

## STUDY OF THE ROOTS OF THE HINDUSTANI CLASSICAL MUSIC TO THIS PERIOD OF CULTURAL SYNTHESIS

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### ABSTRACT

*Of course, the music of India likewise underwent a change which could be due to the Delhi sultāns and later, in a more prominent manner, to the Mughals. The origins of the Hindustani classical music could be traced back to this particular period of cultural synthesis. With regard to the improvement of the aṣṭanāyikā bheda, and the reputation of its in the area of the performing arts, it's been mirrored in the cultural shifts that kept taking place in the social atmosphere and patronage patterns. Experimentation, blending, fusions, combinations of various art styles and their recently created practices also provided a fantastic opportunity for this particular idea to exist through the lengthy span of time since the conception of its. In this paper, we attempt to explore the possibilities of the aṣṭanāyikās in the different forms of semi-classical music - Ṭhumrī, Dādrā, Horī, Kajrī, Caitī, Ghazal*

**Keywords:** *Music, classical, cultural, semi-classical, etc.*

### 1. INTRODUCTION

The starting point of the Turkish rule in Delhi with the creation of the Mamluk Dynasty (1206 AD), brought about a revolution in the lifestyle of north India. The era of the Delhi sultāns ruled by different dynasties introduced the Turkish, Arabic and Persian poets and musicians in the court of Delhi. The sultāns not only patronized artists from Turko Persian origins but also those from Indian origins. This led to the fusion of Turko-Perso-Arabic culture with that of north India. Of course, the music of India likewise underwent a change which could be due to the Delhi sultāns and later, in a more prominent manner, to the Mughals. The origins of the Hindustani classical music could be traced back to this particular period of cultural synthesis. With regard to the improvement of the aṣṭanāyikā bheda, and the reputation of its in the area of the performing arts, it's been mirrored in the cultural shifts that kept taking place in the social atmosphere and patronage patterns.

Experimentation, blending, fusions, combinations of various art styles and their recently created practices also provided a fantastic opportunity for this particular idea to exist through the lengthy span of time since its conception. Initially a development of the Nāṭyaśāstra, Kāmasūtra along with other ancient texts, the Nāyikā existed from the several kinds of females performers that entered the country with the rulers and patrons that came from various places and cultures, as well as interacted as well as interspersed with the current cultural space of India. The naṭī, mehārī, vilāsinī, gaṇikā, amrad, ḍhaḍhī, daff-zan, pātur, kāncanī, rāmjānī, vṛnd-izanān, tavāif and courtesans were some of the terms used for women performers over the period of time, who were expertly trained in several fine arts. These were the artists that kept alive the traditions of culture and art along with the changing trends that appear to permeate the cultural situation along the period following the 13th century AD. The interaction of the

local artists from performers of international countries created an influence on all sorts of arts. Music, poetry, literature, dance, painting and theatre all progressed and flourished under the reign of the sultāns in addition to the mughals. Courts became the area for the expression of all sorts of fine arts, music being one of the more prominent ones. Generous patronisation from the rulers gave a fertile ground for creative genius and experimentation to flower and prosper

## 2. HISTORY OF ṬHUMRĪ

The valuable music treatise of the 15th century, Sangīta Damodara mentions a type called jhumri, which is actually replete with love sentiments, not bound by the constraints of prosodic rules, sweet as wine, the rhythm oriented thumri is actually sung by dancing females. The Ṭhumrī type of singing is actually believed to have originated in Uttar Pradesh, around the 18th century AD. Though Nawab Wajid Ali Shah of Lucknow (19th century AD) is actually acknowledged to have patronised it significantly in the courts of his, it was thought to have created even earlier thumri was created by the popular musician Sadiq Ali Shah. It's thought to have been affected by Horī, Kajrī and Dādrā, famous in Eastern Uttar Pradesh. Many people consider that an older musical presentation called Shalika, discussed in the Harivansha (400 AD), to be the precursor of Ṭhumrī.

