

A SYNOPSIS ON
“CONTRIBUTION OF LATE GURU SHRI KUBERNATH TANJORKAR, LATE SMT.
ANJALI MERH AND PROF. C.V.CHANDRASHEKHAR IN THE DEVELOPMENT OF
BHARATANATYAM DANCE.”

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BHARATANATYAM
PERFORMING ARTS

BY
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UNDER THE GUIDANCE OF
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SYNOPSIS

INTRODUCTION:

In the initial learning days of Bharatanatyam classical dance, the present researcher had learnt the Bharatanatyam dance style items which were choreographed by the great gurus, like Guru Shri Kubernath Tanjorkar, Guru Smt. Anjali Merh and Professor C.V. Chandrashekhar, was therefore impressed by the choreography of the items and wanted to know more about these gurus. The present researcher came to know from the information gathered from the students of the gurus about the huge contribution of the above mentioned gurus in the development of Bharatanatyam dance style.

The present researcher found that there was information available about many topics related to Bharatanatyam dance style, but a little information was available about the huge contribution of the above mentioned three gurus. Some information was available in a few books about their contribution, however, there were no authentic documents available about the contributions of the great gurus Late Guru Shri Kubernath Tanjorkar, Late Smt. Anjali Merh, and Professor C.V.Chandrashekhar in development of Bharatanatyam dance. Therefore the present researcher realised that there was a need to do research on this subject, so that the present generation and future generation can benefit from it. The present researcher realised that it will be a great task if the information is available to the dance students. It will be a humble attempt by the present researcher to give some unique information about the immense contributions of the above mentioned gurus in the development of Bharatanatyam dance style.

Late Guru Shri Kubernath Tanjorkar, Late Smt. Anjali Merh, and Professor C.V.Chandrashekhar, are the three prominent Gurus among the gurus of Bharatanatyam dance style. They have contributed immensely through their teaching and dance compositions. The research has tried to explain the special features of their personality, teaching style, choreography style, their unique approach, technique, their tirmaanam composition, style and vision.

The present researcher was fortunate to be learning Bharatanatyam from teachers like Shri Pradeep Barua, Smt. Juthika Mahen, Dr. Parul Shah, Dr. Ami Pandhya, Smt. Parul Patel, Smt. Jayanti Chandolkar, Smt. Rema Srikanth and Smt. Parul Barot who were students of these great gurus. The present researcher was also fortunate to learn the topics of dance theory from Shri Harish Gangani and Prof. (Dr.) Jagdish Gangani, who knew the above mentioned gurus very well. Having learnt the items of the above mentioned gurus, the present researcher started discussing the points about the immense contribution of the above mentioned three gurus with Prof. (Dr.) Jagdish Gangani. There were many points in the discussion, on which information

was not available. To know about these problems the present researcher had a number of sessions of discussion with Prof. (Dr.) Jagdish Gangani, who himself is a well-known Kathak dancer as well as a renowned guru of Kathak dance style. On discussion a lot of points pop up in front of us.

The present researcher has tried to give information about the early life, family and education of the above mentioned three gurus. As the contribution of the above-mentioned gurus are immense, the present researcher has divided it in three categories, namely, contribution in teaching, contribution as a music composer and contribution as a choreographer depending upon the field of contribution . The present researcher has also provided views of students, and personalities from different walks of life about the above mentioned three gurus, by interviewing them.

The present researcher believes that every dance lover will be benefitted from this research. This information will be extremely useful for the present and future generation of art lovers and students of arts and Bharatanatyam dance particularly.

Need for the research on this Topic

Bharatanatyam is a classical dance style of South India with a rich ancient and primitive history. Many books have been written by renowned authors and historians about the origin and history of Bharatanatyam dance. The need to do a research on the topic “Contribution of Late Guru Shri Kubernath Tanjorkar, Late Smt. Anjali Merh, and Professor C.V.Chandrashekhar” arises as all three gurus have contributed immensely in the development of Bharatanatyam dance style. All the above mentioned three gurus are well known in the field of dance, among artists, at the government level and also among general public. But there is also a lot of information, which is not recorded or highlighted about these stalwarts. They have contributed immensely in the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Vadodara (Gujarat). They have also contributed in Gujarat and across the country, through their teaching, lecture-demonstrations and programmes in this field. But there is no detailed records regarding their contributions in the development of Bharatanatyam dance style in any books by renowned authors or historians.

