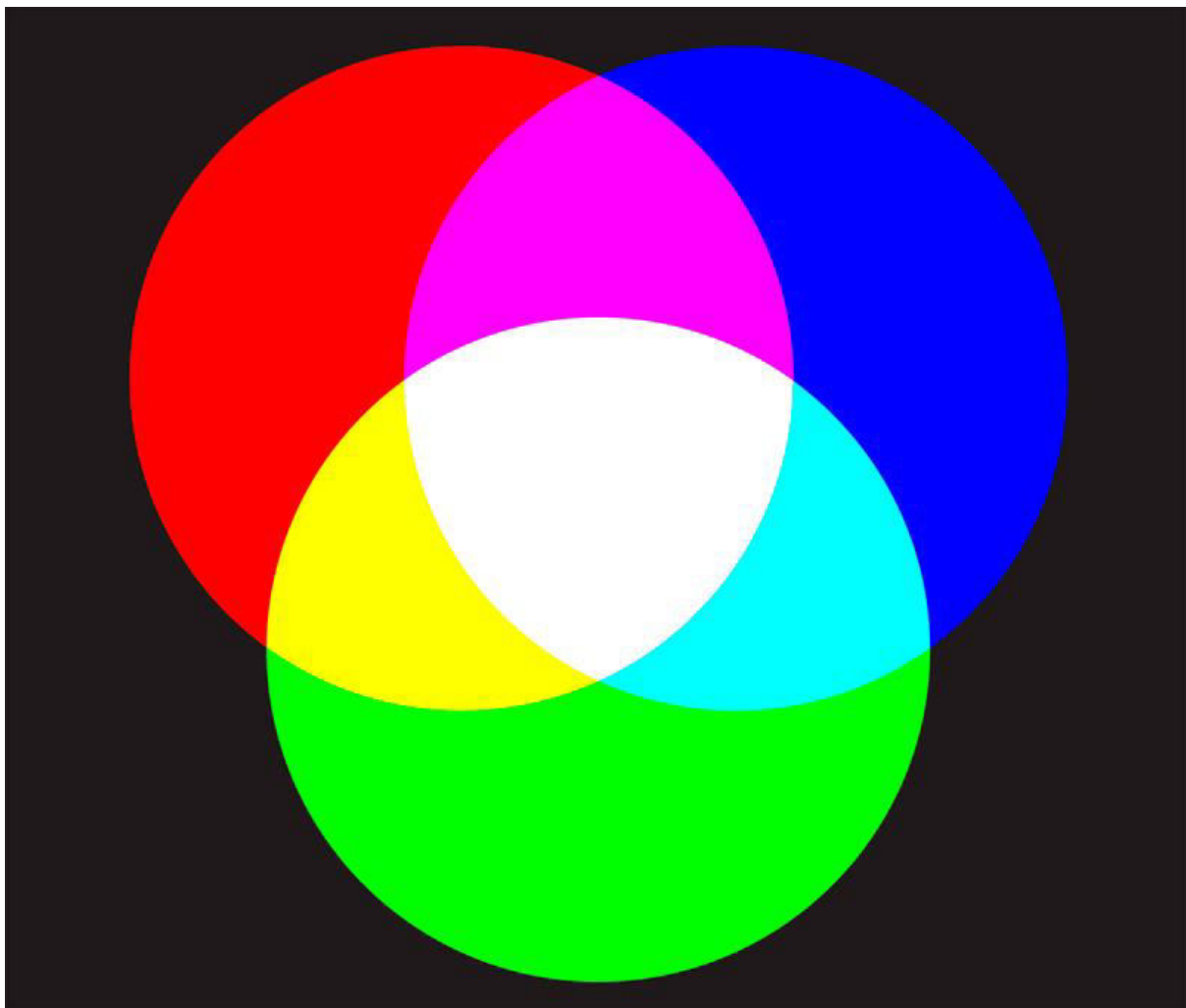


**CHAPTER: 7**

**NARRATING THE NATION:**



**CHAPTER: 7****NARRATING THE NATION:****“NATIONALISM IN THE WORKS OF TAGORE”****“God of Life, God of the Universe”**

“I do not think that it is the spirit of India to reject anything, reject any race and reject any culture. The spirit of India has always proclaimed the ideal of unity. The ideal of unity never rejects anything, any race, or any culture. It comprehends all, and it has been the highest aim of our spiritual exertion to be able to penetrate all things with one soul, to comprehend all things as they are, and not to keep out anything in the whole universe – to comprehend all things with sympathy and love. This is the spirit of India... India is there to unite all human races.”

