases and expressions has set a new trend in common English literature. Also his bilingualism has influenced the English readers across the world. The new generation of Indian writers has derived inspiration from his works to begin writing in English using English words.

Rushdie

A research article by
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Presently running a dance academy "Natyanjali Dance Academy" which has three branches in Vadodara. She started learning dance at the age of three and a half. She was forced by her father to go to the dance class at first as she was not much interested in learning dance. Later after two years of constant training, she found immense pleasure in learning that art form. After several years of training and practice, Bharatnatyam became a part of her life.

Learning from various Guru's helped her evolve as a dancer. Every teacher has different techniques of teaching and there's an approach towards students is also different. Her first two Gurus were trained in pure South style while her third Guru was more into North style. And this helped her to explore both the styles. These influences are seen in her students as she merges both the styles and teach them.

Jayalakshmi also knows Folk Dance, Western Dance, Thiruvathira Kali. Thiruvathira Kali is a traditional folk dance of Kerala. She learnt under the guidance of Smt. Kalyani Kuttayamma teacher and Smt. Bhargavi Amma teacher. Both of them are well known veterans of Thiruvathira Kali.

She first started with three students at and after three months she had 6 to 7 kids. And she started her own Bharatnatyam training institute named "Natyanjali Dance Academy on 4th July 2013 in Gotri, Vadodara" and is affiliated to Surnandan Bharati. There are another 2 branches in Samta and Bhayli. There are total 90 students.

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Sita- An icon for women today!

Sharmistha Dasgupta, Shillong
Editorial team member of Surnandan

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students along with a special Thiruvathira Kali batch for ladies. Natyanjali Dance Academy offers Junior Diploma, Diploma, Graduation. PG and Teachers Training certificate courses.

Bharatnatyam at National Level for the students.

Jayalakshmi Arun - dancer by passion

was always curious and never hesitated from asking questions to her mother, the great Sunayana. Isn’t that something all girls should do as kids? And as adults it is our responsibility to never stop the kids from speaking their minds as once hesitation sets in, it would never go away. She was never afraid to make a difficult choice - As a young bride, Sita was made to face a difficult choice— to remain in the palace as her husband leaves for a 14-year exile or accompany him to the forest. She takes the harsher road and in spite of severe opposition, accompanies him in his 14-year exile as his companion, friend and wife, sharing hardships and troubles.

Ravana had held her own in difficult times. It was Sita’s own drawn ‘red line’ that she didn’t dare cross. She was indeed a fighter woman who maintained her calm times of crisis. In today’s time and age, we want all young women to be like her.

Sharmistha Dasgupta, Shillong
Editorial team member of Surnandan

Ravi and held her own in difficult times. It was Sita’s own drawn ‘red line’ that she didn’t dare cross. She was indeed a fighter woman who maintained her calm times of crisis. In today’s time and age, we want all young women to be like her.

5. She had presence of mind - Sita followed traditions. When Ravana came to Sita in the guise of a mendicant, she was doing her duty serving him. She was an intelligent woman. When Ravana kidnapped her, she had the presence of mind to throw her jewels to the monkeys. She knew her husband would avenge this act.

6. She fought for her dignity - When he was fastening her, she chose what she felt right and not what was expected from her. She knew that there is one quality all women should imbibe from her.

