

TABLE OF CONTENT

NO	TITLE	DESCRIPTION	PAGE NO
<u>VOLUME : I</u>			
1	CERTIFICATE		II
2	DECLARATION		III
3	ACKNOWLEDGEMENT		IV
4	SYNOPSIS		VIII
5	CHAPTER - 1	CHANGING DYNAMICS OF CLASSICAL DANCE IN INDIA	1-18
6	CHAPTER - 2	THE CODIFICATION OF SOLO CLASSICAL DANCE WITH RESPECT TO SANSKRIT TREATIES, STARTING WITH <i>NATYASHASTRA</i>	19-40
7	CHAPTER - 3	THE SOLO CLASSICAL DANCE AND THE DANCER AS HIGHLIGHTED IN <i>SILAPADIKARAM</i> , SANSKRIT KAVYA AND OTHER LITERATURE	41-72
8	CHAPTER - 4	THE SOLO CLASSICAL DANCER IN SCULPTURE	73-107
9	CHAPTER - 5	THE SOLO CLASSICAL DANCE IN PAINTING	108-134
10	CHAPTER - 6	COMING OF FILMS AND TELEVISION FURTHERED THE DOCUMENTATION OF SOLO CLASSICAL DANCE IN INDIA.	135-155
11	CHAPTER - 7	THE PRE CURSOR TO <i>MARGAM</i> - PRABANDHA AND NIRUPANA	156-178
12	CHAPTER - 8	THE BRIEF HISTORY OF BHARTANATYAM AND THE CREATION OF BHARATANATYAM <i>MARGAM</i> BY THE THANJAVUR QUARTET.	179-204

NO	TITLE	DESCRIPTION	PAGE NO
<u>VOLUME : II</u>			
13	CHAPTER - 9	THE <i>NRITAKRITIS</i> OF <i>MARGAM</i>	205-233
14	CHAPTER -10	THE <i>NRITYA</i> (<i>ABHINAYA</i>) <i>KRITIS</i> OF <i>MARGAM</i>	234-258
15	CHAPTER -11	THE <i>NRITTA- NRITYAKRITIS</i> IN <i>MARGAM</i>	259-289
16	CHAPTER -12	THE DEVELOPMENT AND EXTENSION OF THE <i>MARGAM</i> IN THE LATE 20TH CENTURY	290-322
17	CHAPTER -13	THE CONCLUSION AND FUTURE DIRECTION OF <i>MARGAM</i>	323-345
18	BIBLIOGRAPHY		346-355
19	GLOSSARY OF TERM		356-361
20	ANNEXURE 1:PERFORMANCES OF <i>MARGAM</i> STARTING 1930		362-379
21	ANNEXURE 2 : EDITED PERSONAL INTERVIEWS WITH EXPERTS AND GURUS		380-430
22	ANNEXURE 3: NEWSPAPER CUTTINGS OF SOLO CONCERTS OF BHARATANATYAM HELD AT NCPA, MUMBAI		431-465
23	RESEARCH PAPERS: 1). PUBLISHED BY : VIDYAWARTA- INTERNATIONAL MULTILINGUAL RESEARCH JOURNAL ISSN NO : 2319 9318 , MAH MUL/03051/2012 PUBLISHED IN MARCH 2018, ISSUE-23, VOL- 05, PAGE NO – 81-86 2). PUBLISHED BY : PRINTING AREA – INTERNATIONAL RESEARCH JOURNAL ISSN NO: 2394 5303 PUBLISHED IN APRIL 2018, ISSUE-45, VOL- 02, PAGE NO- 87-90		466-475