The Ṭhumrī style of singing fully developed along the 19th century. At first it was used as a color of singing along with the Kathak style of dance. The word Ṭhumrī has developed from the term thumak rī'. This particular kind of singing spread all through Lucknow, Banaras, Bengal and Bihar and developed into powerful independent style of music. There seemed to be a great deal of importance given to the poetic content through the expression of music. Thus the Ṭhumrī style of singing demanded the expertise of dance, music in

addition to poetry. The two popularly recognized types of Ṭhumrī that developed are actually Bandīś ki Ṭhumrī or perhaps bol-bāñt ki Ṭhumrī, and bol-banāv ki Ṭhumrī. The Bandīś ki Ṭhumrī is actually the bound composition, which was carried out primarily along with the Kathak dance. This particular Ṭhumrī type was a lot more rhythmic and fast paced with layakāri as its base. It's a lot more like drut Khayāl or the chotā Khayāl and also involves greater vocal acrobatics expressing the vocal dexterity of the singer. This particular Ṭhumrī type is found even in really serious rāga as Darbari and Malkauns. The tālas used are also rhythmic ones as tīntāla, jhaptāla and ektāla, to suit the dancing steps. The other style, i.e. the bol-banāv Ṭhumrī is actually the one which wasn't accompanied by dance, but was an independent music genre which allowed for a slow paced improvement of the literary copy of the Ṭhumrī and sufficient scope for melodic improvisation of the rāga. The poetic content was extremely expressively brought out through the medium of bol-banāv. Here the rāgas too were of the milder variety like the Gārā, Pīlu, Khamāj, etc., and the tālas the softer Dīpcandī, Cācar, Kehervā, Dādrā. This allowed for a more emotive type of expression. The aṣṭanāyikās have been a widely used design with both the color of Ṭhumris, , as the nāyikās have found a number of ways and immense scope of expressing the feelings of theirs in this particular genre.

You will find 3 primary Gharānās of Ṭhumrī that emerged over a period of time Benaras, Patiala and Lucknow. Initially, the Lucknow gharānā was the only that existed. Qadar Piya, Sanad Piya, Lallan Piya, Kenwar Shyam, Nawab Wajid Ali Shah, Rang Piya were prominent artists of the Lucknow gharānā. As the type created to regions close by, they had been classified according to the geographical locations of theirs. In the Kolkatta and Banaras regions, this became an extremely popular style of music and then came to be recognized

as Purab-Ang Ṭhumrī. Rasoolan Bai, Siddheshwari Devi, Girija Devi are actually luminous voices of the Benaras gharānā. In Punjab, the tappā and Kāfī types of singing emerged. The Patiala and Shyam Chaurasi gharānās developed the Purab Ang Ṭhumrī with an additional colour of tappā ang into a totally new genre known as the Punjab Ang Ṭhumrī. Ustad Bade Ghulam Ali Khan is actually an exponent of the Patialā gharānā. Aside from the Ṭhumrī the Dādrā and Kajrī are also really popular types of semi classical music Ṭhumrī, as defined by Projesh Banerjee in the book Dance of his Ṭhumrī, is actually a broken down analysis of the Devanagiri alphabets which constitute the word, i.e. Ṭhu, Ma and Rī. Ṭhu stands for the term ṭhumuk, or maybe the cāl, which hints at the dancers graceful gait, Ma stands for Mana, meaning heart and head, and R is actually the starting letter of the term rijhānā, which suggests the capability to enchant. Projesh Banerjee further states Dancing is actually an essential adjunct to Ṭhumrī which is actually carried out to be able to improve the splendor of the sentiments of the text of the songs. As the different ways of ornamentations are actually used with their respective strategies to embellish the flavour in the exact same way hands, eyes, fingers and head come into play to aggravate the magnificence of the romantic lyricism. This confluence of dance and music, along with the literary richness grants the Ṭhumrī a unique condition and also makes it an invaluable vehicle for the expression of emotions and moods, the fundamental design of the idea of the aṣṭanāyikā