The present researcher feels the information about the contributions of the above mentioned three gurus needs to be highlighted so that the future generation and specially dance students can learn and benefit from this information. Therefore it is essential to provide authentic information to the present and future generation, which will motivate and inspire them as dance practitioners. Also dance lovers and art lovers should be aware of their contributions. Their contributions should be given due importance and should be appreciated.

Hypothesis

It will be an humble attempt to provide information regarding “Contribution of Late Guru Shri Kubernath Tanjorkar, Late Smt. Anjali Merh, and Professor C.V.Chandrashekhar in the development of Bharatanatyam dance”, with real facts which are not known or mentioned so far.

Through this research, the present researcher would like to bring into limelight the immense contributions of the three above mentioned Great maestros and the fact that they had great command over all the aspects of dance. It will be an attempt to highlight the fact that they contributed immensely in dance education and in raising the standard of Bharatanatyam classical dance style in Gujarat. Mention their specific contributions like teaching style, addition to performance or preparation for the performance or their routine etc.

Objectives

In recent years a lot of books and manuals have been written about Bharatanatyam classical dance style, but till now the detailed information about the immense Contributions of Late Guru Shri Kubernath Tanjorkar, Late Smt. Anjali Merh, and Professor C.V.Chandrashekhar in the development of Bharatanatyam dance are not mentioned by any authors in any of the books/magazines/documents. Therefore the objective will be to find out real facts and bring in notice the great contribution of the three gurus, for the people who are interested in the art form of dance, dance students and future generations.

Data collection methodology:

The present researcher is a postgraduate degree holder in Bharatanatyam classical dance style from the Department of Dance and has learnt this art from the eminent gurus of Bharatanatyam classical dance style. While taking training in the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Vadodara (Gujarat), the present researcher has learnt items of the gurus Late Shri Kubernath Tanjorkar, Late Smt. Anjali Merh and Professor C.V. Chandrashekhar from the students of these gurus. The present researcher collected and analysed information by interviewing disciples, relatives and artists who know these gurus, Late Shri Kubernath Tanjorkar, Late Smt. Anjali Merh and Professor C.V.Chandrashekhar. From these meetings the present researcher noted down some points subject of this thesis and discussed with her guide in depth. Fortunately the present researcher's guide being a proven, is an established dancer and dance teacher, who also knew all the three gurus very well. He was therefore able to share lots of things with her. From that the present researcher made a list of important points about the research topic.

The present researcher has attended workshop, lecture demonstration and lectures in seminars of Professor C. V. Chandrashekhar, as the research is based on his contribution. The present researcher also attended the programme of Professor C. V. Chandrashekhar to understand his dance style and his choreography.

The present researcher met the scholars, who have in-depth knowledge about the subject of the thesis and has taken their opinion for the same. The present researcher has met many famous dancers and dance teachers and have asked many questions about the contribution of the gurus, Late Shri Kubernath Tanjorkar, Late Smt. Anjali Merh and Professor C.V. Chandrashekhar, and have noted down their answers.

The present researcher has also studied the research works of other dancers.

The present researcher has made the study of literature available on the research topic.

The present researcher has made a summary of all inputs collected from artists, and students has summarised the data, and made a list of contributions of the gurus, Late Shri Kubernath Tanjorkar, Late Smt. Anjali Merh and Professor C.V. Chandrashekhar in the development of Bharatanatyam dance style.

The present researcher has referred to all the latest information available on this subject on the internet.

The present researcher has also read the theses and dissertations already published in the related subject.

As a library is the biggest source of knowledge in magazines and reference books, the present researcher therefore has visited libraries and studied many manuals and books of different authors related to the research topic.

The present researcher also captured some pictures while interviewing various dancers and dance teachers, to learn and collect more facts about the research topic. Some pictures are included in this thesis.

The researcher has put up an analytical study of the contributions of the gurus, Late Shri Kubernath Tanjorkar, Late Smt. Anjali Merh and Professor C.V.Chandrashekhar in the development of Bharatanatyam classical dance style.

Review of Literature:

The collected data, statistics and facts about the presented subject are reviewed. Only accurate and feasible solutions are written and the rest has been ignored/ omitted.

The other research works are referred to collect required data.

Research Methodology and Planning:

The present analytical study in this thesis is done by analytical method. The scientific approach is also followed in data collection. The information collected is presented with a new approach.

Technical information in the thesis is put in a simplified manner, which a nontechnical person can also understand.

