



Scheme for “Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India”

Form for National Inventory Register of Intangible Cultural Heritage of India

A. Name of the State: **Rajasthan and Haryana**

B. Name of the Element/Cultural Tradition (in English): **Panduan Ke Kade, Alubuxi Khyal**

B.1. Name of the element in the language and script of the community

Concerned, if applicable

अलीबख्शी ख्याल

पंडुआन के कड़े

C. Name of the communities, groups or, if applicable, individuals concerned (Identify clearly either of these concerned with the practice of the said element/cultural tradition)

**Meos** and **Jogi Muslims** of 'Mevat' region are the carriers of these tradition.

D. Geographical location and range of the element/cultural tradition (Please write about the other states in which the said element/tradition is present)

**Prevalent in the border area of the provinces of Rajasthan and Haryana states of North India in the district Alwar and Bharatpur of Rajasthan and Nuh, Mewat and Faridabad of Haryana.**

E. Identification and definition of the element/cultural tradition of the India

(Write “Yes” in one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element. If you tick ‘others’, specify the domain(s) in brackets.)

- i. (Yes) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- ii. (Yes) performing arts
- iii. ( Yes) social practices, rituals and festive events
- iv. ( ) knowledge and practices concerning nature and the universe
- v. ( ) traditional craftsmanship
- vi. other(s) ( )

F. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it:

Alibux, from his very childhood, was a devotee by nature and believed in Hindu philosophy. His association with Hindu saints and Bhaktas, who imbibed in him the practice of Bhakti through Bhajan, kirtan, dancing and singing lead him for the same. His first khyal production was "Krishnaleela", the first of its kind in khyal technique. This particular Khyal was devoid of all vulgarities and cheap exhibition method. This was perhaps the first khyal written and performed in its highly devotional and literary style. "Krishnaleela" and Alibux become popular in no time though Alibux himself was not a trained artist, but his creation were intuitional and imbibed with a feeling of devotional art. The main feature of his plays were purity and highest artistic achievements. The dancing technique adopted by him in his khyals had its own peculiarities. The intricate foot movement used by each dancer and the beets played on Nakkara for accompaniment looked similar to Kathak but, in fact they were not. The clarity of words and acting surpassed everything. The jugalbandi of Nakkara, Dholak and Sarangi was masterpiece. In his performances no formalities of stage, dressing rooms, entries and exits were observed. Even no curtain or stage props were used. Everything has to be improvised on the spot and difficult situations had to be imagined by audiences.

G. Who are the bearers and practitioners of the element/Cultural Traditions? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of it? If yes, who are they and what are their responsibilities?

**Meos** and **Jogi Muslims** of 'Mevat' region are the practitioner of these tradition. There are few Gurus who still practice the tradition but there is a lack of students and its difficult to take it forward.

H. How are the knowledge and skills related to the element transmitted today?

In **Panduan ke Kade**, is by Guru-sishya parampara, but unfortunately in **Alibuxi Khayl** there is no guru-shishya. There are very few resource persons or artists who know Alibuxi Khyal but they are also out of practice and the khyal is on jeopardy.

- I. What social functions and cultural meanings do the element/cultural tradition have today for its community?

*Meo* are originally *Jogis*, which is common tradition in Hindu and Muslims. *Jogis* are community singers and use to go to village to village to collect their daily livelihood by singing. Their subject matters were mainly mythological stories. *Panduan Ke Kade* is story of Mahabharata and *Jogi Muslims* use to narrate it in villages for their livelihood. **It still remains their survival factor.**

- J. Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development? I.e. describe any aspect of the element/cultural tradition that may be unacceptable to Law of the country or may be in opposition to practicing community's harmony with others.

**Its rather an excellent example of a cohesive, plural society, where Muslim sings the Hindu stories.**

- K. Your Project's contribution to ensuring visibility, awareness and encouraging dialogue related to the element/cultural tradition

To answer these intriguing questions and to re-establish the relation of these people with their tradition and to study the complementary nature of shared performance in the epic of *Khyal* and *Panduan Ka Kada*, We proposed this proposal to Sangeet Natak Academy to track down and document (film, photographs) the tradition of the *Alibuxi Khyal* epic in Mewat regions in Rajasthan and Haryana. We aim to understand the very essentials of these forms ranging from the narratives, stories, songs, singings and instruments used in the course of the performance.

Our concern to reinstate these form as a popular form of storytelling and promote it on every footing to get its due respect in the society and the artists/ community who practice this by working closely with the artisans and their children. We also wanted to address the notion of 'religion' which is so fluid in this community.

- L. Information about the safeguarding measures that may protect or promote the element/cultural tradition

a. (Write “Yes” in one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned)

- i. (YES) transmission, particularly through formal and non-formal education
- ii. (YES) identification, documentation, research
- iii. ( ) preservation, protection
- iv. ( ) promotion, enhancement
- v. ( YES) revitalization

b. Write about the measures taken at local, state and national level by the Authorities to safeguard the element/cultural tradition?

There hasn't been much done to protect and promote these traditions. There are few recordings of **Panduan Ke Kade** are with 'Jawahar Kala Kendra', Jaipur and one with 'Rajasthan Sangeet Natak Academy' Jodhpur. These recordings are also in bad condition. No print documentation has done on **Panduan Ke Kade**. There is only one book on **Alibuxi khyal**, no audio, visual material is available on **Alibuxi Khyal**.

M. Write about the threats, if any, to the element/cultural tradition related to its practice, visibility and future longevity. Give facts and relevant reasons based on the current scenario.

There is an urgency in our desire to record and understand and reestablished this tradition. These oral traditions that celebrated the life and valiant deeds of Meo communities are already extinct. *Panduan ka Kada*, traditionally performed by the *Jogi Muslims* is also on stake. Their livelihoods are in jeopardy as their main patrons, the Navab or Rulers of Mevat are no more exists. Moreover the interest of Meo community has also changed a lot, presence of other mode of entertainment (T.V. Cinema, new media) has worsen the situation. The another very strong reason is a very little importance that has given to the art forms of eastern Rajasthan. On the name of Rajasthani Culture it's always art forms from western Rajasthan. It's a pity that a region in between golden triangular (Delhi-Jaipur-Agra) is culturally so ignored. There has been artist like *Zhoor Khan Mewati* his son *Umar Farooq, Gaffruddin Mewati* who carried the art of Panduan ka Kada on their shoulders, but now even they are exhausted and there is no sign of continuing further. Alibuxi Khayl has already extinct. In addition, other sources of employment have presented themselves to young world. As primary school education becomes more available, current trends indicate that over the next few decades, families from Meo communities will increasingly opt for an urban, cash-based livelihood, leaving behind their precarious existence. The continuity of this tradition and

its transmission from generation to generation, as with many oral traditions, is also imperiled by the advent of literacy and the desire of the rural poor to access more urban services. Cash based employment has become the new economic imperative, and for the Meo artist e.g. Umar Farooq, tourism is the new magnet though it not serving the purpose fully. There has been much written and documented on *Khayl*, but unfortunately nothing much been done for the promotion of this wonderful performing art form nether there is any significant work has done to bring them into mainstream of today 'development'.

#### N. Safeguarding measures proposed

(This section should identify and describe safeguarding measures to protect and promote the element/cultural tradition. Such measures should be concrete and can be implemented to formulate future cultural policy for safeguarding and promoting the element/cultural tradition in the state)

The project will instigate serious efforts to discover the relation between tradition and the Jogi Meo and a validation of the same by identifying and analyzing the varied aspects of the *Alibuxi Khyal* and *Panduan ka Kada* i.e. narratives, music and the community. The project would be divided into four phases. The **first phase** will be the exploratory phase. A thorough research would be conducted to understand the form and tradition in its deepest. In this phase I will look for video and photographs of performances of the performances happened. A study would also be conducted on people and instruments of *Alibuxi Khyal* in Mundavar tehsil of Alwar and of *Panduan ka Kada* in Kishangarh, Laxmangarh, Tijara tehsil of Alwar and Mewat of Haryana. We will also attempt to take an insight to the tradition by visiting different libraries (Sangeet Natak Academy, National School of Drama, Sahitya Academy Rajasthan, Nuh College), museums (National Museum, Alwar Museum), organization (Jaipur Virasat Foundation, Asian Heritage Foundation, Lok Kala Sansthan). The **second phase** would be a survey phase in which the survey of the different regions and places (where *Alibuxi khyal* and *panduan ka kada* is being performed), performing group, family (who are involve with the tradition) would be conducted in Rajasthan. Data will be collected and a database will be created for the same. The data collected would be analyze on the two different grounds; data collected for the Jogi Meo community would be analyzed on the basis of population, sex, ratio, residence, work and decadal change and data collected for *Alibuxi Khyal* and *Panduan ka Kada* would be analyzed on the basis of region, numbers of performing groups, sizes, date and time of performances, and number of shows. A digital as well as a printed version of the same will be created for the further reference and uses. The **third phase** would be the workshop phase in which we would conduct series of workshops for the identified groups, artists at Ravandehra Village of Alwar. A series of specified

workshops will be conducted with experts from the field of specialization for writing, music and performance making for *Alibuxi khyal* and *panduan ka kada*. The team will discuss a possible compatible intake of technology and develop a prototype of the performance during this phase. In the **fourth phase**, a production oriented one month long residential workshop will be conducted in Ravandehra of Alwar for chosen ones to develop a contemporary yet traditional performance of *Alibuxi khyal* and *panduan ka kada*. Here artists and technologist would work in close relation to develop this performance. The technical and technological aspects of the performance would be discussed thoroughly and matched with the requirements of the performance to make it truly a contemporary adaptation of a tradition. The intake of design and technical aspects would be analyzed in the light of sustainable theatre. A model would be developed which can be used as a basis to initiate the idea of a repertory and centre for *Alibuxi khyal* and *panduan ka kada*. The project would be carried out in a span of 24 months.