....**Tagore in his Nobel Prize Acceptance Speech.**

➤ **AESTHETICS OF THE ARTISTIC WORKS OF TAGORE:**

- Tagore’s insights were deeply rooted in his native culture and recall to the discourse on aesthetic suggestions of the Theory of Dhvani – Dhvanyaloka by Anandavardhana. Perspective of Rabindranath’s aesthetic sensibility is that it harbored a deep intimacy with the insights of his inherited Eastern and his imbibed Western thought. Tagore’s aesthetic ideas were grounded solidly in the literary, philosophical, and religious traditions of his culture he inherited, embellished and complemented significantly. Thus his consciousness and his career as a poet were nurtured by Vedantic and Vaiṣṇavic traditions as well as his native Bengal.
- Tagore is also committed to his planet and its inhabitants that, contrary to the Hindu spiritual worldview with its salvific prescription of the life of a world-weary anchorite, he seeks liberation through his engagement with and service for people. Rabindranath often felt the presence of this creative impulse deeply to express it his art and literature as well as an awareness of an expansive life or cosmic life.

- Tagore say, “We can derive great happiness from nature by feeling an intimate connection with it. Our pulse beats along with the grass, the breeze, the revolving light and shadow, the movement of the planets and stars, and the innumerable successions of life on earth. We are set in the same rhythm with the world and our mind responds to its movement and music....We are not a class apart from what we call inanimate and thus we coexist, otherwise there would have been two distinct worlds, it’s not easy to recognize this Anubhuti, it’s a mysterious, mystical, and quasi-familiar being. Perhaps this wondrous mystery is hidden in every expression of nature”.
- Tagore open his heart and mind in contemplation of the beautiful but will not be impervious to the hard realities of life. To sum up, Tagore’s aesthetic idea has to be understood with his humanistic and holistic worldview that is dedicated to enjoying the Rasa deriving from his consciousness of his “God of Life, God of the Universe”.

**“INDIGENOUS APPROACH IN THE WORKS OF  
K. N. PANIKKAR AND RATAN THIAM”**

**“THEATRE OF ROOTS:**

**THE MOVEMENT OF ENCOUNTER WITH TRADITION”**

- Works of Panikkar and Thiyam is often identified with the “Theatre of Roots” movement to evolve an ‘Indigenous Theatrical Idiom’ employing respective arts and culture of Kerala and Manipur, in which ‘Panikkar and Thiyam’ turned to –

⊗ **INDIGENOUS SOURCES:**

⇒ Traditional Theatre

⇒ Religious Ritual

⇒ Classical Dance

⇒ Martial Art

⇒ Sanskrit / Natyashastra Aesthetic Theory. This impulse became –

**“OUR OWN PLAYS ABOUT OUR OWN PROBLEMS IN OUR OWN FORMS”**

➤ **AESTHETICS OF THE THEATRE OF PANIKKAR AND THIYAM:**

**NATYASHASTRA: RASA + DHVANYALOKA: DHVANI**



**RASA – DHVANI**

**(ABHINAVABHARATI)**

- Panikkar and Thiyam concentrate on this “Total Effect”. Productions of Panikkar translate all the ‘Concepts in Theatre into Reality’, which is a great contribution to the evolution of “Theatre Traditions of Panikkar and Thiyam”.
- **Narratology of the Theatre of Panikkar:**
  - Panikkar developed very unique and authentic method for “Presentation of Sanskrit Plays in Modern / Contemporary Indian Theatre”; because he uses ---
  - ⊗ **The ‘Performance Structure / Dramaturgical Structure’ of ‘Kutiyattam - Most Nearest Traditional Sanskrit Theatre Form of the Natyashastra’**
  - ⊗ **The ‘Actor – Training Methods’ of ‘Kathakali’**
  - ⊗ **The ‘Physical Training’ of ‘Kalarippayattu’**
  - ⊗ **‘Aesthetic Theory’ from the ‘Natyashastra’**
  - ⊗ **The ‘Director’s Relationship to Text’**
  - ⊗ **The ‘Actor’s Relationship to Character’ and**
  - ⊗ **The ‘Spectator’s Mode of Engagement’**  
---to create a theatre that has the capacity to present many perspectives.
- Panikkar had directed several Plays mainly Sanskrit Plays pregnant with inner meaning and substantiated his stand on the magical efficacy of ‘Dhvani’ and experienced himself how the mindscape of each character would reflect to detail the respective “Bhava” in enactment.



➤ **Narratology of the Theatre of Ratan Thiyam:**

- Ratan Thiyam creates a ‘Theatre of Expression’ that is ‘Visually Magnificent Spectacle’, majorly focuses on ‘War and Peace’ which are highly concern of ‘Political and Social’ scenario with ‘Regional Politics’ directly. Thiyam’s own political message is most clear to those farthest away from his ‘Roots’.
- Ratan Thiyam uses the Folk and Traditional Forms of Manipuri like...