The research is done on the basis of the historical descriptive qualitative method.

The collected information is presented in a chapter wise index.

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CHAPTER NO.	TITLE
1.	JOURNEY OF DANCE FROM TEMPLE TO THEATRE
2.	CLASSICAL DANCE AND GUJARAT
3.	CONTRIBUTION OF DEPARTMENT OF DANCE, FACULTY OF PERFORMING ARTS, THE M.S.UNIVERSITY OF BARODA, VADODARA,(GUJARAT), IN THE DEVELOPMENT OF DANCE/BHARATANATYAM/KATHAK DANCE.
4.	CONTRIBUTION OF LATE GURU SHRI KUBERNATH TANJORKAR
5.	“CONTRIBUTION OF LATE SMT. ANJALI MERH”
6.	“CONTRIBUTION OF PROFESSOR C.V.CHANDRASHEKHAR”
7.	CONCLUSION

CHAPTER WISE INDEX WITH SUB CHAPTERS:

<u>CHAPTER 1 : JOURNEY OF DANCE FROM TEMPLE TO THEATRE</u>	
<u>1.1</u>	Origin of dance.
<u>1.2</u>	The ups and downs in the journey of the art form of dance.
<u>1.3</u>	Revival
<u>CHAPTER 2 : CLASSICAL DANCE AND GUJARAT</u>	
<u>2.1</u>	Renowned Classical dancers and Gurus of Gujarat.
<u>2.2</u>	Renowned Classical dance institutions of Gujarat
<u>CONTRIBUTION OF DEPARTMENT OF DANCE, FACULTY OF PERFORMING ARTS, THE M.S.UNIVERSITY OF BARODA, VADODARA, (GUJARAT), IN THE DEVELOPMENT OF DANCE/BHARATANATYAM/KATHAK DANCE.</u>	
<u>3.1</u>	Establishment of Department of Dance, Faculty of Performing Arts, The M.S.University of Baroda, Vadodara (Gujarat).
<u>3.2</u>	Teachers who have taught in the Department of Dance, Faculty of Performing Arts, The M.S.University of Baroda, Vadodara(Gujarat).
<u>CHAPTER 4 : CONTRIBUTIONS OF LATE SHRI KUBERNATH TANJORKAR</u>	
<u>4.1</u>	Profile
<u>4.2</u>	Contribution in context of teaching
<u>4.3</u>	Contribution as a choreographer and a music composer
<u>4.4</u>	Views of disciples, and personalities from different walks of life
<u>CHAPTER 5 : CONTRIBUTIONS OF LATE SMT. ANJALI MERH</u>	
<u>5.1</u>	Profile
<u>5.2</u>	Contribution in context of teaching
<u>5.3</u>	Contribution as a choreographer and a music composer
<u>5.4</u>	Views of disciples, and personalities from different walks of life.
<u>CHAPTER 6: CONTRIBUTIONS OF PROF. C.V.CHANDRASHEKHAR</u>	
<u>6.1</u>	Profile
<u>6.2</u>	Contribution in context of teaching
<u>6.3</u>	Contribution as a choreographer and a music composer
<u>6.4</u>	Views of disciples, and personalities from different walks of life.
<u>CHAPTER 7: CONCLUSION</u>	

THE COLLECTED INFORMATION IS PRESENTED IN A CHAPTER WISE INDEX:

CHAPTER 1 : JOURNEY OF DANCE FROM TEMPLE TO THEATRE

In this chapter, the origin of dance has been described. How dance originated according to mythological stories mentioned in Natyashastra is described in this chapter. The journey of dance from its origin to various periods in history is discussed further in this chapter. The status of Indian dance during the rule of Indian kings, Mughal rule and British rule is described in this Chapter. Further information is given about the revival of classical Indian dance by various personalities like Rabindranath Tagore, E. Krishna Iyer, Rukmini devi, Uday Shankar and many more.

CHAPTER 2 : CLASSICAL DANCE AND GUJARAT

In this chapter researcher has described the famous Classical dancers of Gujarat. Information about the renowned dance gurus of Gujarat, who contributed in the development of classical dance in Gujarat is detailed further. Information about the famous classical dance institution who have contributed in the development of dance is also given in this chapter.

CHAPTER3 : CONTRIBUTION OF DEPARTMENT OF DANCE, FACULTY OF PERFORMING ARTS, THE M.S.UNIVERSITY OF BARODA, Vadodara, Gujarat IN THE DEVELOPMENT OF DANCE/BHARATANATYAM/KATHAK DANCE.