7. Perfect damsel - being a perfect woman, Sita was a great dancer. For every girl on how a girl can lead a correct life but many often do not. She is a steady and steadfast, never submissive; she is decisive and daring, not docile, having an inner strength to carry out her convictions with immense courage and dignity. Sita, has become benchmarks for women all over the time. In the words of Swami Vivekananda “Sita is unique; she stood alone and once and for all. There may have been several Ramas, perhaps, but never more than one Sita.”
2014, the year arrived in my life with a big yet beautiful surprise as I was lucky enough to get a beautiful home in Pendra, a small and beautiful town located in the borders of two states, Madhya Pradesh and Chhattisgarh well decorated by the caring hands of nature, with thousands of blooming palash trees, blue painted sky with shades of white. That was the time when my husband Dr. Pulak Das was working as faculty in Indira Gandhi National Tribal University (IGNTU), Amarkantak. My PhD was recently over, seeing a new community with much different life style on regular basis was attracting me towards them in much intense way. So being an ecologist, a dancer with a deep background in Anthropology, it was really a high time for me to start working on Baiga of Madhya Pradesh. India is a country where unity lies in diversity. The Baiga are one of the famous indigenous communities in the central provinces. The term Baiga itself means medicine man. Neighbouring communities such as the Kols, Gonds and other communities consider Baigas, as miracle man knowing all the secrets of soil. As per myths of Baiga Community, they are hand-crafted by the God himself and hence they are the kings and rulers of the whole earth. That is why they call themselves the Bhujna Raja or kings of the Soil.

Culture in simple words can be defined as an integrated pattern of human knowledge, belief, and behavior, customs, attitudes, values, morals, goals, and customs regulating their life and livelihood status. Traditionally Baigas are hunters, gatherers and in practicing their craft and burn technique of cultivation. They believe, ploughing means burning the breast of their mother i.e. mother earth. Human communities, their natural forms, arts and activities are actually governed by local environment as cultural aspect, and annual activities, physiography, rainfall pattern, biodiversity everything. Whereas, annual calendar is based on agricultural activities. Baigas are no different as other Baiga ceremonies and rituals are based on agricultural activities of their environment, and these are Bidri, Hareli, Pola, Nawa. A deep connection with nature is reflected in the folk songs and dances of this forest-dwelling Baiga community. Baiga songs are sweet and related to nature, romance and social life. One can easily sing these songs and enjoy them.

Baiga community is well known for their trance songs. These songs are sung by the Baiga and other indigenous communities as they go to forest to collect timber as well as non timber forest produce. According to their folk beliefs these songs are sung to please forest deity as well as to enjoy themselves. Each verse of the Dadiar is very short and sometimes many of these verses are joined together to make a long poem. Dadiar songs are not accompanied with dance, but when a number of dadiar compositions are performed in a sequence and sung as Salho, that can be accomplished with dance. Baiga musical instruments include Tiski (wooden clappers), Mandar (double membrane drum), Dholak, Nagada, Timki (a small bell made from cow horn), and Bansuri (Flute).

Baiga community is also known for their tattoo marks. Tattoos have special socio-religious significance in Baiga community. Women like being tattooed, not only because it increases their attractiveness, but also because of their permanence (Elwin 2007). The tattoos on the bodies of the Baiga women are made by Godnabharin, who are mainly ladies from Badi cast and male folks are strictly prohibited to witness the process. Tattoos are generally made with 15 to 20 very sharp needles made of bamboo, which is prepared from locally procured Ramtila oil and Sal gum. When the pain crosses the mark, the senior women of the community start singing traditional songs to divert the mind of the girl getting tattooed. These songs are focused on the stories of bygone days, which include their folk tales with men, birds, animals, forest deity and forest itself as characters. Dance is the movement of the body in rhythmic way, usually to music and within a given space, for the purpose of emotion, releasing energy, or simply taking delight in the movement itself.

I feel myself proud and privileged

Dr. Satabdee Banerjee
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Principal - Gaudiya Angakavya, Kolkata

At the very outset, I would like to mention that I consider myself proud and privileged for being acquainted with ‘Surnandan Bharati’, the acclaimed Cultural Board. Being a pandit of Music, Dance, Drama, Recitation and Painting Examination Board and Institute, the endeaour and activities of Surnandan Bharati in the versatile fields of culture is not only praiseworthy but also awe-inspiring.