O. Community Participation

(Write about the participation of communities, groups and individuals related to the element/cultural tradition in formulation of your project)

***Meo, Bhat, Mirasi and Jogi communities are the key participants***

P. Concerned community organization(s) or representative(s)

(Provide detailed contact information for each community organization or representative or other non-governmental organization that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.)

1. Swayambhu Foundation

E - 89 SFS FLATS Rohini Sector - 18

New Delhi 110089

011 27856133

2. Mevat Foundation Trust

Tiger Colony

Delhi Road Mungaska, Alwar

Rajasthan

3. Mewat Development Society

Chharora, P.O

Taoru, District Mewat – 122 105 (Haryana),

Contact No. - 09811024504

Email – mdsindia@yahoo.co.in, drsubhankhan@gmail.com

4. Rajrishi Abhaya Samaj  
Kabir Colony  
Alwar, Rajasthan

Q. Give information of any Inventory, database or data creation centre (local/state/national) that you may be aware of or of any office, agency, organisation or body involved in the maintenance of the said inventory etc.

1. Jawahar Kala Kendara  
University Road  
Jaipur, Rajasthan

2. Rajasthan Sangeet Natak Academy  
Town Hall  
Jodhpur, Rajasthan

R. Principal published references or documentation available on the element/cultural tradition (Books, articles, audio-visual materials, names and addresses of reference libraries, museums, private endeavours of artistes/individuals for preservation of the said element, publications or websites)

Tale of the Mahabhartar in Mewar, Panduan Ka Kada - Malati Mathur

Alibuxi Khayl - Rewati Raman Sharma

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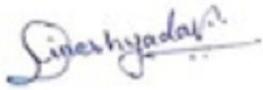
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<http://www.thehindu.com/features/friday-review/theatre/life-versus-livelihood/article5685492.ece>

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President

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Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India



SWAYAMBHU FOUNDATION

**Project Proposal**

Revisiting *Alibuxi Khyal* and *Panduan Ka kada* of Mewaat

*Presented By*

## Swayambhu Foundation

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# Contents

<i>Contents</i>	<i>Page No.</i>
• Objectives .....	4
• Background .....	5
• Alibuxi Khyal .....	7
• Our Concern.....	10
• Project Concept .....	12
• Existing Practice .....	13
• Why it need to revive.....	15
• How it address the programme .....	16
• Methodology and work plan.....	18
• Possible outcomes .....	21
• Deliverables.....	22
• References.....	23
• Budget plan .....	24

# Objectives

Revisiting *Alibuxi Khyal* and *Panduan Ka kada* of Mewaat in Rajasthan and Haryana

## Objective of the project

- To revisit the *Alibuxi Khyal* and *Panduan ka Kada* of Mewat in Haryana and Rajasthan.
- To explore the possibilities revival of *Alibuxi Khyal* and *Panduan Ka Kada*.
- To establishing a training and resource centre for *Alibuxi Khyal* and *Panduan Ka Kada*.

## Background

*Kyal* or *Khel* (Play) considered to be originated during 17<sup>th</sup> Century. This form of musical drama said to be originated near Agra and was not fully a stage drama at its earlier days. They were rather a sort of contests between two parties, who used to compose extempore poems on a common theme and recite them in a dramatic way. Such *Khyals* are even now popular in several parts of India like the *Raagani* competitions in Haryana and western Uttar Pradesh. But, the regular stage khyals which came into existence in Rajasthan are, are a product of the earlier part of the 18<sup>th</sup> century. The name "Khyal" is derived from the word 'Khel' meaning Play where as the contesting play know as 'khyal' had originated from the urdu word 'Khyal', meaning imagination. Even the actor/singer of the '*Khyals*' were known as *Khiladi*, meaning Players.

The Rajasthani Khyal is a combination of song, dance and drama and is without much formalities of the stage. Singing plays the most important part, where as the dance and drama are the secondary. The Khyal has a very weak and insignificant story with almost very little characterization and emphasis on situation and conclusion. The themes of the Rajasthani Khyals are mostly based on popular love stories, heroic deeds and religious myths. There ends are invariably pleasant and in no case tragic. The stage and other décor in Rajasthani Khyal are as simple as possible and no scenic curtains or realistic setting are required. All Rajasthani traditional plays are stylized and symbolic and are

## Background

This chapter is a brief account of the tradition of Khyal in Rajasthan. Its origin and variants along with their specification.

dependent mostly on the imagination of the public, so far situation and characterization are concerned.

There are three variants of Rajasthani Khyals based on their origin, and region of performance; KUCHAMANI KHYAL, SEKHAWATI KHYAL and ALIBUXI KHYAL. Their subject matter can be classified into three major categories; Historical Plays, Romantic Plays and Religious Plays. There are few very specific characteristics which are common to each of these Khyals. (i) The performer and the onlooker feel one with each other and very often the characters are replaced from among the audience, when the play is going on. The lyrical dialogue are known to every one without any kind of pre-rehearsals. (ii) The scenes and situations are all symbolic and dependent on the imagination of the audience. Only a small suggestive gesture, position or a small suggestive article is enough to suggest any big situation like a house, place, village or a jungle. (iii) No rehearsals are required in Rajasthani Khyals, because, they are lyrical dramas and songs are sung almost every day by them. These Khyal, being purely songs, and dance-dramas, a common pattern of singing, dancing and acting is used and therefore, no special coaching, teaching or rehearsing is required. (iv) A Rajasthani Khyal has a main theme around which several other minor themes are associated, which sometimes deviate the drama from the main one but the audience do not pay much attention to this, as they are fully conversant with the main theme and it is immaterial to them whether it is enacted fully or partially.



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## Alibuxi Khyal

Thakur of Mandawara (Alwar) a muslim sub-state of Alwar, gave birth to Alibux, a born saint cum-poet and dramatist, who choose the pursuit of the art to the richest of the ruling family. From his very childhood he devoted most of his time in the company of artists, musicians, dancers and poets. When he was 10 years old, he happened to see Nautanki, displayed by a U.P. group in a neighboring village of his home town. Coming from a noble family, he chose to sit on the raised platform along the other Nautanki players, a practice which is followed even today. It did not received the approval of the heads of the Nautanki Party. He was ultimately asked to quit with the remarks, that if he was so much found of Nautanki , he should assemble his own group and take the credits himself. This remark pricked the heart of the young boy, who at once left the spot and went to Garibdas, a well known saint of his time for his advice and blessings. Garibdas was himself a great poet and Krishna *bhakt*. Alibux started writing poems, songs and Khayals himself, inspite a very acute opposition from his orthodox Muslim family of rulers, after meeting Garibdas. The young man went to place to place in search of talented artists for his Khyal team, without any moral support from his family or community. After untiring

## Alibuxi Khyal

The chapter is a description of Alibuxi Khyal, its origin and specification and its sudden demises.

efforts, on his part, he was succeeded in forming his own team of artists with Gopal and Kanhaiya as his most talented and devoted disciples. Alibux, from his very childhood, was a devotee by nature and believed in Hindu philosophy. His association with Hindu saints and Bhaktas, who imbibed in him the practice of Bhakti through Bhajan, kirtan, dancing and singing lead him for the same. His first khyal production was "Krishnaleela", the first of its kind in khyal technique. This particular Khyal was devoid of all vulgarities and cheap exhibition method. This was perhaps the first khyal written and performed in its highly devotional and literary style. "Krishnaleela" and Alibux become popular in no time. Alibux's troop performed all around Alwar and was popular even region of Delhi, Agra and Rewari. He used to rehearse in his Nohra (a closed courtyard) and train his people there only, though Alibux himself was not a trained artist, but his creation were intuitional and imbibed with a feeling of devotional art. The main feature of his plays were purity and highest artistic achievements. His artists had a lovely voice and great power of expression. The dancing technique adopted by him in his khyals had its own peculiarities. The intricate foot movement used by each dancer and the beets played on Nakkara for accompaniment looked similar to Kathak but, in fact they were not. The clarity of words and acting surpassed everything. The jugalbandi of Nakkara, Dholak and Sarangi was masterpiece. Alibux lived a simple and pious life and practiced his art only for providing real joy to the masses, to enable them to forget the agony of life. In his performances no formalities of stage, dressing rooms, entries and exits were observed. Even no curtain or stage props were used. Everything has to be improvised on the spot and difficult situations had to be imagined by audiences.

Alibux style of khyal is differe from other khyals in several ways.

1. they have a devotional bias and the songs and lyrical dialogues used are of literary value.
2. They used a great variety of movements while expressing certain emotion.

3. The artist had to live a life of austerity and piousness after the admission in the group.

Alibux's followers hailed from low cast people, particularly Kolies, Kumhars and Chamars. Alibux produced other khyals as well; Padmawat, Fasane Azad, Nal ka Chadhav, Nal ka Bhadav, Nihalde.