The Researcher has given information about Maharaja Sayajirao's immense contribution in the field of education and specially art education. In this chapter the researcher has discussed about the establishment of the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Vadodara, Gujarat. The researcher is of the opinion that, all the teachers who have taught at the Department of Dance, Faculty of Performing Arts, The M.S.University of Baroda, Vadodara (Gujarat), have contributed immensely in the development of Bharatanatyam dance. Hence their contribution is mentioned in this chapter.

CHAPTER 4 : CONTRIBUTIONS OF LATE SHRI KUBERNATH TANJORKAR

In the beginning of this chapter the researcher has described about the early education and training of Late Shri Kubernath Tanjorkar. Guru Shri Kubernath Tanjorkar, belonged to the family of traditional dancers and musicians from South India. The present researcher found his family members were pioneers in propagating Bharatanatyam in Baroda through their performances and choreographies on traditional as well as modern themes, which should be noted in the history of dance in India and particularly, history of Bharatanatyam dance. Bharatanatyam dancers came as a part of dowry, when Maharaja Sayajirao married the princess of Mysore, Chimna bai. The present researcher has mentioned in detail the contribution of Guru Shri Kubernath Tanjorkar's family members in Baroda and analysed their choreographies. The present researcher has further given details of the training of Guru Shri Kubernath Tanjorkar in Guru Shishya Parampara. The present researcher has analysed the unique features of the training, which was instrumental in building the personality of Guru Shri Kubernath Tanjorkar as a great guru and choreographer. The present researcher has analysed his unique qualities as a good dancer, good nattuvnar, and singer par excellence, as a mridangist and as an excellent choreographer. Guru Shri Kubernath Tanjorkar was trained in Karnatic music style as well as Hindustani music style. The present researcher found that he had knowledge of 400 ragas, he could at a very high as well as low pitch, he sang in the traditional rustic style of Karnatic music. He was an expert in abhinaya, and could express all the navarasas mentioned in the Natyashastra only with his eyes, without moving any muscle of his face. He expressed the navarasa perfectly.

The present researcher found that the biggest contribution of Guru Shri Kubernath Tanjorkar was preserving and propagating the Tanjore style of Bharatanatyam, in Gujarat as well as across the country. He was an expert of literature. He knew many Sanskrit verses by heart. He knew many languages like Sanskrit, Tamil, Gujarati, Hindi and Marathi. He has choreographed in these languages and enriched Bharatanatyam dance style. His contribution in the Maharaja Sayajirao University as a Bharatanatyam dance faculty is noteworthy and should be noted in the history of dance. He made a strong base of the Department of dance and was instrumental in training many students. The present researcher has further analysed his dance choreographies and mentioned its unique features.

By conducting interviews of the disciples and other sources of Late Shri Kubernath Tanjorkar the researcher has collected about the items choreographed by Late Shri Kubernath Tanjorkar, analysed the information and found that his immense contribution should be noted in history. The chapter also discusses his contribution in the field of composing the music for dances that he choreographed. In the last subchapter the researcher has listed the views of his disciples and personalities from different walks of life on Late Shri Kubernath Tanjorkar.

CHAPTER 5 : CONTRIBUTIONS OF LATE SMT. ANJALI MERH

In the beginning of this chapter the researcher has given information about the early education and training of Late Smt. Anjali Merh, her parent's encouragement and her training in Kalkshetra. The present researcher found that Anjali Merh learnt Bharatanatyam, Karnatic music, Nattuvangam, Tamil and all the aspects of Bharatanatyam which made her a good dancer, a guru par excellence and a great choreographer. The present researcher has mentioned the journey of Anjali Merh as a teacher from Kalakshetra, Bombay and finally in Baroda. She contributed immensely as an academician in the Maharaja Sayajirao University of Baroda. Anjali Merh's contributed immensely in the Baroda, Gujarat and across Indian through her teachings and her programmes. She made a strong foundation of the Department of Dance. She taught and choreographed many dance items. She propagated the Kalakshetra dance style that she learnt at Kalakshetra in Baroda. The present researcher analysed the dance items choreographed by her. The present researcher found that she was the first dancer to choreograph a whole Bharatanatyam in Gujarati. This fact should be noted in the history of dance. The present researcher has analysed the dance items choreographed by her and found the unique features of the item. The present researcher found that she choreographed many items in regional languages like Gujarati, Marathi and Bengali. She choreographed dance dramas like 'Ramayana' and 'Chandramaulishwara Kuruwanji'. The present researcher has analysed the Kuruwanji and mentioned the unique features of the dance drama. She also introduced innovations in the costume of the dance drama. The present researcher has analysed her items and found the unique features of the items. Another great contribution by Anjali Merh was the two books, 'Nartan Darshika' and 'Chandramaulishwara Kuruwanji' written by her, which are very useful for dancers, and Bharatanatyam dance students particularly. It was her major contribution to introduce 'The stick drawing notation system' in journal.