### 3. ṬHUMRĪ, KATHAK AND AṢṬANĀYIKĀ

The Nawab of Awadh Wajid Ali Shah was recognized to be the primary promoter of Ṭhumrī style of music and it is recognized to have composed numerous Ṭhumrīs. The Nawab was obviously an excellent patron of music, dance, drama as well as poetry. He was

himself well versed in these performing arts and additionally an accomplished composer himself. He got vocal instruction out of a number of ustāds and was an excellent singer in addition to poet. He published a few poems, Ghazals as well as Ṭhumrī s under the pen name of Akhtar Piya. The Nawab had an elaborate and unusual sense of aesthetics. He created the Kathak dance to great heights, enriched it with rasa as well as bhāva and additional poetry to it. These Kathak dances had been carried out by tavāifs of the courts to the music of Dādrā, Kajrī, Ṭhumrī as well as Tappā. This particular grandeur as well as magnificence of production to performing arts which was attributed in the Nawab's courts significantly popularised the Ṭhumrī style of singing together with the Kathak dance and proven it as a classical type of music

This combined generation of arts was the best chance to provide the aṣṭanāyikās in all the glory of theirs. The physical externalisation of the conditions of the nāyikās might be conveyed through their dances and costumes and their psychological expressions through a blend of poetry and music. With this sense, it appears to be a great interpretation of how Bharata embodied his nāyikās being those charming, females that are beautiful that had the capability to enchant and influence the target audience with the roles they played. In the early plays or maybe dramas, these females will sing and dance and emote their feelings captivating the audience into a net of rasa and also the experience of that emotion. Accordingly the poetry in Ṭhumrī songs, for their effeminate character, are actually saturated with the concepts of Nāyikā bheda'. Thus, many compositions of Wajid Ali Shah represent the various Nāyikās.

#### 3.1 Ṭhumrī, Abhinaya (Drama) and Aṣṭanāyikā

In the Ṭhumrī type of singing, the singer is no cost to make use of measures, voice

modulation, gesticulations, gestures, voice textures with appropriate musical methods to successfully express the emotions. Abhinaya is additionally an extremely crucial component of Ṭhumrī singing. Abhinaya utilizes a mix of codified facial expressions and hand gestures that are natural outcome of the singers make an effort to express. The interpretation of lyrics is actually a crucial element for facial expression and hand gestures to go by. A thorough analysis of the song is a vital aspect of Ṭhumrī singing and so that the essence to be expressed is aptly understood by the listener in addition to performer. Aṣṭanāyikā, being originated from the dramatic arts, find a great affinity to this bhāva pradhān style of gāyākī (vocal music), which enables abhinaya (gestural expressions) and acting as an acceptable and prominent part of its musical genre. The bol-banāv type of Ṭhumrī is much more helpful to exhibit the psychological problems of the Aṣṭanāyikās in the form of music, as they offer adequate room for the rāga to unfold its many hues and express its rasa. The very style of singing is actually called bol-banāv. The literal meaning of this particular term may be broken into 2 parts bol (words/poetry) and banāv (create/improvise). This the strategy which uses the rāga of the composition to its fullest extent by using musical decorations and a number of nuances to intensify the mood, sentiment and also the rasa of the rāga it conveys. It literally squeezes the essence of the composition to make an entire character of the rāga in such a fashion so as to sweep away the listener in a tide of expressive emotions. It's as a dialogue that is completed by the performer to communicate to the listener in an everyday and ordinary very fashion coaxing them into the artistic world of bhāva. A Ṭhumrī style of singing is extremely communicative and creates a feeling of engaging with the listener. As it's a bhāva-pradhān kind of music it highlights the emotional context of the composition. This will make Ṭhumrī a suitable music genre to

express the aṣṭanāyikā theme of moods, expressions and emotions.

