

# Epic Narrative in Regional Theatre Traditions of South India | Manohar Khushalani

**Event: A Talk by Prof. Paula Richman**

**Learning from Performance: Epic Narrative in Regional Theatre Traditions of South India**

Venue: Seminar Rooms I & II, Kamaladevi Complex at IIC

Date: Sept. 7 2013

First Published in IIC Diary Sept-Oct 2013 Issue



Paula Richman, Danforth Professor of South Asian Religions at Oberlin

College in Ohio, USA, gave a talk on Learning from Performance using Epic

Narrative in Regional Theatre Traditions of South India. Supporting her as

the moderator was Prof. Rustom Bharucha, from the School of Arts and

Aesthetics, JNU, where Paula is also doing a short term Fellowship.

Richman's passion for Ramayana is well known, so much so, that her name

has become synonymous with the topic. Paula has travelled to many parts of

the world in hot pursuit of the 'Many Ramayanas ', which is

also the title of one of her books. According to her, people for whom Ramayana is central now live throughout the globe in countries as diverse as South Africa, Trinidad, Surinam United Kingdom, Australia, USA, Canada, parts of Europe, besides South East Asia, "it has indeed become a global text as well as a global piece of theatre" she added. But the subject of her current research was South India.

She began her talk with a Tamil 'Morning Sickness Song', relating to Queen Kausalya's condition when she was pregnant with her son Rama. The song describes rituals that King Dasharatha and other women performed to support her during her pregnancy, and her food cravings too. One day she wants murukku, then idli, as another woman wants dosas! Idlis in Ayodhya? Sounds weird, but, Tamilians can relate more easily to pregnant women who crave for local dishes. Indian folklore believes in anthropomorphism. It brings Gods closer by imagining that they behave like humans.

Paula also discussed a Kattaikkuttu play called RamaRavana. It expressed the yearning for virtuous governance. One of its songs talks about how people are still waiting to have an ideal, fair, and compassionate leader rule – somewhat reminiscent of Ram Rajya.

Richman hopped from one topic to another as she gushed about

Yakshagana

dance-dramas of coastal Karnataka and finally, about how the legendary actress Usha Nangiar enacted the role of Mandodari in one of her performances.

Her underlining thrust was that live performances offer new ways of understanding the experiences of Ramayana characters.

## A New Paradigm of Development

**TALK:** *Sustainable Development – Imperatives for India*  
**Speaker:** Dr. R.K. Pachauri  
**Chair:** Professor P.S. Ramakrishnan  
 October 30

The developmental model of advanced nations based upon technological innovations that provided goods and services at less cost had resulted in the over-exploitation of natural resources, thus endangering the eco-system and supplanting human values by emphasising consumption and possession. The finiteness of resources, projected by the Club of Rome study, remained unacknowledged. The hazard of seeking infinite growth led to climatic change which would grow worse if ignored. Dr. Pachauri, chairman of the Inter-Government Group on Climate Change, is uniquely qualified to raise an alarm caused by the reduction of Arctic sea ice, thus raising the sea level by almost one metre, a threat to the island nations of the Maldives and Kiribati.

In order to deal with threats, he proposed a change in paradigm, out-of-the-box thinking, and solutions that

cause less strain on natural resources. Since resources are not available for power plants and transmission losses make technology unaffordable for the poor, he opts for micro-grids that would provide lighting, perfect combustion with a blower that increases the efficiency of cooking with improved stoves, and the churning of milk with solar devices. He bids for public transport that would reduce the demand for fossil fuels and strain upon imports.

Whereas there are diverse agents of change at multiple layers in society, the government must take the initiative in creating healthy competition among innovators by assuring the demand of substantial quantities to encourage entrepreneurs to invest in technologies. The state pollution control boards ought to be accountable to people and not the government alone. A different kind of leadership that is visionary, responsible, and dedicated to humanitarian impulses is required for creating public awareness of hazards, dissemination of success stories, encouraging public transport, and water harvesting. India can surely show the way.

■ P.S. BAWA

## Epics and Theatre Traditions

**TALK:** *Learning from Performance – Epic Narrative in Regional Theatre Traditions of South India*  
**Speaker:** Professor Paula Richman  
**Chair:** Professor Rustom Bharucha  
 Collaboration: Life Foundation, September 7

Paula Richman's passion for the *Ramayana* is well-known, so much so, that her name has become synonymous with the topic. Paula has travelled to many parts of the world in hot pursuit of the *Many Ramayanas*, which is also the title of one of her books. According to her, people for whom the *Ramayana* is central now live throughout the globe in countries as diverse as South Africa, Trinidad, Surinam, United Kingdom, Australia, USA, Canada, parts of Europe, besides South East Asia: 'it has indeed become a global text as well as a global piece of theatre', she added. But the subject of her current research is South India.

She began her talk with a Tamil *Morning Sickness Song*, relating to Queen Kausalya's condition when she was pregnant with her son, Rama. The song describes rituals that King Dasharatha and other women performed to

support her during her pregnancy, and her food cravings too. One day she wants *murukku*, then *idli*, as another woman wants *dosa*? *Idlis* in Ayodhya? Sounds weird, but, Tamilians can relate more easily to pregnant women who crave for local dishes. Indian folklore believes in anthropomorphism. It brings Gods closer by imagining that they behave like humans.

Richman also discussed a *Kattaikkattu* play called *RamaRavana*. It expressed the yearning for virtuous governance. One of its songs talks about how people are still waiting to have an ideal, fair, and compassionate leader rule—somewhat reminiscent of *Ram Rajya*.

Richman hopped from one topic to another as she gushed about *Yakshagana* dance-dramas of coastal Karnataka and finally, about how the legendary actress Usha Nangar enacted the role of Mandodari in one of her performances.

Her underlining thrust was that live performances offer new ways of understanding the experiences of *Ramayana* characters.

■ MANOHAR KHUSHALANI