The chapter also discusses her contribution in writing the lyrics and composing the music for dances that she choreographed. In the last subchapter the researcher has listed the views of disciples and personalities of different walks for Late Smt. Anjali Merh. The researcher found unique features about Anjali Merh's contribution as a performer, Academician, guru and choreographer which should be noted in the history of Bharatanatyam dance.

CHAPTER6: CONTRIBUTIONS OF PROF. C.V.CHANDRASHEKHAR

Rukmini Devi enlarged the scope of Bharatanatyam to much a broader base. Following the footsteps of his guru, Professor C. V. Chandrashekhhar has also experimented with many aspects of Bharatanatyam dance, like the technique, music, costume and produced dance dramas and choreographed items, which further enlarged the scope of Bharatanatyam dance style. After doing a scientific and critical analysis of Professor C. V. Chandrasekhar's dance dramas, the present researcher found many elements of Bharatanatyam used by Professor C.V. Chandrashekhhar which added more scope to the Bharatanatyam dance style. He was one of the first few pioneers who propagated and made Bharatanatyam popular in North

India and particularly in Banaras. He contributed immensely in Banaras and Baroda, and across the country, which should be noted in the history of Bharatanatyam. Because of his immense contribution in Gujarat, over all standard of the technique of Bharatanatyam improved. The present researcher found and analysed his unique features as a Bharatanatyam dancer like his perfect posture, his forceful, vigorous and perfect footwork, subtle abhinaya and many more, which made him a unique and one of the best male Bharatanatyam dancers of India.

The present researcher found that Professor C.V.Chandrashekhar experimented with ideas and choreographed dance dramas on modern and contemporary themes and new vision like Krida, Panchamahabhootam, Vasantvilas, Bhumija, Ritusamhara, Meghadootam, Aparajita etc. A note should be made in history of dance regarding this. He experimented by using different language like Hindi, Bengali and Gujarati. He has contributed immensely through his choreography by using forceful and vigorous movements which are apt of male dancers. He has introduced innovations in all the four types of Abhinaya that is Vachika abhinaya, Angika abhinaya, Aharya abhinaya and Satvika abhinaya. In the Angika abhinaya, he used and introduced movements, sthanakas, bhramaris, utplavanas, nadai and postures within the frame work of Bharatanatyam dance. The combination of all this was the essence of his unique dance style.

The present researcher found that Professor C. Chandrashekhar had a huge knowledge of Karnatic and Hindustani music. The present researcher analysed his singing and found the reasons of his unique singing style and music composition. The present researcher found that the jati bhedas and gati bhedas used in the composition of Jatis composed by Professor C.V.Chandrashekhar was very unique. He introduced new bols to enhance the musical composition. The present researcher found and analysed many unique features of Professor C.V.Chandrashekhar as a dancer, guru, academician nattuvnar, singer, choreographer and music composer by interviewing his students and other scholars who knew him.

In the last subchapter the researcher has listed the views of disciples and personalities of different walks for Prof. C.V.Chandrashekhar. The immense contribution of Professor C.V.Chandrashekhar in Gujarat, Indian and in many countries of the world should be noted in the history.

Chapter 7: Conclusion

The detail study of the contributions of the above mentioned three gurus in the development of Bharatanatyam Dance is systematically collected, reviewed, analyzed mentioned and written in this chapter. The present researcher has found the contributions of the above mentioned gurus in the fields of performance, teaching of Bharatanatyam dance choreography, composition of music, the unique features of their style, their efforts in propagating Bharatanatyam and making Bharatanatyam popular, which should be noted in

the history of Dance in general and Bharatanatyam in particular. The Researcher is of the opinion that the contributions made by all of them has not been explored fully and recommends further exploration and investigation so that their due place in the history of the teaching, performance, choreography and composition of Bharatanatyam is established in India and the world.