The most unfortunate part is that neither Alibux's drama are published nor they are performed today. The moral code imposed by Alibux on his performer is responsible for the extinction of this wonderful form of Rajasthani drama, because none of them could keep up the tradition to any extent. Alibux though uneducated had a keen insight into the literary and artistic aspects of drama. All his production were a beautiful blend of theatre art and literature. Alibux is also known for his contribution in giving new tunes to his songs. The Thumari of his khyals is quite different from the Kathak Thumari. The usual Nautanki of U.P. which has greatly influenced Alibux style has almost no similarity with this style. The drama part of U.P. Nautanki is overshadowed by its musical aspects but in Alibuxi khyal drama plays the most predominant part. The expressive aspects of a performer along with his outstanding musical and acting qualities were the high lights of Alibuxi Khyals.



## Our Concern

There is an urgency in our desire to record and understand and reestablished this tradition. These oral traditions that celebrated the life and valiant deeds of *Meo* communities are already extinct. Meos are inhabitants of Mewat, a region that consists of Mewat district of Haryana and some parts of adjoining Alwar and Bharatpur districts of Rajasthan. They were Hindu Rajputs who converted to Islam by Moinuddin Chisti's starting from 1192 CE until as late as Aurangzeb's rule but they have maintained their age-old distinctive ethno-cultural identity until today. *Panduan ka Kada*, traditionally performed by the *Jogi Muslims* is also on stake. Their livelihoods are in jeopardy as their main patrons, the Navab or Rulers of Mevat are no more exists. Moreover the interest of *Meo* community has also changed a lot, presence of other mode of entertainment (T.V. Cinema, new media) has worsen the situation. The another very strong reason is a very little importance that has given to the art forms of eastern Rajasthan. On the name of Rajasthani Culture it's always art forms from western Rajasthan. It's a pity that a region in between golden triangular (Delhi-Jaipur-Agra) is culturally so ignored. There has been artist like *Zhoor Khan Mewati* his son *Umar Farooq*, *Gaffruddin Mewati* who carried the art of *Panduan ka Kada* on their shoulders, but now even they are

## Our Concern

Here, we explain, why we want to do this project and what is the urgency for safeguarding this art form.

exhausted and there is no sign of continuing further. Alibuxi Khayl has already extinct. In addition, other sources of employment have presented themselves to young world. As primary school education becomes more available, current trends indicate that over the next few decades, families from Meo communities will increasingly opt for an urban, cash-based livelihood, leaving behind their precarious existence. The continuity of this tradition and its transmission from generation to generation, as with many oral traditions, is also imperiled by the advent of literacy and the desire of the rural poor to access more urban services. Cash based employment has become the new economic imperative, and for the *Meo* artist e.g. Umar Farooq, tourism is the new magnet though it not serving the purpose fully. There has been much written and documented on *Khayl*, but unfortunately nothing much been done for the promotion of this wonderful performing art form nether there is any significant work has done to bring them into mainstream of today 'development'.



## Project Concept

To answer these intriguing questions and to re-establish the relation of these people with their tradition and to study the complementary nature of shared performance in the epic of *Khyal* and *Panduan Ka Kada*, We proposed this proposal to Sangeet Natak Academy to track down and document (film, photographs) the tradition of the *Alibuxi Khyal* epic in Mewat regions in Rajasthan and Haryana. We aims to understand the very essentials of these forms ranging from the narratives, stories, songs, singings and instruments used in the course of the performance.

Our concern to reinstate these form as a popular form of storytelling and promote it on every footing to get its due respect in the society and the artists/ community who practice this by working closely with the artisans and their children. We also wanted to address the notion of 'religion' which is so fluid in this community.

We hoped to penetrate some of the deeper psychological aspects of the performer's 'presentation of self' in performance (sometimes veiled, sometimes turned to the side, sometimes full frontal) and 'perceptions of self' during the act of performance. Do performers use a form of ventriloquism when singing or narrating and if so, why? Moreover, what is the religious significance of their performance? Answering these questions would shed light on the reasons of extinction of *Alibuxi Khyal* and *Panduan ka Kada* and would help in restoring the both.

## Project Concept

Here, we explain, why we want to do this project and what is the urgency for safeguarding these art forms.

## Our Existing Practices

Swayambhu Foundation is an organization which works with the holistic approach to Sustainable Total Development of humankind. Foundation is extensively active in theatre making, developing new performance, organizing theatre workshops, seminars, conferences and festivals. It shares profound relationship with many renowned artists, traditional performers and students around the world. Swayambhu Foundation is an associate member of the world organization Oistat.

Foundation operates from Delhi with its working groups in Nimmalkuntha (A.P.), Dzangu (Sikkim), Pilani (Rajasthan), Kottagiri (Tamil Nadu). Foundation is establishing its new centre for performing and visual arts in Nimaran on NH8 in Rajasthan.

Foundation's footmarks in the field of theatre arts can be marked with its theatrical productions of *Geet Govind* (a dance-drama on the famous poem with the same name), *Let it Bee* (a research based leather shadow puppetry production on honey bee, made with artists from Nimmalkuntha, A.P.), theatre festival Melange in BITS Pilani and play production Mukhyamantri.

Foundation has a dedicated team of theatre artists, educationist, researchers, technologists and new media

## Our Existing Practices

Chapter is an account of Swayambhu Foundation's activities.

artists. Who worked in a close relationship to make sure that the work done is of high slandered and significance. Foundation has a core team of eight people coming across country with diverse professions, Dinesh Yadav, Delhi (NSD) Ramji Bali Haryana(NSD), Firos Khan, Kerla (NSD), Shiv Prashad Gond, M.P. (NSD), Deepak Sharma, Sikkim (Press Reporter), Vinod Chauhan, Maharashtra (NSD) and Muzamil Bhawani, J.K. (NSD). Foundation's work has been presented in Bharat Rang Mahotsav New Delhi, World Stage Design Cardiff UK, Pollinator Chennai and BITS Pilani.



## Why it needed to revive

History and art is the evidence of a country's existence. Art is the cultural identity of a society and that's what our concern is, to protect the very existence of a community, of a country. We engage contemporary issues, concerns and incidents in our work and reflect/comment on those. We sincerely try to preserve, promote an indigenous art form. The idea is to popularizing theatre as a form of art, and the eventual goal is putting all creative forms on an equal platform. This project is a small step in this direction. Considering that currently, there is ever mounting debate and unrest across the globe and more so in India, we also look upon this work as stimulating for its audience, awakening them to the gravity of the prevailing situation. We hope that the project will be a catalyst for the beginning of a whole new movement aimed towards establishing a centres/ repertories for the artists of *Alibuxi Khyal* and *Panduan Ka Kada* in Ravan Dehra village of Alwar in Rajasthan



Why it needed  
to revive

## How it address the programme

This Project is conceived as a long term vision to restore *Alibuxi Khyal* and *Panduan ka Kada* as a popular and provocative means of mass entertainment.

It's such a diverse cultural tradition with three strong pillars; the narratives, the style and the instrument *Bhapang, Jogia Saarnji*. A tradition of more than 200 hundred years and an excellent example of great musical drama/story telling is now in danger and need serious efforts of safeguarding, promoting and propagating it systematically.

*Alibuxi Khyal* and *Panduan ka Kada* are not only art forms but it also a cultural expression and identity of a community. If they come to an end so the Jogia Meo, and therefore its vital to look at this form with an immediate effect to strengthen the tradition by means of protecting, preserving and promoting.

Thus the projects identify with SNA's programme for "Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India". Here we sought to incorporate a systematic, scientific, and holistic method to promote the art form on every footing through skills development, workshops and resource centre for the Jogia Moe. The project identifies with the core idea of intangible cultural heritage programme of SNA where we will try to evolve new ways, modes and venues of promotion and performances of *Alibuxi Khyal* and *Panduan ka Kada*. There will be a team of musicians, theatre artists, researchers, technologists, writers and designers to work on this project to foster it with their expertise.

## How it address the programme

This chapter describe the validity of the proposal in connection to the scheme.

The project will help Jogia Meo to develop creative abilities and in particular ability to instigate the work that is innovative, independent and which explore the boundaries of performance practice. It will also encourage understanding and locating these forms within an informed historical and contemporary critical framework. It will lead them to personal research, range of performance methods, performance concepts which will consecutively promote the *Alibuxi Khyal* and *Panduan Ka kada*.