### 3.2 Aṣṭanāyikā in Ṭhumrī Vs Khayāl

The rāgas were well designed and well known in the courts with their ornamented style of singing in the Khayāl genre, replete with embellishments of mīnd, gamaka, murki, tān etc., which excited and appealed to the audiences of the refined tastes. Great classical musicians, singers and composers as Sadarang, etc., Adarang, had brought the Khayāl to its highest glory. What was then the demand for another genre as Ṭhumrī to develop alongside the mighty Khayāl, which had the popularity of its already in place? The Khayāl had all the capabilities that satisfied the entertainment quotient in a listener. But in spite of this, the Ṭhumrī grew to become a popular approach to reckon with because ultimately, the dramatic elements began disappearing from the Khayāl, and more stress was provided on the vocal strategies as well as the systematic improvement of the rāga adhering to its rules and established framework. The lyrics also lost the value of theirs and most singers paid no heed to the poetic attractiveness of the compositions, distorting the words to match the demands of theirs of the rāga presentation. This greatly took away from the Khayāl its immediate power to speak with the inexperienced listener. While the presence of the Nāyikā in the Khayāl can't be denied, (several Bandīsés in the Khayāl type of music also have the Nāyikā as their lyric \_I\_) it's more a subtle kind of presence. It's nearly like the Nāyikā is actually a veiled entity. The singer isn't intentionally attempting to project the text content as far as the Nāyikā bheda is actually concerned. The Khayāl singer is actually attempting to express the bhāva and also the rasa of the Rāga on which the Bandīs is actually based, mainly through the musical notes, alamkāras, tāns, gamakas, and any other such embellishments, making the text of the Bandīs secondary Ṭhumrī singer is definitely

attempting to estimate the lyrical attractiveness of the Bandiś in all its magnificence and hence, the text material enjoys equal value along with the musical phrase for the exposition of the bhāva and the rasa.

#### 4. ṬHUMRĪ, POETRY (BANDIŚ) AND ASTANĀYIKĀ

The Ṭhumrī style of music being basically a genre of vocal music, (though these days there's a pattern of the instrumentalists also playing a Ṭhumrī on their vādya), uses both musical notes and words. The functionality of a Ṭhumrī provides equal value and elaboration to the poetic copy of the song as well as to the improvement of the Rāga with certain methods. Thus the performance involves literary methods and also musical structure. Aṣṭanāyikā may be extremely well conveyed in the Ṭhumrī type of music as this particular topic provides equal value to the literary copy of the composition. The lyricism or even the poetic quality and the sentiments and emotions of Ṭhumrī song are primarily connected with Śṅgāra rasa that's amorous flavour of romance and love. The music and also the poetry are intrinsically woven into one another to communicate the bhāva in the most appealing and easy fashion. For instance, a basic term can certainly be conveyed in a 100 ways that are different, with various phrasings to express various emotions. This helps make space for the aṣṭanāyikā to be perfectly conveyed in the Ṭhumrī type of music. This makes needed for the Ṭhumrī performer to have a deeper understanding of the poetic content for her to have the ability to justice to the rich poetry that she will be presenting. A knowledge of sāhitya is actually a crucial criterion for the performer. When the singer isn't connected to the sentiment of the poetry or perhaps doesn't comprehend it completely, the overall performance will be incomplete to some extent.

As language followed the local influences, the usage of Sanskrit declined with the latest emerging trends of the use of the language of the masses. The application of Braj bhāṣā, which was the commonly spoken language and had a great deal of consonant words, proved to be really appropriate for the Ṭhumrī compositions. Readily understood by many, it developed a direct and quick connect with the psyche of the listener, immediately generating a word picture in the head of his with the lucidity of its language and presentation style. The softness of the text of the Braj bhāṣā sounded pleasing and charming to the ears, and the literature of the region endowed the Ṭhumrī with rich influences of the saintpoetry along with the folk songs common then. The men folk travelling out of their houses to far off lands in search of livelihood was a norm of those regions, and these greatly contributed to the theme of aṣṭanāyikās, exactly where the females had been pining in separation. This is where the folk styles of Ṭhumrī - the Kajrī, Horī, Caitī, etc emerged. It's worth observing, at this juncture, that a transformation was occurring together in all of the types of art in India. A comparable evolution was taking place in the literature and poetry sectors also, and this as well affected the music genres. As richer poetry started being written, then simply was a greater demand for the singers to provide recognition and attention thanks to the lyrics. This was the period when the Bhakti (Devotional) poetry which was the mainstay of the 13th to 17th century AD was gradually giving way to the śṅgāra based Rīti (romantic) poetry which was gaining recognition in the Mughal courts. Here the erotic literature started to be predominant in the Hindi literature. This particular type of singing created during the Mughal period, and the lifestyle in the courts of the Mughals was leaning towards entertainment. Romantic themes and amorousness were a lot more popular. In order to keep a veil on the very blatant expression of love and passion nearly

