

# ETHNOMUSICOLOGY AND ANTHROPOLOGICAL APPROACH IN CHHATTISGARHI RAUT NACHA COUPLETS AS CULTURAL REFLECTION

<sup>1</sup>Dr. Vineeta Diwan

<sup>1</sup>English

## Abstract

Throughout its existence, ethnomusicology has been viewed as a branch of one of the two 'parent' disciplines with which it disagreed, rather than as a distinct discipline. This, according to the first half of the article, has had a considerable impact on the quest for definition, theory, and technique in the field, working primarily as a deterrent to the creation of an independent theory and method with a specific set of research objectives. Over the last 25 years, however, there has been a convergence of numerous ethnomusicological models from disparate scholarly traditions, all of which propose a thorough integrated approach to the study of music. These are described in the article's middle section. Finally, a holistic model for the study of music is presented, which may be considered as the logical culmination of recent achievements.

**Keywords:** ethnomusicology, anthropological, discipline.

## I. INTRODUCTION

When scholars have addressed questions of epistemology directly in the history of ethnomusicology, one of their main concerns has been how to make ethnomusicology a discipline in its own right, that is, a discipline with a central unified purpose in pursuit of a uniquely ethnomusicological perspective[1,2]. Nonetheless, it appears that we are no less pioneers now than Ellis and Stump were in the 1880s in this essential and crucial sense[3]. With a century of history behind us, we can now identify the underlying patterns of causality in the development of ethnomusicology theory and practise, as well as point the causal arrow consciously in the development of ethnomusicology as a discipline that, while allowing for the diversity of pursuits that has come to characterise it, does not do so at the expense of its inner integrity. 'Ethnomusicology has now gone past its infancy,' Herndon declared in the mid-

1970s[4]. It is now time for us to start summarising, amalgamating, combining, and testing' (1974:219). Throughout its existence, ethnomusicology has been viewed as a branch of one of the two 'parent' disciplines with which it disagreed, rather than as a distinct discipline. This, I argue in the first portion of the paper, has had a substantial impact on the search for definition, theory, and technique in the field, operating primarily as a deterrent to the creation of an independent theory and method with a specific set of research aims[5]. Over the last 25 years, however, there has been a convergence of numerous ethnomusicological theories from disparate scholarly traditions, all of which urge for coexistence.

## 2. Different dance of in Chhattisgarh

Learn about Chhattisgarh's folk dances, such as Saila, Karma, Sua Nacha, Panthi Dance, Raut Nacha, Gendi, and so on. People in

Chhattisgarh do folk dances with a variety of instruments such as the Dholak, Manjira, Mandar, and so on.



Figure 1: Folk dance of Chhattisgarh that connects the culture of Chhattisgarh

### 2.1 Raut Naha :

Raut Naha is a Chhattisgarh folk dance performed by the Yadavas, who are supposed to be Lord Krishna's descendants. Dancers portray mythological conflicts by donning bright and colourful costumes and wielding sticks and steel shields. However, it has been hosted in an organised manner in Bilaspur since 1978, when a committee led by B R Yadav, a former minister in undivided Madhya Pradesh, was formed. Raut Naha is a dance performed by Yadavas, a caste that believe themselves to be Krishna's descendants. It serves as a symbol of devotion to Krishna for them. They do the dance during the 'dev udhni ekadashi.'

### 2.2 Standard dance of Chhattisgarh

In Chhattisgarh, the Kapalika dancing style is still more popular. The people dance of Yaduvanshis, or cowherds, is known as Raut Naha. As a symbol of devotion to Lord Krishna, the dance is performed during Dev

Uthani Ekadashi — the day of the Gods' awakening following the eleventh day of Diwali. The highest level of Chhattisgarh folk dance is the Sailsa dance.

### 2.3 Music of Chhattisgarh

Fag, Karma songs, Danda songs, Sawnahi, Kau-Mau, Sua songs, Chau-Mau Dewar songs, Cher-Chera songs, Sohar music, Khuduwa, Dhankul songs, Bhojoli songs, Dandi Pouha, Loriya, Goura songs, Fugdi, and so on are all popular in the area. Raut Naha is the correct response. Raut Naha is a Chhattisgarh dance form. Chhattisgarh's main pageant is Bastar Dussehra. celebrations with a lot of fanfare and a unique style.