## Methodology and Work Plan:

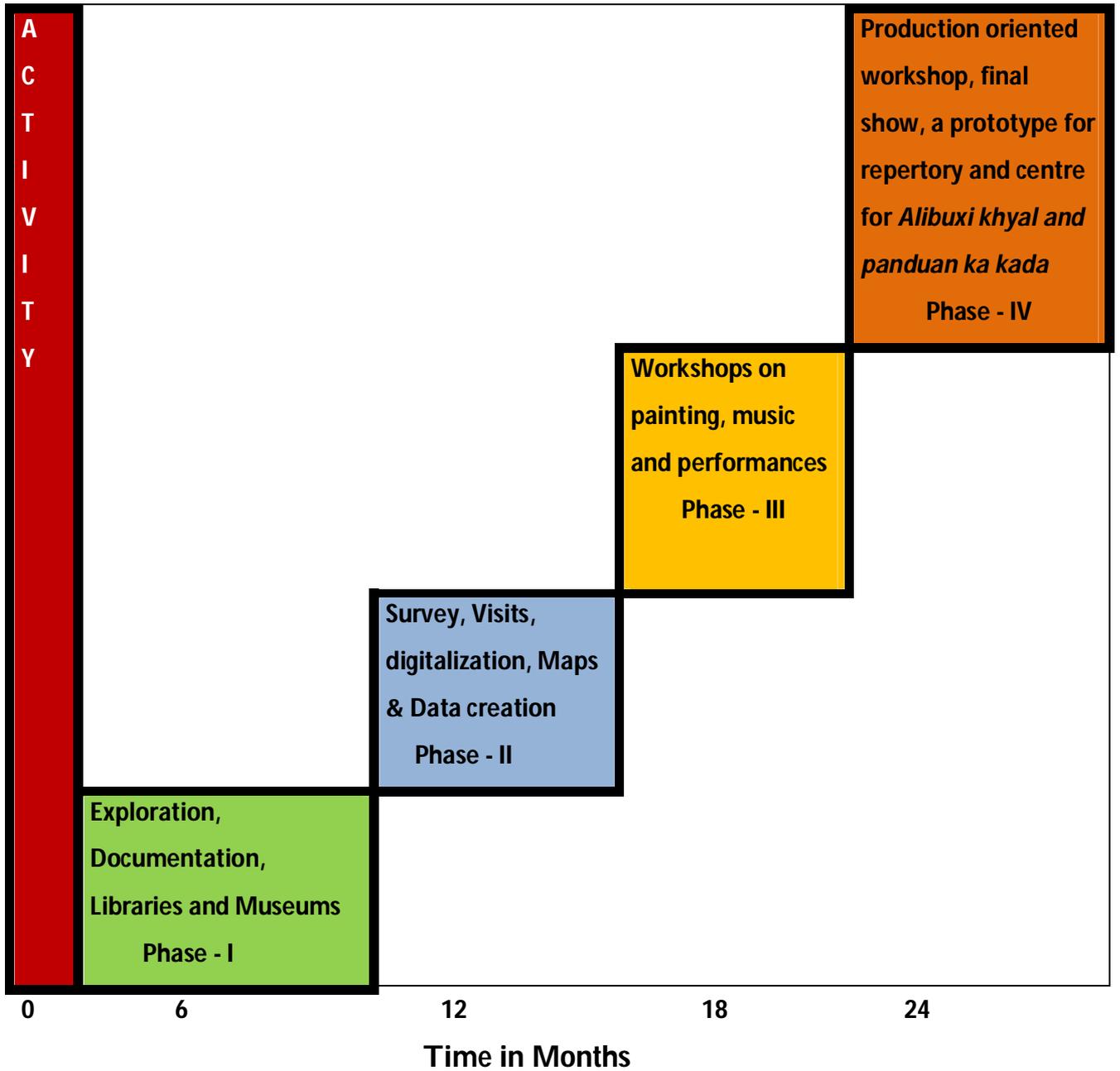
Through this project an attempt would be made to restore *Alibuxi khyal* and *panduan ka kada* as a form of musical drama. The project will instigate serious efforts to discover the relation between tradition and the Jogi Meo and a validation of the same by identifying and analyzing the varied aspects of the *Alibuxi Khyal* and *Panduan ka Kada* i.e. narratives, music and the community.

The project would be divided into four phases. The **first phase** will be the exploratory phase. A thorough research would be conducted to understand the form and tradition in its deepest. In this phase I will look for video and photographs of performances of the performances happened. A study would also be conducted on people and instruments of *Alibuxi Khyal* in Mundavar tehsil of Alwar and of *Panduan ka Kada* in Kishangarh, Laxmangarh, Tijara tehsil of Alwar and Mewat of Haryana. We will also attempt to take an insight to the tradition by visiting different libraries (Sangeet Natak Academy, National School of Drama, Sahitya Academy Rajasthan, Nuh College), museums (National Museum, Alwar Museum), organization (Jaipur Virasat Foundation, Asian Heritage Foundation, Lok Kala Sansthan).

## Methodology

This chapter describe the plan of action for the project and proposed methodology.

The **second phase** would be a survey phase in which the survey of the different regions and places (where *Alibuxi khyal* and *panduan ka kada* is being performed), performing group, family (who are involve with the tradition) would be conducted in Rajasthan. Data will be collected and a database will be created for the same. The data collected would be analyze on the two different grounds; data collected for the Jogi Meo community would be analyzed on the basis of population, sex, ratio, residence, work and decadal change and data collected for *Alibuxi Khyal* and *Panduan ka Kada* would be analyzed on the basis of region, numbers of performing groups, sizes, date and time of performances, and number of shows. A digital as well as a printed version of the same will be created for the further reference and uses. The **third phase** would be the workshop phase in which we would conduct series of workshops for the identified groups, artists at Ravandehra Village of Alwar. A series of specified workshops will be conducted with experts from the field of specialization for writing, music and performance making for *Alibuxi khyal* and *panduan ka kada*. The team will discuss a possible compatible intake of technology and develop a prototype of the performance during this phase. In the **fourth phase**, a production oriented one month long residential workshop will be conducted in Ravandehra of Alwar for chosen ones to develop a contemporary yet traditional performance of *Alibuxi khyal* and *panduan ka kada*. Here artists and technologist would work in close relation to develop this performance. The technical and technological aspects of the performance would be discussed thoroughly and matched with the requirements of the performance to make it truly a contemporary adaptation of a tradition. The intake of design and technical aspects would be analyzed in the light of sustainable theatre. A model would be developed which can be used as a basis to initiate the idea of a repertory and centre for *Alibuxi khyal* and *panduan ka kada*. The project would be carried out in a span of 24 months. The figure given below shows the work plan of the project:



## Possible outcomes

- The work done in this direction will lead to reestablish *Alibuxi Khyal* as a popular form of musical drama.
- It will also instigate the foundation for a Centre and Repertory for *Alibuxi khyal* and *panduan ka kada* in Ravandehra Village of Alwar in Rajasthan.
- It may also bring the newer style of story and performance of *Alibuxi khyal* and *panduan ka kada* . The project can serve as a platform to future socio-cultural researches and performance making.
- Possibilities of including *Alibuxi khyal* and *panduan ka kada* in the syllabus of state funded schools would be worked out, furthermore a digital archive of the *Alibuxi khyal* and *panduan ka kada* would be run and maintained by Swayambhu Foundation.
- The project would also trigger to bring *Alibuxi khyal* and *panduan ka kada* in to heritage education amongst schools of Rajasthan.
- Data created during the project would serve as a District/ Local Level Register for Inventory of Intangible Cultural Heritage.
- The project would lead to the preparations of nomination dossiers of *Alibuxi khyal* and *panduan ka kada* for inscriptions by UNESCO, in order to address areas critical for the survival and propagation of *Alibuxi khyal* and *panduan ka kada*.

## Deliverables

- Video and photographs collection of as many as possible performances of *Alibuxi khyal* and *Panduan ka kada*.
- Digital as well as print archiving of the same.
- Three short term (10 days) workshops on writing, Music and Performance in Ravandehra .
- One production oriented 30 days workshop.
- One full length Performance.
- One Conference and paper in a peer reviewed journal.
- Mid-Term project progress report.
- End-term progress report.

### Foot Notes:

- All the photographs of Khyal performances are taken from The Hindu's online article *Life versus Livelihood* by Tripurari Sharma, dated 14th February 2014.
- The photographs represents only the form, and are all from the Kuchamani Khyal, no photographs of 'Alibuxi Khyal' or 'Panduan Ka Kada' has traced yet .
- Swaymbhu Foundation give complete credits to the Hindu for all the photographs and claim no right for the same.

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<http://www.thehindu.com/features/friday-review/theatre/life-versus-livelihood/article5685492.ece>

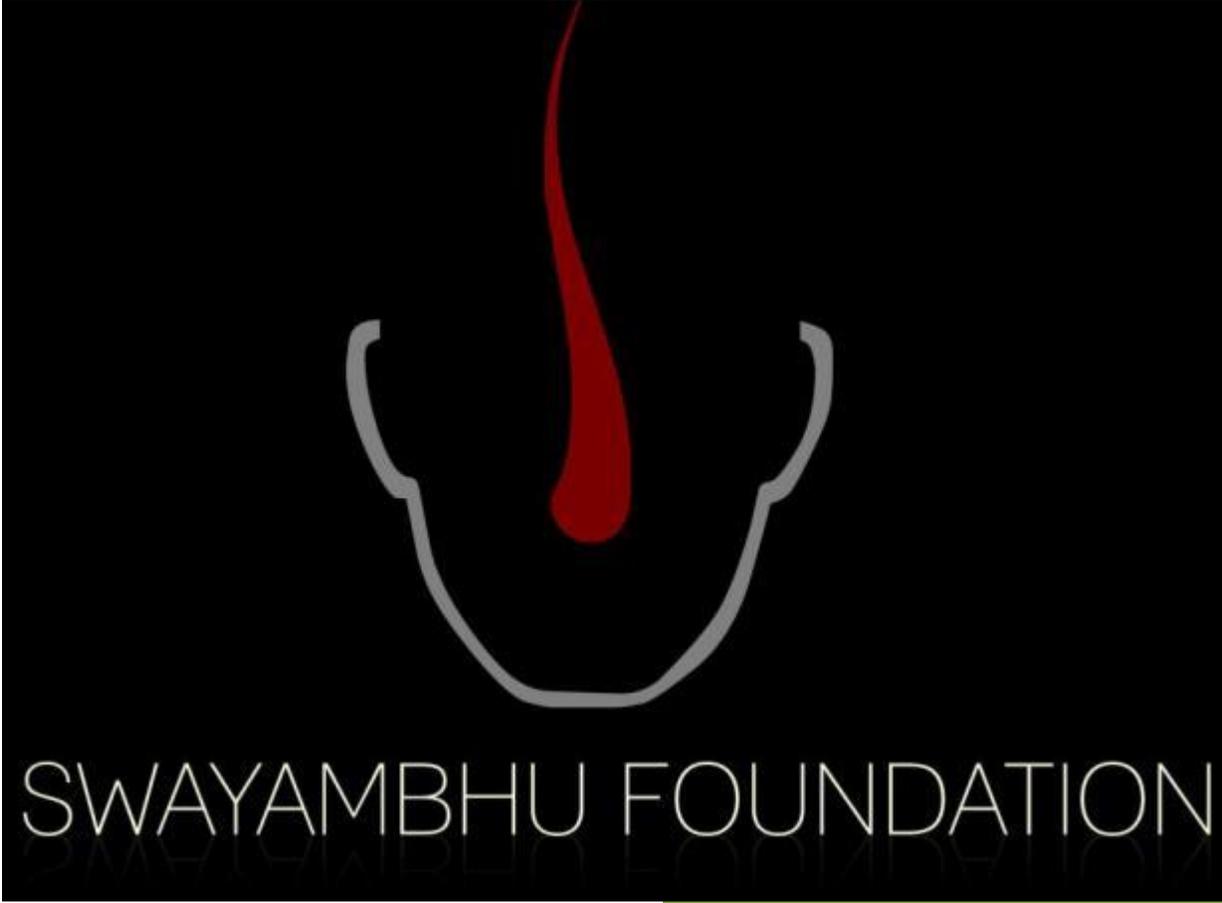
## Budget Plan (Detailed):