all of the Ṭhumrī songs have been resolved and often dwelled with the romantic pranks of Radha and Krishna. There's a perspective that Ṭhumrī is actually a derivation of the Madhurā Bhakti treatises of the Mathura Vrindavan, concerning about the love intrigues of Krishna and Radha. But in the courts, the spiritual level of poets descended to the human level. They transposed the devotional spiritual poetry and then set it in the context of human love which folded within itself a canopy of romantic eroticism. As the poets used the Radha Krishna themes, justifying the romantic eroticism as the Līlās of Krishna became the majority. This particular sort of love poetry was no cost to dwell in detail on the actual physical characteristics and attractiveness of the female's forms in the garb of describing the magnificence of Radha and her sakhis and also the gopīs of Braj. So this particular genre of poetry also proved to be an excellent chance to provide all of the Nāyikās in the many states of theirs, situations and moods. There was an easy acceptance of the romantic themes as they were being connected to romantic pranks and the frolics of Krishna. Holi was a favourite design with the poets as it provided them immense liberty to check out all of the sentimental and also extroverted shades of romantic love. This earth was very favourable for the Ṭhumrī style of music to create, as Ṭhumrī was a bhāva pradhān and sāhitya pradhān gāyakī, so this type of poetry had good chance of being provided in a musical form.

## 5. SUB-GENRES OF ṬHUMRĪ

- I. **Kajrī** Kajrī is a sub-genre of Ṭhumrī. It originally has its roots in the folk culture of Uttar Pradesh. There are several folklores that are associated with this style of Ṭhumrī. It is said that the word Kajrī is derived from Kajrā, meaning kohl, which is black in colour, to represent the dark clouds that gather

in the sky in the monsoon season. Another story says that there was a woman named Kajli who loved her husband deeply, but unfortunately she could never meet him in her life. When monsoon came, and the pain of her separation became unbearable, she started crying at the feet of the Kajmal Goddess. This is how the Kajrī songs came into being, and Kajli still lives through those songs. These folk tales add to the charm of these songs, and lend a rural aura to the expression. These songs carry descriptions of the rains, and the other factors in nature associated with the rainy season. They describe dancing peacocks and singing cuckoos. They describe gently showering rains creating a sense of romance and beauty all around. Practically speaking, one can imagine that after an extremely hot and simmering summer, when the rains arrive, they bring with them a feeling of joy and rejuvenation.

- II. **Horī** : The varied folk cultures of our country strongly influence its art and vice-versa (refer to Chapter7). Every season in India brings with itself a riot of cultural impressions of festivals, harvesting, planting, traditional rituals, and so on. These are then woven into the lives of the common people through song and dance and poetry, and a celebration is created out of the mundane routine of every particular season that is cyclically occurring, tireless, year after year, every year. Nature is the inspiration because lives revolve around the benediction and benevolence of natural resources in this primarily agricultural country



Figure 1: Hori thumri

III. **Caitī** This sub-genre of Ṭhumrī belongs to the season of summer, that is Caitī. It describes the most commonly appealing motif associated with the season of summer- the cooing koyal. This koyal is the culprit which ignites the love-sentiments of the Nāyikā, and encourages her to burst forth in a song, just like the koyal which is also giving her mating call. We find lazily romantic Nāyikās in the Caitī, co-relating the heat of the summer, to their heated erotic sentiments for their nāyakas. A Caitī has been referenced in the analysis section.