According to Nandanal Bose, “There are two sides of art too; you may call one fine art and the other functional art. Fine art liberates our mind from constraints of sorrows and conflicts of our daily lives into a world of aesthetic mysticism, a world of touch of magic, functional art brings beauty to the objects of our daily use, and to our lives, and provides us with means of livelihood. In fact our country’s decline has followed closely the decay of functional arts. So to exclude art from the sphere of our needs is harmful to the economic well being of the country as well as the world!”. In this connection, it is truly amazing to find that an institution as Surnandan Bharati is leaving no stone unturned to attain its vision and mission of spreading the fragrance of Indian art across the globe.

Nowadays, it is a fact that fine arts and other functional arts are creating and opening job opportunities in different fields of entertainment industries. With its primary objective being the examination and selection of deserving groups of candidates from the fields of fine arts as well as functional arts, Surnandan Bharati is contributing towards even employment generation by conducting examinations, issuing Diploma Certificates, assigning standards of the candidates who have qualified in their respective field of art education according to their specific syllabus.

This institution holds an Annual General Meeting usually in the month of May/June and also holds All India Conference in the month of December. Eminent personalities in the field of Music, Dance, Recitation and Painting attend those functions.

I personally admire its every endeaour and aspire for its success and growth in the field of Art and artistic education.

Children's Art Exhibition

at Shillong

Dr. Pinki Purkayastha
Principal, Pragya Kala Kendra, New Delhi ;
All India Vice President, Surnandan Bharati, Editorial team member of Surnandan Bharati

Children are a treasure of hidden talents and new ideas.

This saying was proved right by students’ ‘Art and Craft’ exhibition cum competition held in Crayons: The School of Art & Craft from 24th to 26th Aug at Hotel Majestic, Polo Market, Shillong-1.

Crayons is a Shillong based creative art and craft academy for children and teens. It is affiliated to Surnandan Bharati.

The school curriculum can be divided into following three categories: The foundation level, The intermediate level and The advanced level.

On the first day, the exhibition was inaugurated by Shri. Rameshwar Wargiri, an eminent artist & film maker. Other esteemed guests were Shri. D. Henpilen, a freelance artist, Prof. Sukalpa Bhattcharjee, Faculty, Dept. of English NEHU, Prof. Urmila Prasad, Faculty, Dept. of Economics NEHU, Dr. Ratnadeep Roy, Principal, Women’s College, Shillong, Shri Harish Jhunjunwala, Executive Editor, Eastern Panorama and Shri N. Rajan, Retd. Professor, IIT, Mumbai, and tattoo artist.

The exhibition got an overwhelming response from the children, parents and guests. As many as 200 exhibits were displayed. Even the teachers of Crayons involved themselves with some interesting things.

“Wonderful art.

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We conceal the pain
But silently cry
You left us forever
Without a goodbye.

We prayed to God
To make you stay
But the almighty
Took you away
To his heavenly bay.

Principal – KIRITI CHAKRABARTY (Belay)
Father in law - Late ANANTA CHAKRABARTY
Vice Principal- BANDANA CHAKRABARTY (Rubon)
D/o - Late ANANTA CHAKRABARTY
Hailakandi, Assam

Children's Art Exhibition at Shillong
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exhibition organized by Crayons. Privileged to be part of this renowned Sharmistha Deb, a senior student, sold her first painting.

This exhibition displayed artworks in various dry and wet mediums ranging from pastels, coloured pencils, pen and charcoal pencils to watercolour, acrylic and oils. The themes included landscapes, seascapes, mythological paintings, portraits, still life etc. The artists were not only attracted to usual subjects like Januka, was overwhelmed with joy but who remarked "from a girl fearing to draw to a girl painting for an exhibition" and "to his teachers of Crayons for building my confidence".

"Crayons believes that art encompasses all the developmental domains and fosters creativity in children. The main motive behind organizing this exhibition is to promote creativity through art and give children the opportunity to express their uniqueness. We are pleased with the response." said D.Sangeeta Dasgupta, co-founder of Crayons. It was an enriching experience for the students and the art teacher of Crayons who had paintings on worked tirelessly to coasters, Mandala art. make this success.

Shri Raphael Varjri inaugurating the traditional lamp.

An eleven years old Debopriya alongside her first sold art work.