Budget Head	Amount in Rupees
<b>Books and Journals and research materials</b>	20,000.00
<b>Travel</b>	
(a) Data Collection/ Video and photographs Recording of the performance and group of Alibuxi khyal and panduan ka kada in Rajasthan	45,000.00
(b) Data collection/ visiting different libraries, museums, centre and people	15,000.00
<b>Lodging</b>	60,000.00
<b>Research Equipments</b>	
(a) Camcorder (small)	18,000.00
(b) Wires, Fixtures and Fittings	6,000.00
(f) TASCAM DR-05EB Portable Digital Recorder	12,600.00
(g) Digital Camera	15,600.00
(h) video and still image editing and archiving	22,000.00
(i) print editing and archiving	25,500.00
<b>Contingency</b>	
(a) Pan Drive+External Hard Disk	11,600.00
(b) SD Cards/ SDHC Cards	4,900.00
(c) papers, colors, prints and photocopies	8,000.00

<b>Workshops</b>	
<b>(a) Music Workshop</b>	
i. Expert fee	40,000.00
ii. Venue hire	5,000.00
iii. Refreshment for participants	10,000.00
<b>(b) writing workshop</b>	
i. Experts fee	30,000.00
ii. Venue hire	5,000.00
iii. Refreshment to participants	5,000.00
iv. Material	5,500.00
<b>(c) Performance workshop</b>	
i. Experts fee	30,000.00
ii. Venue hire	5,000.00
iii. Refreshment to participants	10,000.00
iv. Material	8,000.00
<b>(d) Production Oriented Workshop</b>	
i. Experts fee	55,000.00
ii. Venue Hire	12,000.00
iii. refreshment for the participants	10,000.00
iv. Materials (instruments, paints, wood, canvas, cloths etc.)	20,000.00
v. Equipments	11,500.00
vi. lodging and food of the participants	75,000.00
<b>Project show</b>	
(a) Venue Hire	25,000.00
(b) Light Hire for show	15,000.00
(c) Sound Hire for the Show	15,000.00
(e) Payments to Professionals	45,000.00
(f) Costumes	30,500.00

(g) Makeup/ Mandhana and props	15,000.00
(h) advertisement, publicity and PR	32,500.00
<b>Stipends</b>	
(a) Project Director	1,00,000.00
(b) project assistant x 4	1,00,000.00
(c) project coordinator x 1	50,000.00
(d) office assistant x 1	50,000.00
<b>Miscellaneous</b>	
(a) medical emergency	5,000.00
(c) communication (phone, stamp, postage)	12,000.00
(d) Red Tape and Licenses	5,000.00
<b>Total</b>	<b>11,01,200.00</b>

Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India



**FIRST REPORT**

Revisiting *Alibuxi Khyal* and *Panduan Ka kada* of Mewaat

*Presented By*

## Swayambhu Foundation

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# Contents

<i>Contents</i>	<i>Page No.</i>
• Objectives .....	4
• Background .....	5
• Alibuxi Khyal .....	7
• Work done .....	10
• Work to be done.....	12
• Bibliography.....	13

## Objective of the project

- To revisit the *Alibuxi Khyal* and *Panduan ka Kada* of Mewat in Haryana and Rajasthan.
- To explore the possibilities revival of *Alibuxi Khyal* and *Panduan Ka Kada*.
- To establishing a training and resource centre for *Alibuxi Khyal* and *Panduan Ka Kada*.

# Objectives

Revisiting *Alibuxi Khyal* and *Panduan Ka kada* of Mewaat in Rajasthan and Haryana

## Background

*Kyal* or *Khel* (Play) considered to be originated during 17<sup>th</sup> Century. This form of musical drama said to be originated near Agra and was not fully a stage drama at its earlier days. They were rather a sort of contests between two parties, who used to compose extempore poems on a common theme and recite them in a dramatic way. Such *Khyals* are even now popular in several parts of India like the *Raagani* competitions in Haryana and western Uttar Pradesh. But, the regular stage khyals which came into existence in Rajasthan are, are a product of the earlier part of the 18<sup>th</sup> century. The name "Khyal" is derived from the word 'Khel' meaning Play where as the contesting play know as 'khyal' had originated from the urdu word 'Khyal', meaning imagination. Even the actor/singer of the '*Khyals*' were known as *Khiladi*, meaning Players.

The Rajasthani Khyal is a combination of song, dance and drama and is without much formalities of the stage. Singing plays the most important part, where as the dance and drama are the secondary. The Khyal has a very weak and insignificant story with almost very little characterization and emphasis on situation and conclusion. The themes of the Rajasthani Khyals are mostly based on popular love stories, heroic deeds and religious myths. There ends are invariably pleasant and in no case tragic. The stage and other décor in Rajasthani Khyal are as simple as possible and no scenic curtains or realistic setting are required. All Rajasthani traditional plays are stylized and symbolic and are

## Background

A brief account of the tradition of Khyal in Rajasthan. Its origin and variants along with their specification.

dependent mostly on the imagination of the public, so far situation and characterization are concerned.

There are three variants of Rajasthani Khyals based on their origin, and region of performance; KUCHAMANI KHYAL, SEKHAWATI KHYAL and ALIBUXI KHYAL. Their subject matter can be classified into three major categories; Historical Plays, Romantic Plays and Religious Plays. There are few very specific characteristics which are common to each of these Khyals. (i) The performer and the onlooker feel one with each other and very often the characters are replaced from among the audience, when the play is going on. The lyrical dialogue are known to every one without any kind of pre-rehearsals. (ii) The scenes and situations are all symbolic and dependent on the imagination of the audience. Only a small suggestive gesture, position or a small suggestive article is enough to suggest any big situation like a house, place, village or a jungle. (iii) No rehearsals are required in Rajasthani Khyals, because, they are lyrical dramas and songs are sung almost every day by them. These Khyal, being purely songs, and dance-dramas, a common pattern of singing, dancing and acting is used and therefore, no special coaching, teaching or rehearsing is required. (iv) A Rajasthani Khyal has a main theme around which several other minor themes are associated, which sometimes deviate the drama from the main one but the audience do not pay much attention to this, as they are fully conversant with the main theme and it is immaterial to them whether it is enacted fully or partially.

## Alibuxi Khyal

Thakur of Mandawara (Alwar) a muslim sub-state of Alwar, gave birth to Alibux, a born saint cum-poet and dramatist, who choose the pursuit of the art to the richest of the ruling family. From his very childhood he devoted most of his time in the company of artists, musicians, dancers and poets. When he was 10 years old, he happened to see Nautanki, displayed by a U.P. group in a neighboring village of his home town. Coming from a noble family, he chose to sit on the raised platform along the other Nautanki players, a practice which is followed even today. It did not received the approval of the heads of the Nautanki Party. He was ultimately asked to quit with the remarks, that if he was so much found of Nautanki , he should assemble his own group and take the credits himself. This remark pricked the heart of the young boy, who at once left the spot and went to Garibdas, a well known saint of his time for his advice and blessings. Garibdas was himself a great poet and Krishna *bhakt*. Alibux started writing poems, songs and Khayals himself, inspite a very acute opposition from his orthodox Muslim family of rulers, after meeting Garibdas. The young man went to place to place in search of talented artists for his Khyal team, without any moral support from his family or community. After untiring

## Alibuxi Khyal

A description of Alibuxi Khyal, its origin and specification and its sudden demises.

efforts, on his part, he was succeeded in forming his own team of artists with Gopal and Kanhaiya as his most talented and devoted disciples. Alibux, from his very childhood, was a devotee by nature and believed in Hindu philosophy. His association with Hindu saints and Bhaktas, who imbibed in him the practice of Bhakti through Bhajan, kirtan, dancing and singing lead him for the same. His first khyal production was "Krishnaleela", the first of its kind in khyal technique. This particular Khyal was devoid of all vulgarities and cheap exhibition method. This was perhaps the first khyal written and performed in its highly devotional and literary style. "Krishnaleela" and Alibux become popular in no time. Alibux's troop performed all around Alwar and was popular even region of Delhi, Agra and Rewari. He used to rehearse in his Nohra (a closed courtyard) and train his people there only, though Alibux himself was not a trained artist, but his creation were intuitional and imbibed with a feeling of devotional art. The main feature of his plays were purity and highest artistic achievements. His artists had a lovely voice and great power of expression. The dancing technique adopted by him in his khyals had its own peculiarities. The intricate foot movement used by each dancer and the beets played on Nakkara for accompaniment looked similar to Kathak but, in fact they were not. The clarity of words and acting surpassed everything. The jugalbandi of Nakkara, Dholak and Sarangi was masterpiece. Alibux lived a simple and pious life and practiced his art only for providing real joy to the masses, to enable them to forget the agony of life. In his performances no formalities of stage, dressing rooms, entries and exits were observed. Even no curtain or stage props were used. Everything has to be improvised on the spot and difficult situations had to be imagined by audiences.