IV. **Dādrā** The Dādrā as a sub-genre of Ṭhumrī is recognised and identified by the tāla that it is structured in- the Dādrā tāla. The subjects are the same as Ṭhumrī, describing the Nāyikās in sanyog or viyog śṅgāraa. The difference being that the Dādrā is generally sung in madhya-laya and is therefore a faster paced Bandiś than the Ṭhumrī. It is an extremely popular style of singing, and was widely used by the courtesans of the 19th century to appeal to their patrons in a bid to

entertain and entice. The Dādrā gave a great scope for the singers to create and express an appealing beauty of all love sentiments of the Aṣṭanāyikās. Most of the Dādrā songs typically contained the expressions of the Nāyikā bhāvas.

V. **Ghazal** The Ghazal also developed in the Lucknow Nawabi period of the 19th century. Since the stress was more on poetry rather than the musicality of the genre, they are not referenced independently herein. Though the Ghazal couplets were popularly inserted amongst the antarās of the Ṭhumrī s and Kajrīs as independent shers, they were used more for their poetic richness rather than a music style of singing.

## 6. THUMRĪ ANALYSIS WITH REFERENCE TO THE ASTANĀYIKĀ-BHEDA

In the evaluation section that follows, some Ṭhumrī bandiśes have been describe in detail with reference to the aṣṭanāyikā bheda. A thorough mental analysis of the psychological state of the nāyikā helps us to recognize the Bandiś in the perspective of the mood it generates. The way in which a bandiś has been

composed, the Rāga chosen, the tāla utilised, all go into producing a photograph of the nāyikā. The primary goal of this particular type of an examination is actually, it stimulates the performer/reader/listener to look into all of the elements of the nāyikā-bheda that are in the Bandiś and imbibe the capability to recognise the nāyikā-bheda (if) that is present in any Bandiś that he might perform/listen to. This particular sort of analysis aims to bring to light the full understanding of the impact of the understanding of the nāyikā's emotions, which would then be mirrored in the overall performance. It helps a total categorisation of

the nāyikā in the mind's eye, as well as will help the viewer to create the capability to comprehend the sentiments of the nāyikā. Above all, it's urging the viewer to value and understand that if the listener as well as the singer enters into the bhāva-jagat, or maybe experiential universe of the poetry along with the rāga, rather than just being conscious of the technically appropriate demonstration of the musical piece, it will lead to the sublime experience of enjoying the art form. This intricate interest towards the nāyikā-bheda that are in the music pada or maybe bandiś is primarily to enlighten the music enthusiast towards this possibility.

Baansuriya sunungi tab jaane dungi Kanha

Baansuriya sune bin na jaane dungi Kanha

Arey morey kaare kaare Kanha

Torey matwaare nayanwa

Bansri ki dhun suni, mai bhai bawri

Torey matwaare nayanwa.

As the definitions of the svadhīnabhartṛkā nāyikā mention, the Nāyikā exercises control over her beloved. This management comes from the reality that the beloved is deeply in love with the Nāyikā concerned. Or maybe it may also be the dynamics of the Nāyikā which makes her demanding and dominant in the affair. In the Ṭhumrī mentioned above the extremely popular Radha Krishna motif has been used apparently. Since the title of Radha has not been mentioned, the Nāyikā may also be viewed as any other gopī. The Nāyikā within this song is actually telling Krishna that she will not let him go unless he plays the bānsuriya or maybe the flute for her. It's just after she's paid attention to the the tunes of his bansuri that she is going to let him go. It appears she's completely in command of the

circumstances. She's making needs in a flirtatious way. The essence of teasing and flirting is actually obvious from the way she addresses Krishna or maybe Kanha in the song. She teases him by saying —morey kāre kāre kānhā/ torey matvāre nayanwāl (Kanha the dark one! You've some intoxicating eyes). This flirtatious flavour of the song is mirrored in the musical structure of this particular Ṭhumrī that is set to Mishra Gara. The tendency of the Gara Rāga is the fact that it may be coloured in any mood. This versatility makes it possible for the Ṭhumrī performer to craft the motion of the rāga based on the mood of the lyrics concerned. In a similar manner, in that Ṭhumrī a type of playfulness has been bestowed on the musical framework making the mood of the svadhīnabhartṛkā very