### 2.4 Panthi dance

Panthi dance is most likely one of the essential dance forms in the Indian state of Chhattisgarh. This Indian folk dance is primarily a Chhattisgarh Satnami group's remarkable rite. The dance is performed to the accompaniment of melodic tunes and can be quite emotive in its depiction.

## 3. Result and Discussion:



### Lakhma Ke Chakhna - Chhattisgarhi Raut Naha

Figure 2: Raut Naha in local Chhattisgarh



Figure 3: *Karma Nacha in local Chhattisharh*



Figure 4: *Sua Nacha in local Chhattisharh*



Figure 5: *Panthi Nacha in local Chhattisharh*



Figure 6: *Raut Nacha in local durg Chhattisharh*



Figure 7: *Raut Nacha in local baster Chhattisgarh*

#### 4. Conclusion:

Musicology and ethnomusicology In the same way that Adler established a clear explanation of purpose and technique for comparative musicology in 1885, he also divided between two types of musical knowledge: historical and systematic. Figure 1 shows his tabulation of the scope and technique of both. De Saussure used the terms 'diachronic' and 'synchronic' to more accurately define the two orientations in his *Cours de linguistique generale* (published posthumously in 1916). Despite the fact that Adler's concept gives equal weight to the historical and systematic dimensions, the historical dimension has dominated musicological studies. However, in recent years, more emphasis has been dedicated to parts of musicological inquiry that fall under the systematic domain. 'Far from being a kind of "dumping ground" for matters of secondary interest to historians, the systematic approach has come to be regarded as leading to fundamental research into the nature and properties of music, not only as an art but as a sociological, acoustical, physiological, and psychological phenomenon,' as Duckles et al. state of current attitudes to systematic musicology (1980:839). Wiora's view of systematic musicology as a 'complete reorientation' of the musicologist's outlook toward the discipline is also highlighted: 'It calls for the reopening of some of the basic questions that have occupied men's minds since antiquity, and still call for resolution in modern terms: What is music?' What role does it play in

the society? What role does value play in the musical experience? 'As a matter of custom?' (1980:839). It's unclear, and ultimately unimportant, whether recent interest in musicology's systematic approach is a good thing.

## Reference

- [1] For a review of definitions of ethnomusicology through its history, see Merriam (1977).
- [2] Those definitions which stress form are described by Merriam as conceptualizing the sphere of interest of ethnomusicology 'in terms of things' (1977:196) while those which stress process focus on the way in which music is to be studied rather than the kind of music to be studied: 'definitions which stress process force the investigator to focus on a totality rather than a set of component parts, to view description as a beginning in the course of study, and to conceptualize music sound not as a separate form, but as a part of the totality of society and culture' (1977:197).
- [3] It is noteworthy that Joseph Kerman makes a similar assessment of the situation in American musicology in the mid-1960s. He states: 'The more thoughtful American musicologists are doing studies which they gingerly fit into one corner or another of the cultural and intellectual history of Western man. The less thoughtful ones are collecting all kinds of information in the vague expectation that someone - someone else - will find it useful in the same great undertaking' (1965:62).
- [4] Similar views have been expressed by other leading ethnomusicologists over the years. Blacking points to the possible relationships between the rules of systems of musical and social communication as 'the essential justification for the existence of ethnomusicology as a separate discipline' (Blacking, J. 1912. 'Extensions and limits of musical transformations.' Paper presented at the 1972 Society for Ethnomusicology meeting, Toronto, p. 4). This is cited by Feld who goes on to state: 'I would join Blacking and Merriam in arguing that what is required of the most powerful ethnomusicological theory is the ability to formally account for the interplay of sound structure with the context and cultural assumptions of its creators/listeners' (1974:207). In the same vein, Boiles & Nattiez state: 'La specificite de la discipline tient sans doute a la synthese des deux approches, mais cette necessite authentiquement interdisciplinaire pose des problemes epistemologiques particuliers .. .' (1977:28).
- [5] The historical overview presented here is only tentative. I am unaware of any detailed accounts of the history of theory and method in ethnomusicology. Boiles & Nattiez have attempted a short critical history of ethnomusicology but largely from the point of view of particular scholars who, in their view, have had an impact on the development of the discipline (1977). In the case of my own schematic overview, it is the application of theoretical frameworks from related disciplines in ethnomusicology which serves as the point of departure.