Alibux style of khyal is differe from other khyals in several ways.

1. they have a devotional bias and the songs and lyrical dialogues used are of literary value.
2. They used a great variety of movements while expressing certain emotion.

3. The artist had to live a life of austerity and piousness after the admission in the group.

Alibux's followers hailed from low cast people, particularly Kolies, Kumhars and Chamars. Alibux produced other khyals as well; Padmawat, Fasane Azad, Nal ka Chadhav, Nal ka Bhadav, Nihalde.

The most unfortunate part is that neither Alibux's drama are published nor they are performed today. The moral code imposed by Alibux on his performer is responsible for the extinction of this wonderful form of Rajasthani drama, because none of them could keep up the tradition to any extent. Alibux though uneducated had a keen insight into the literary and artistic aspects of drama. All his production were a beautiful blend of theatre art and literature. Alibux is also known for his contribution in giving new tunes to his songs. The Thumari of his khyals is quite different from the Kathak Thumari.



## Work done

Swayambhu Foundation is comprehensively working on the area and put its all resources on the job. President of the foundation Mr. Dinesh Yadav, he himself is a research scholar and make sure that we gather even smallest information about the 'Panduan Ke Kade' and 'Alibuxi Khyal'.

For this purpose we have extensively visited the width and length of the geographical region of the above forms. For this phase our core concern remains, collecting information of the performance done, texts of the Panduan Ka Kade and Ali Buxi Khayl, locating the artists and performers, meeting with scholarly persons and authorities on the forms.

We have visited

1. Jawahar Kala Kendra, Jaipur and spent two days in their audio-visual and print library. Mr. Narendra Kumar Jawra, Programme Officer (M & D) and Mr. Sandeep Madan, Programme Coordinator has been a great help in locating the resource materials. We got some recording of Panduan Ka Kade and Alibuxi Khyal and few text on the same from Kendra.
2. Mewat Lok Kala Sansthan in Alwar, which is an established organization on Mewati culture and founded by legendary Jahoor Kha Mewati. We did a day long recording with invited artists of Panduan Ke Kade and Alibuxi Khyal. We have also congregated some performance photographs,

## Work Done

What work has been done on the forms by foundation as part of this project.

news clippings and texts of the Panduan Ke Kade from their personal collections. Mr. Gafrudeen Mewati was specifically kind to us to organize this recording. We recorded some segments of the Panduan Ke Kade at their home with invited artists from nearby villages. Though we didnt find much on Alibuxi Khyal, but we were able to record few songs from the famous Krishnlila of Alibuxi Khyal with the help of Mr. Safeeq Khan. Safeeq is a noted folk musician of the region and spend a good time with his father to learn the Khyal.

There were eight artist presented at this recording with the details as:

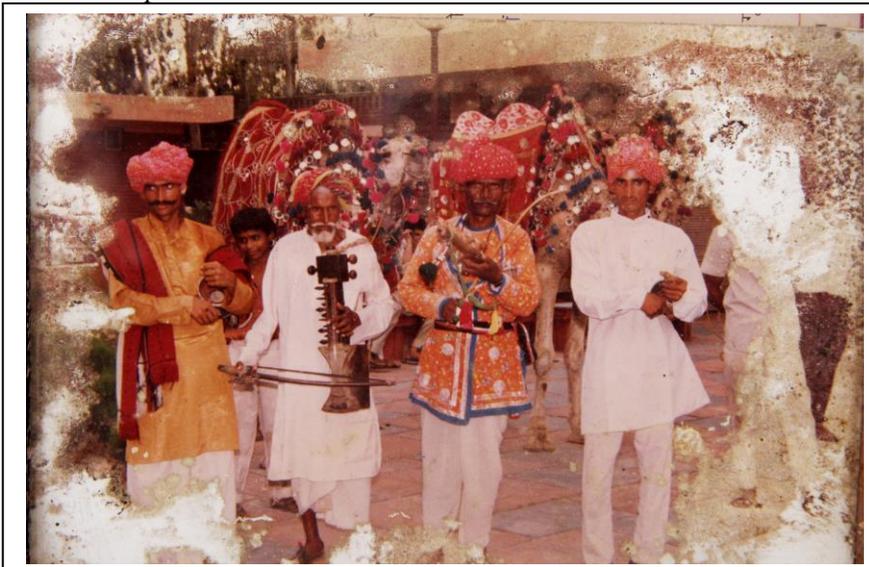
Mr. Gafrudeen Mewati , Mr. Azad Khan, Mr. Tyab Kha, Mr. Mubeen Kha  
Safeeq Kha, Subrati Kha, Aiyab Kha, Sharukh Kha

3. we have also visited to Indira Gandhi National Centre for the Arts (IGNCA), JANPADA SAMPADA Department and collected a recording of Panduan Ke Kade by Mr. Gafrudeen Mewati. The recrding was done in the JAYA Festival.



## What we will do next

1. we will interview scholars, authorities, professors, traditional artists and theatre makers those has nay information about the both arts.
2. will visit to Rajasthan Sangeet Natak Acedmy, Alwar Museum, Nuh College, Rupayan Sansthan and many other noted organizations, those some or the other materials on Panduan Ke Kade and Ali Buxi Khayl.
3. We are planning a thirty days residential workshop on traditional theatre in Birla Institute of Technology and Sciences (BITS) Pilani in Rajasthan with the help of National School of Drama, New Delhi. In this workshop we will record and document as much as possible on the Panduan Ke Kade and Ali Buxi Khayl. We are also hoping a performance of the same as an outcome of this workshop.



## What we will do next

Our next six months planning for the project.

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Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India



SWAYAMBHU FOUNDATION

**Final Report**

Revisiting *Alibuxi Khyal* and *Panduan Ka kada* of Mewaat

*Presented By*

## Swayambhu Foundation

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# Contents

<i>Contents</i>	<i>Page No.</i>
• Objectives .....	4
• Background .....	5
• Alibuxi Khyal .....	7
• Where We Reach.....	10
• In the Process.... ..	15
• Methodology and work plan.....	17
• Deliverables.....	19
• Bibliography.....	20

## Objective of the project

- To explore the possibilities revival of *Alibuxi Khyal* and *Panduan Ka Kada*.
- To establishing a training and resource centre for *Alibuxi Khyal* and *Panduan Ka Kada*.

# Objectives

Revisiting *Alibuxi Khyal* and *Panduan Ka kada* of Mewaat in Rajasthan and Haryana

## Background

*Kyal* or *Khel* (Play) considered to be originated during 17<sup>th</sup> Century. This form of musical drama said to be originated near Agra and was not fully a stage drama at its earlier days. They were rather a sort of contests between two parties, who used to compose extempore poems on a common theme and recite them in a dramatic way. Such *Khyals* are even now popular in several parts of India like the *Raagani* competitions in Haryana and western Uttar Pradesh. But, the regular stage khyals which came into existence in Rajasthan are, are a product of the earlier part of the 18<sup>th</sup> century. The name "Khyal" is derived from the word 'Khel' meaning Play where as the contesting play know as 'khyal' had originated from the urdu word 'Khyal', meaning imagination. Even the actor/singer of the '*Khyals*' were known as *Khiladi*, meaning Players.

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## Background

This chapter is a brief account of the tradition of Khyal in Rajasthan. Its origin and variants along with their specification.

There are three variants of Rajasthani Khyals based on their origin, and region of performance; KUCHAMANI KHYAL, SEKHAWATI KHYAL and ALIBUXI KHYAL. Their subject matter can be classified into three major categories; Historical Plays, Romantic Plays and Religious Plays. There are few very specific characteristics which are common to each of these Khyals. (i) The performer and the onlooker feel one with each other and very often the characters are replaced from among the audience, when the play is going on. (ii) The scenes and situations are all symbolic and dependent on the imagination of the audience. (iii) A Rajasthani Khyal has a main theme around which several other minor themes are associated, which sometimes deviate the drama from the main one but the audience do not pay much attention to this, as they are fully conversant with the main theme and it is immaterial to them whether it is enacted fully or partially.