prominent She can also be a parakīyā nāyikā because the lyrics are actually hinting that after the sojourn is actually over, the lover will be going away. That they've met at the place of the romantic tryst, and would be going their independent means once again. Though the needs of the nāyikā are metaphysical and unusual in nature This mirrors the maturity of the svadhīnabhartṛkā. The ṭhāy laya, or maybe the slow speed of the bandīś confirms the patient trust of the Nāyikā. She may be a madhyā or perhaps, most probably, a prauḍhā

nāyikā whose demands aren't physical. She wants in order to pay attention to the bansuri as well as to derive pleasure from the tune played. She's a nāyikā who's commanding aesthetic fulfilment from the lover of her rather compared to amorous overtures. Actually, in the next stanza of the song it's been pointed out that the tune of the flute has thrown her into frenzy. This means that Kanha has fulfilled the demand of her by playing a lovely melody on the flute which has resulted in an intoxicating bliss in the listener

### Ṭhumrī

Balam tere jhagre mein rain gai

Ghul gaye badra chhitak gaye tāre

So ab ginata rah

This bandīś by Shubha Mudgal is actually an ideal model of a kalahāntarītā nāyikā who's repenting that she wasted the night quarreling with the lover of her. Even though it's not stated that the lover went away as a consequence of the quarrel, it's apparent from the lines —ghul gaye badra chhitak gaye tāre/ so ab ginata rahe that the lover wasn't there with her all night. Instead she'd to count the stars (so ab ginata rahī) all night in order to while away the time of her. This mirrors that the Nāyikā is actually repenting that the entire night was going to waste as a consequence of the quarrel and she didn't achieve something besides the loneliness. The repentance isn't about the quarrel itself, quite the pressure appears to be on the reality that the quarrel spoiled the romantic encounter that is going to have taken place. Rather, she'd to invest the night by yourself, seeing the fading out of the clouds as well as the gradual disappearance of the stars from the sky which signifies the morning's arrival.

While the nāyikā in the song mentioned above doesn't appear to fit in the product of the

aṣṭanāyikā apparently, she can be described as possibly a vipralabdā or maybe an abhisārikā. The traditional understanding of an abhisārikā nāyikā is actually the person who's out to meet her beloved, typically, at a previously decided place. But in this particular song the nāyikā isn't aware where Krishna is actually. There's no mention of any pre decided spot in which the lovers had been going to to meet. It's obvious that this particular abhisār isn't of the type and that is extremely popular. The nāyikā is actually trying to find the beloved at the banks of Jamuna, at gokul and all over Brindavan but couldn't find him. Interpreting in this particular line, one might determine that the nāyikā is actually an abhisārikā who's out to search for the lover of her and is actually moving from one area to another for the same. On the other hand, in case it's viewed that the nāyikā had gone to the banks of Jamuna where her lover was supposed to meet her and who didn't turn up at the end making her look for him at various other locations in Brindavan, then she's a vipralabdā nāyikā. As a result, this seemingly simple song of just 3 lines has

the potential to stop the focus of the listener with a lot of choices. It should also be pointed out that the way Roshanara Begum has rendered the song, the grief of the vipralabdā is much more prominent in it. The singing style of her and voice modulation was uniquely effective to the degree that the listener is usually confused whether it's a human voice she's listening to or maybe a śehnāi. Although śehnāi is linked with celebration, it cannot be denied it's a big potential of checking out the karuṇa rasa. In this particular rendition of the song, the karuṇa part of the shehnai has been reproduced by the singer properly expressing the psychological state of the nāyikā after not being in a position to find her beloved.

## 7. CONCLUSION

In this paper, we attempt to explore the possibilities of the aṣṭanāyikās in the different forms of semi-classical music - Ṭhumrī, Dādrā, Horī, Kajrī, Caitī, and Ghazal. The interaction of the local artists from performers of international countries created an influence on all sorts of arts. Music, poetry, literature, dance, painting and theatre all progressed and flourished under the reign of the sultāns in addition to the mughals. Courts became the area for the expression of all sorts of fine arts, music being one of the more prominent ones. Generous patronisation from the rulers gave a fertile ground for creative genius and experimentation to flower and prosper.

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