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# Music and Society in South Asia

Perspectives from Japan

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Edited by  
**Yoshitaka Terada**

Yoshitaka Terada

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# CONTENTS

Introduction	
Yoshitaka Terada.....	1
 <b>Part I: Song Texts</b>	
Popular Music and Social Changes in Sri Lanka	
Shibuya Toshio .....	19
Women, Abuse Songs and Erotic Dances: Marriage Ceremonies in Northern India	
Yuko Yagi .....	35
 <b>Part II: Religion and Music</b>	
<i>Bhūta</i> and <i>Daiva</i> : Changing Cosmology of Rituals and Narratives in Karnataka	
Masataka Suzuki .....	51
The <i>Samāj-gāyan</i> Tradition: Transmitting a Musico-Religious System in North India	
Takako Tanaka .....	87
Between Art and Religion: <i>Bhāgavata Mēḷa</i> in Thanjavur	
Takako Inoue .....	103
 <b>Part III: Classical Music Traditions</b>	
Flexibility in Karnatic Music: A Comparative Analysis of <i>Mahā Gaṇapatim</i>	
Yuko Matoba .....	137
The Transformation of <i>Sarod Gharānā</i> : Transmitting Musical Property in Hindustani Music	
Masakazu Tamori .....	169
<i>Tamiḷ Isai</i> as a Challenge to Brahmanical Music Culture in South India	
Yoshitaka Terada .....	203

#### **Part IV: Theater, Cinema and Dance Sculpture**

“Boys Be Ambitious”: Popular Theatre, Popular Cinema and Tamil Nationalism Yoshio Sugimoto .....	229
Asia to Watch, Asia to Present: The Promotion of Asian/Indian Cinema in Japan Tamaki Matsuoka .....	241
Dancing Images in the <i>Gōpuras</i> : A New Perspective on Dance Sculptures in South Indian Temples Yuko Fukuroi .....	255
Contributors .....	281

## **Part I**

### **Song Texts**

## **Part II**

### **Religion and Music**



## **Part III**

### **Classical Music Traditions**

## **Part IV**

### **Theater, Cinema and Dance Sculpture**

## Contributors

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**Takako Inoue** is Professor at the Department of International Culture, Faculty of International Relations, of Daito Bunka University in Tokyo where she teaches modern history and performing arts of South Asia. She holds a MA from the University of Delhi, and a Ph.D. from the University of Tokyo. Primarily interested in traditional performing arts in Thanjavur, Tamil Nadu, Inoue has recently published a book, *Kindai Indo ni okeru Ongakugaku to Geinō no Hen'yō* (The Transformation of Musicology and Performing Arts in Modern India, Seikyusha, 2006). She is also an author of numerous articles including “Minami Indo no dēvadāsi seido haishi undō: Eiryōki no rippōsochi to shakaikaikaku o chūshin ni” (*Shigaku Zasshi*, 1998) and “La réforme de la tradition des devadasi: Danse et musique dans les temples hindous” (*Cahiers de Musiques Traditionnelles*, 2005). Apart from her distinguished academic career, Inoue is a performer of Indian vocal music. Trained in Karnatak music by T. R. Subrahmanyam and V. Radha and in Hindustani music by Sapna Awasthi, she gives concerts both in India and in Japan.

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**Tamaki Matsuoka** is Lecturer of Reitaku University in Chiba and Kokushikan University in Tokyo where she teaches the history of Asian cinema and the South Asian culture. She studied Hindi literature at Osaka University of Foreign Studies. While working as a public official at Research Institute for Languages and Cultures of Asia and Africa (ILCAA), Tokyo University of Foreign Studies, she started to introduce and promote Indian films in Japan from 1976 and organized several Indian film festivals. Later taking serious interest in Hong Kong and other Asian films, she resigned her post to conduct research on a project, the Cultural Exchange through Films in 20th Century Asia, funded by the Toyota Foundation. Her book *Asia, Eiga no Miyako* (Asia, the Capital of Cinema: The Movie Roads between Hong Kong and India) was published in 1997. Matsuoka is also a Japanese subtitle translator of numerous Indian films such as *Muthu*, *DDLJ*, *Lagaan*, *Chandramukhi*, *Kabhi Alvida Naa Kehna*, and a publisher-editor of a monthly magazine, *Indo Tsushin* (Indian Newsletter) for almost thirty years.