## Alibuxi Khyal

Thakur of Mandawara (Alwar) a muslim sub-state of Alwar, gave birth to Alibux, a born saint cum-poet and dramatist, who choose the pursuit of the art to the richest of the ruling family. From his very childhood he devoted most of his time in the company of artists, musicians, dancers and poets. When he was 10 years old, he happened to see Nautanki, displayed by a U.P. group in a neighboring village of his home town. Coming from a noble family, he chose to sit on the raised platform along the other Nautanki players, a practice which is followed even today. It did not received the approval of the heads of the Nautanki Party. He was ultimately asked to quit with the remarks, that if he was so much found of Nautanki , he should assemble his own group and take the credits himself. This remark pricked the heart of the young boy, who at once left the spot and went to Garibdas, a well known saint of his time for his advice and blessings. Garibdas was himself a great poet and Krishna *bhakt*. Alibux started writing poems, songs and Khayals himself, inspite a very acute opposition from his orthodox Muslim family of rulers, after meeting Garibdas. The young man went to place to place in search of talented artists for his Khyal team, without any moral support from his family or community. After untiring efforts, on his part, he was succeeded in forming his own team of artists with Gopal and Kanhaiya as his most talented and devoted disciples. Alibux, from his very childhood, was a devotee by nature and believed in Hindu philosophy. His

## Alibuxi

## Khyal

The chapter is a description of Alibuxi Khyal, its origin and specification and its sudden demises.

association with Hindu saints and Bhaktas, who imbibed in him the practice of Bhakti through Bhajan, kirtan, dancing and singing lead him for the same. His first khyal production was "Krishnaleela", the first of its kind in khyal technique. This particular Khyal was devoid of all vulgarities and cheap exhibition method. This was perhaps the first khyal written and performed in its highly devotional and literary style. "Krishnaleela" and Alibux become popular in no time. Alibux's troop performed all around Alwar and was popular even region of Delhi, Agra and Rewari. He used to rehearse in his Nohra (a closed courtyard) and train his people there only, though Alibux himself was not a trained artist, but his creation were intuitional and imbibed with a feeling of devotional art. The main feature of his plays were purity and highest artistic achievements. His artists had a lovely voice and great power of expression. The dancing technique adopted by him in his khyals had its own peculiarities. The intricate foot movement used by each dancer and the beets played on Nakkara for accompaniment looked similar to Kathak but, in fact they were not. The clarity of words and acting surpassed everything. The jugalbandi of Nakkara, Dholak and Sarangi was masterpiece. Alibux lived a simple and pious life and practiced his art only for providing real joy to the masses, to enable them to forget the agony of life. In his performances no formalities of stage, dressing rooms, entries and exits were observed. Even no curtain or stage props were used. Everything has to be improvised on the spot and difficult situations had to be imagined by audiences.

Alibux style of khyal is differe from other khyals in several ways.

1. they have a devotional bias and the songs and lyrical dialogues used are of literary value.
2. They used a great variety of movements while expressing certain emotion.
3. The artist had to live a life of austerity and piousness after the admission in the group.

Alibux's followers hailed from low cast people, particularly Kolies, Kumhars and Chamars. Alibux produced other khyals as well; Padmawat, Fasane Azad, Nal ka Chadhav, Nal ka Bhadav, Nihalde.

The most unfortunate part is that neither Alibux's drama are published nor they are performed today. The moral code imposed by Alibux on his performer is responsible for the extinction of this wonderful form of Rajasthani drama, because none of them could keep up the tradition to any extent. Alibux though uneducated had a keen insight into the literary and artistic aspects of drama. All his production were a beautiful blend of theatre art and literature. Alibux is also known for his contribution in giving new tunes to his songs. The Thumari of his khyals is quite different from the Kathak Thumari. The usual Nautanki of U.P. which has greatly influenced Alibux style has almost no similarity with this style. The drama part of U.P. Nautanki is overshadowed by its musical aspects but in Alibuxi khyal drama plays the most predominant part. The expressive aspects of a performer along with his outstanding musical and acting qualities were the high lights of Alibuxi Khyals.



## Where We Reach

There is an urgency in our desire to record and understand and reestablished this tradition. These oral traditions that celebrated the life and valiant deeds of *Meo* communities are already extinct. *Panduan ka Kada*, traditionally performed by the *Jogi Muslims* is also on stake. Their livelihoods are in jeopardy as their main patrons, the Navab or Rulers of Mevat are no more exists. Moreover the interest of *Meo* community has also changed a lot, presence of other mode of entertainment (T.V. Cinema, new media) has worsen the situation. There has been artist like *Zhoor Khan Mewati* his son *Umar Farooq*, *Gaffruddin Mewati* who carried the art of *Panduan ka Kada* on their shoulders, but now even they are exhausted and there is no sign of continuing further. *Alibuxi Khayl* has already extinct. In addition, other sources of employment have presented themselves to young world. As primary school education becomes more available, current trends indicate that over the next few decades, families from *Meo* communities will increasingly opt for an urban, cash-based livelihood, leaving behind their precarious existence. The continuity of this tradition and its transmission from generation to generation, as with many oral traditions, is also imperiled by the advent of literacy and the desire of the rural poor to access more urban services. Cash based employment has become the new economic imperative, and for the *Meo* artist e.g. *Umar Farooq*, tourism is the new magnet though it not serving the purpose fully.

## Where We Reach

Foundation's work in safeguarding the forms.



## **First Phase**

Swayambhu Foundation is comprehensively working on the area and put its all resources on the job. President of the foundation Mr. Dinesh Yadav, himself is a research scholar and make sure that we gather even smallest information about the 'Panduan Ke Kade' and 'Alibuxi Khyal'.

For this purpose we have extensively visited the width and length of the geographical region of the above forms. For first part of the project our core concern remained, collecting information of the performance done, texts of the Panduan Ka Kade and Ali Buxi Khayl, locating the artists and performers, meeting with scholarly persons and authorities on the forms.

For the purpose we have visited:-

1. Jawahar Kala Kendra, Jaipur and spent two days in their audio-visual and print library. Mr. Narendra Kumar Jawra, Programme Officer (M & D) and Mr. Sandeep

Madan, Programme Coordinator has been a great help in locating the resource materials. We got some recording of Panduan Ka Kade and Alibuxi Khyal and few text on the same from Kendra.

2. Mewat Lok Kala Sansthan in Alwar, which is an established organization on Mewati culture and founded by legendry Jahoor Kha Mewati. We did a day long recording with invited artists of Panduan Ke Kade and Alibuxi Khyal. We have also congregated some performance photographs, news clippings and texts of the Panduan Ke Kade from their personal collections. Mr. Gafrudeen Mewati was specifically kind to us to organize this recording. We recorded some segments of the Panduan Ke Kade at their home with invited artists from nearby villages. Though we dint find much on Alibuxi Khyal, but we were able to record few songs from the famous Krishnlila of Alibuxi Khyal with the help of Mr. Safeeq Khan. Safeeq is a noted folk musician of the region and spend a good time with his father to learn the Khyal.

There were eight artist presented at this recording with the details as:

Mr. Gafrudeen Mewati , Mr. Azad Khan, Mr. Tyab Kha, Mr. Mubeen Kha  
Safeeq Kha, Subrati Kha, Aiyab Kha, Sharukh Kha

3. we have also visited to Indira Gandhi National Centre for the Arts (IGNCA), JANPADA SAMPADA Department and collected a recording of Panduan Ke Kade by Mr. Gafrudeen Mewati. The recording was done in the JAYA Festival.

## **Second Phase**

In the second phase of the work we concentrated conducting workshops and organizing performances, conducting interviews, and for the purpose we were able to do comprehensive work.

1. There was a two days workshop conducted on 11<sup>th</sup> and 12<sup>th</sup> October 2014 at the house of Mr. Gaffrudden Mewati (artist *Panduan Ka Kadde*) Hasan Kha Mewat Colony, Alwar. In this workshop we invited twelve artist of *Alibuxi Khayl* and *Panduan Ka Kadde* from Alwar district. The presented artists were; Mr. Gafrudeen Mewati , Mr. Azad Khan, Mr. Tyab Kha, Mr. Mubeen Kha, Safeeq Kha, Subrati Kha, Aiyab Kha, Sharukh Kha, Mr. Matadin Nahri, Mr. Murari Lal, Jagat Yadav and Mr. Aslam Khan. The workshop was planned with an idea to locate the original text and performances of Alibuxi Khyal, but as there is no visual reference we find for the khyal its difficult to find what could be the performance of the khyal in exact version. Though we are able to trace and locate the compositions of few songs and music rendition of the compositions.



We did a one and half hour recording of the Panduan Ka Kadda with the presented artist and find that:-

- The couplets are written majorly in Mewati dialectic and are newer and older.
- There is flexibility of writing new couplets and hence one can enhance, enlarge the actual performance or write new stories within the broader frame of Mahabharata.
- The main instrument 'Bhapang' remains the core instrument for the exposition of the narrative but chorus use Harmonium, Dholak, Khanjari also to encompass the performance.
- The sad part is that now artists don't use Jogiya Saarangi, which was integral part of the original performances.

2. In the series of interviews we have conducted interviews of three notable resource persons in the field of Mewati Arts; Mr. Munsu Kha Mewati is a practicing Unani doctor and has sit in his tiny first floor room at Bakhtal Ki Chouki on Alwar - Delhi Road. We did this talk/interview at his clinic only. He has a two thousand couplets collection of Panduan Ka Kadda with him out of which he rewrote few hundred and introduce few hundred new couplets. We proposed him to type write all the couplets and bring it in the form of a manuscript.

3. Second interview we did with notable Hindi writer Bhagwandas Morwal, who has written four full length novel Kala Pahad, Ret, Babal Tera Desh Me and Narak Mashaha and two collection of stories. His subject matter is always been Mewat Region and its people so it was apt to interview him. He expressed his inability to comment on Alibuxi Khyal as there is not much reference available on Khyal but he was prompt on Panduan Ka Kadda and shared much needed information.