⊗ **Occidental and Oriental Performance Theories and Performance**

⊗ **Thang-Ta**

⊗ **Lai Haroba**

⊗ **Natasankirtana**

⊗ **Wari Leeba**

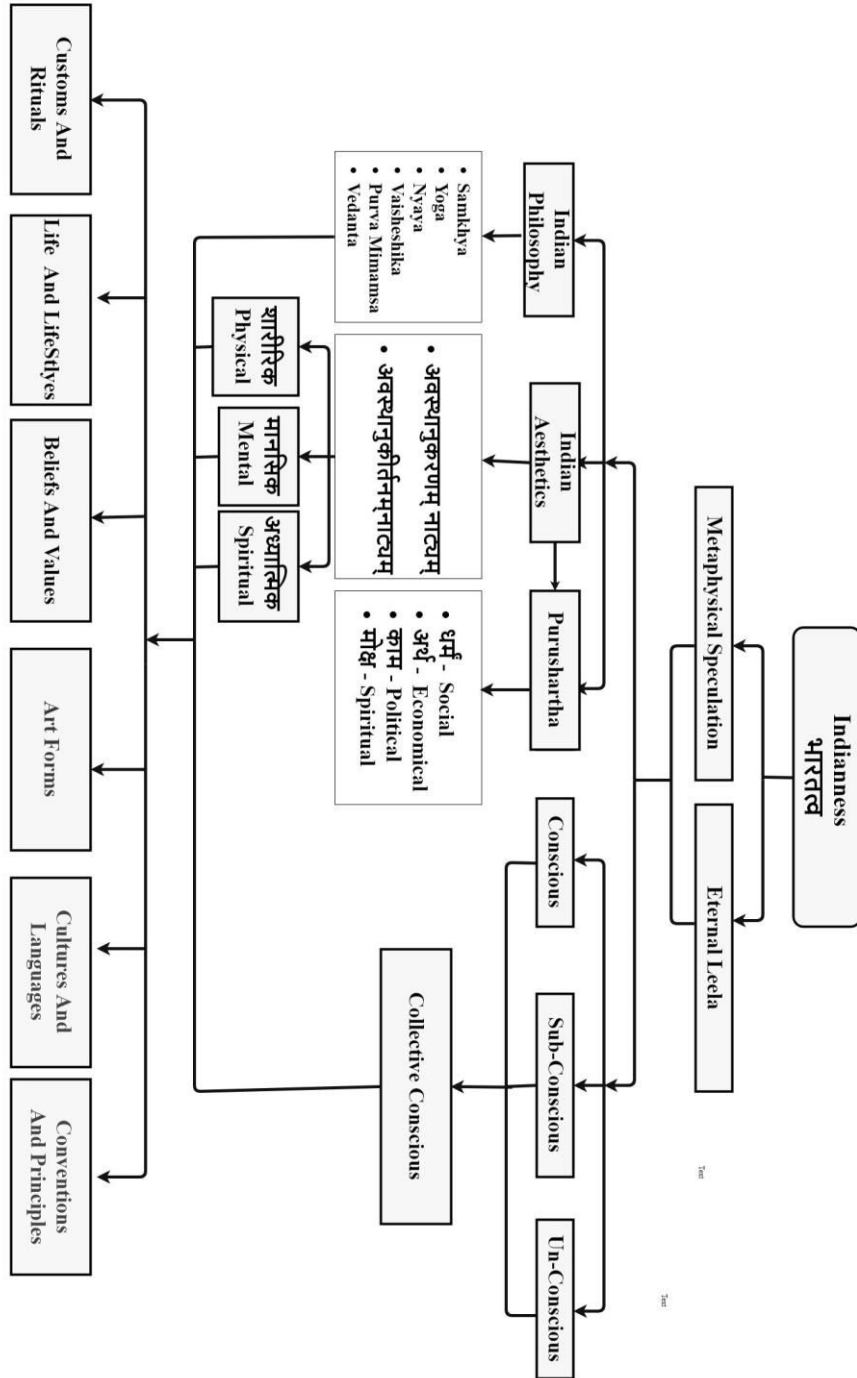
⊗ **Manipuri Raslila**

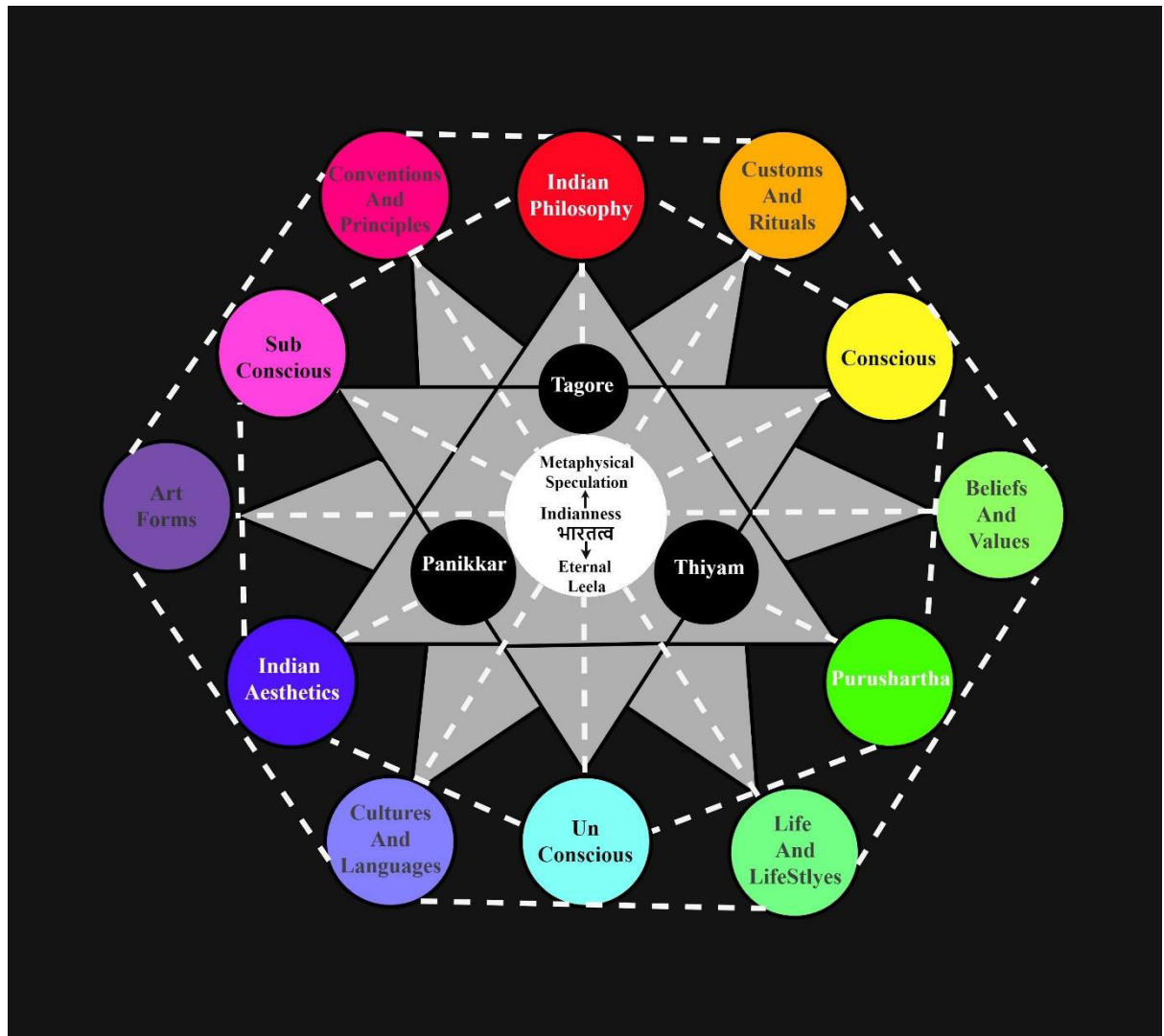
...with telling effect without saying anything about their mobilization as part of a larger political statement. Thiyam’s plays present a remarkable juxtaposition of traditionalism and the demands that a remorseless technological world makes on all of us.

- According to Thiyam, ‘Language of Expression’ is not only about actor’s kind of expression but it is also about colour, about light, about design of the space, about movement etc.
- The Theatre of Ratan Thiyam visualized the immense potential of suggestion “Dhvani” and created many ‘Sub – Texts’ within the ‘Dramatic Text’. To present the ‘Explicit’ is not a great thing; what is great is to interpret the ‘Implicit’ in the ‘Drashya and Shravya’. Interpretative expansion of the scope of textual lines is noteworthy phenomenon of the ‘Narratology of the Theatre of Ratan Thiyam’.

**“NEW CULTURAL IDENTITY”**

**By Rabindranath Tagore, K. N. Panikkar and Ratan Thiyam.**





- My contribution would be concentrating on play ‘Raja’ in the theatrical aspect considering the playwright and directors contribution but most importantly the “**Indianness भारतत्व**” brought forward by Rabindranath Tagore, K. N. Panikkar and Ratan Thiyam will be a new dimension for those who want to learn about the “Indian Philosophy, Indian Aesthetics, Theory of Purushartha; in their artistic and creative works.