## In the progress

History and art is the evidence of a country's existence. Art is the cultural identity of a society and that's what our concern is, to protect the very existence of a community, of a country. We engage contemporary issues, concerns and incidents in our work and reflect/comment on those. We sincerely try to preserve, promote indigenous art forms. The idea is to popularizing theatre as a form of art, and the eventual goal is putting all creative forms on an equal platform. This project is a small step in this direction. Considering that currently, there is ever mounting debate and unrest across the globe and more so in India, we also look upon this work as stimulating for its audience, awakening them to the gravity of the prevailing situation. We hope that the project will be a catalyst for the beginning of a whole new movement aimed towards establishing a centre/ repertories for the artists of *Alibuxi Khyal* and *Panduan Ka Kada* in Ravan Dehra village of Alwar in Rajasthan. We proposes listed measures to achieve this goal:-

1. will visit to Rajasthan Sangeet Natak Acedmy, Alwar Museum, Nuh College, Rupayan Sansthan and many other noted organizations, to gather information, data, record interviews or track down the performance history of Panduan Ke Kade and



- a). A fifteen days long workshops on the music of Alibuxi Khyal and Panduan Ke Kadde would be organized at BITS Pilani, Pilani campus with the help of Department of Humanities and Social Sciences in collaboration with Nirman NGO. In this workshop we intend to understand the melodies, the structure of songs, types of music instruments and structure of music. We also wanted to record at least one Khayl of Alibuxi Style and three to four hundreds of Kadde of Panduan Ke Kadde.
- b). a ten-twelve days long workshop on writing is also planned. In this workshop we intended to understand the structure of Alibuxi writing and write some more khyals with contemporary issues or may be infused some contemporary issues in available Khyals. As, there is no written record found on Panduan Ke Kadde, we also proposed to write complete Panduan Ke Kadde during this workshop. This workshop will help us to develop written scripts of both the arts.
- c). a fifteen days long workshop on the performance style would be conducted in Ravandehra Village of Alwar with the help of local people. Here we will start developing scenes from these forms. We will audition the artists and will get them trained during this workshop. At the end of this workshop we wish to have ten artists trained in Alibuxi Khayl and Panduan Ke Kadde with one short performance of each.



## Methodology and Work Plan:

Through this project an attempt would be made to restore *Alibuxi khyal* and *panduan ka kada* as a form of musical drama. The project will instigate serious efforts to discover the relation between tradition and the Jogi Meo and a validation of the same by identifying and analyzing the varied aspects of the *Alibuxi Khyal* and *Panduan ka Kada* i.e. narratives, music and the community.

The project would be divided into four phases. The **first phase** will be the exploratory phase. A thorough research would be conducted to understand the form and tradition in its deepest. In this phase I will look for video and photographs of performances of the performances happened. A study would also be conducted on people and instruments of *Alibuxi Khyal* in Mundavar tehsil of Alwar and of *Panduan ka Kada* in Kishangarh, Laxmangarh, Tijara tehsil of Alwar and Mewat of Haryana. We will also attempt to take an insight to the tradition by visiting different libraries (Sangeet Natak Academy, National School of Drama, Sahitya Academy Rajasthan, Nuh College), museums (National Museum, Alwar Museum), organization (Jaipur Virasat Foundation, Asian Heritage Foundation, Lok Kala Sansthan)\*.

The **second phase** would be a survey phase in which the survey of the different regions and places (where *Alibuxi khyal* and *panduan ka kada* is being performed), performing group, family

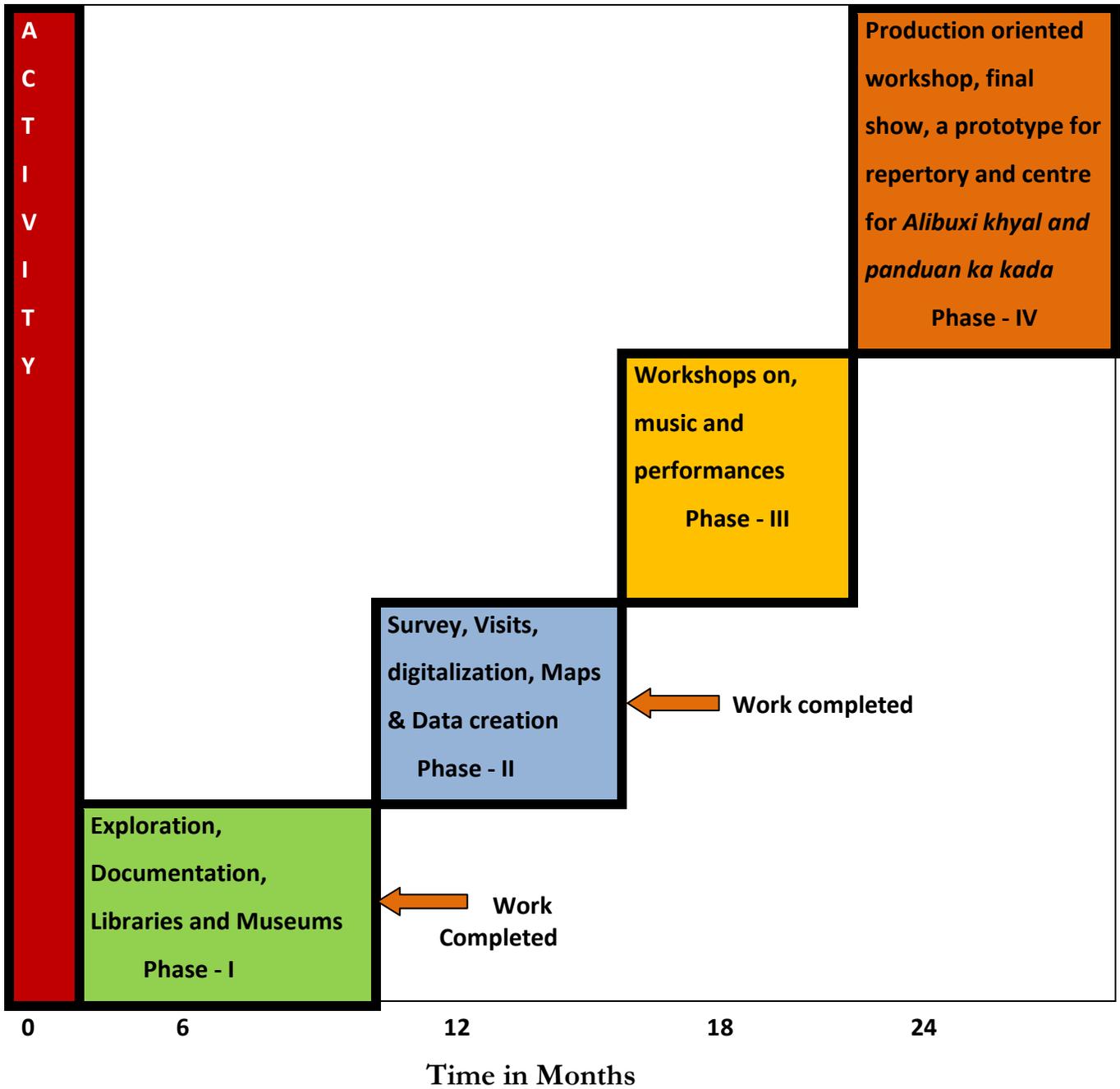
\* This phase of the project is already completed

## Methodology

This chapter describe the plan of action for the project and proposed methodology.

(who are involve with the tradition) would be conducted in Rajasthan. Data will be collected and a database will be created for the same. The data collected would be analyze on the two different grounds; data collected for the Jogi Meo community would be analyzed on the basis of population, sex, ratio, residence, work and decadal change and data collected for *Alibuxi Khyal* and *Panduan ka Kada* would be analyzed on the basis of region, numbers of performing groups, sizes, date and time of performances, and number of shows. A digital as well as a printed version of the same will be created for the further reference and uses\*\*. The **third phase** would be the workshop phase in which we would conduct series of workshops for the identified groups, artists at Ravandehra Village of Alwar. A series of specified workshops will be conducted with experts from the field of specialization for writting, music and performance making for *Alibuxi khyal* and *panduan ka kada*. The team will discuss a possible compatible intake of technology and develop a prototype of the performance during this phase. In the **fourth phase**, a production oriented one month long residential workshop will be conducted in Ravandehra of Alwar for chosen ones to develop a contemporary yet traditional performance of *Alibuxi khyal* and *panduan ka kada*. Here artists and technologist would work in close relation to develop this performance. The technical and technological aspects of the performance would be discussed thoroughly and matched with the requirements of the performance to make it truly a contemporary adaptation of a tradition. The intake of design and technical aspects would be analyzed in the light of sustainable theatre. A model would be developed which can be used as a basis to initiate the idea of a repertory and centre for *Alibuxi khyal* and *panduan ka kada*. The project would be carried out in a span of 24 months. The figure given below shows the work plan of the project:

\*\* this phase is also completed



## Deliverables

- Video and photographs collection of as many as possible performances of *Alibuxi khyal* and *Panduan ka kada*.
- Digital as well as print archiving of the same.

- Three short term (10 days) workshops on writing, Music and Performance in Ravandehra .
- One production oriented 30 days workshop.
- One full length Performance.
- One Conference and paper in a peer reviewed journal.
- Mid-Term project progress report.
- End-term progress report.

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