**Shibuya Toshio** studied cultural anthropology and modern history of South Asia at Rikkyo University in Japan and Colombo University in Sri Lanka. He is Professor of Cultural Anthropology at the Faculty of Human Sciences, Wako University in Japan. His publications include two books in Japanese, *Festival and Social Change: Ritual Drama and Ethnic Conflict in Sri Lanka* (Dobunkan, 1988), and *Food Cultures of Asia* (Kenpakusha, 2000), and another in Sinhala, *Modern Sri Lankan Society and Japan* (Godage Press, 2003). Shibuya has been the organizer of the Sri Lanka Study Forum in Japan since 1995.

**Yoshio Sugimoto** is Professor of Social Anthropology and South Asian Studies at the National Museum of Ethnology in Osaka. He has done field research in South India, Sri Lanka, Mauritius and Japan. Sugimoto has written extensively on South Asian culture, religion, and society, including *An Introduction to Indian Cinema* (Seikyusha, 2002), the first book written on the subject by a Japanese anthropologist. He is also the editor of *Fashioning India* (2005), a catalogue for the special exhibition that he and his team organized at the National Museum of Ethnology and *Anthropological Studies of Christianity and Civilization* (2006).

**Masataka Suzuki** is Professor of Cultural Anthropology at Keio University, where he also serves as the vice director of the Keio Institute of East Asian Studies. He received his MA and Ph.D. in literature from Keio University. He is the author of *Suriranka no Shūkyō to Shakai: Bunka Jinruigakuteki Kōsatsu* (Religion and Culture in Sri Lanka: An Anthropological Perspective, Shunjusha, 1996), *Folklore of Kami and Hotoke: The Dynamics of Spirits, Deities, and Buddhas in Japanese Religion* (Yoshikawa Kobunkan, 2001), *Saishi to Kūkan no Kozumorojī: Tsushima to Okinawa* (Cosmology, Ritual and Space: An Anthropological Study of Tsushima and Okinawa Islands in Japan, Shunjusha, 2004). He is the co-editor of *Rāmāyana no Uchū: Denshō to Minzoku Zōkei* (Cosmos of Ramayana: Tradition and Ethno-forms, Shunjusha, 1998) and *Daichi to Kamigami no Kyōsei: Shizenkankyō to Shūkyō* (Symbiosis of Earth and Deities: Natural Environment and Religion, Showado, 1999).

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**Masakazu Tamori** received his BSc (biology), BA (sociology) and MA (anthropology) from Saitama University, and further studied cultural anthropology in a doctoral program of the Graduate School of Arts and Sciences at the University of Tokyo. He is the author of two books: *Indo Ongaku tono Taiwa* (A Dialogue with Indian Music, Seikyusya, 1990), and *Maboroshi no Gakki o Motomete: Ajia no Minzoku Gakki to Bunka Tankyū no Tabi* (In Quest of Lost Asian Instruments, Chikumashobo, 1995). He also co-authored *Rāmāyana no Uchū: Denshō to Minzoku Zōkei* (Cosmos of Ramayana: Tradition and Ethno-forms, Shunjusha, 1998) and wrote many articles on the performing arts, religious rituals and oral traditions. Tamori focuses on structural composition and the social world of artistic traditions in India and Japan, and he is particularly interested in the learning system of technical skills and its modern global social changes. He continues to conduct research in these areas through a lens of cross-cultural studies and social theory. Tamori currently teaches anthropology of music at the Toyo Eiwa University in Tokyo.

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**Yoshitaka Terada** is Associate Professor of Ethnomusicology at the National Museum of Ethnology and Graduate University for Advanced Studies. He received MA (1983) and Ph.D. (1992) in ethnomusicology from the University of Washington, Seattle. His articles on India include: “Effects of nostalgia: the discourse of decline in periyā mēlam music of South India culture” (*Bulletin of the National Museum of Ethnology*, 1996), “T. N. Rajarattinam Pillai and caste rivalry in South Indian classical music” (*Ethnomusicology*, 2000), “Performing auspiciousness: Periyā mēlam music in South Indian marriage ceremony” (*Wacana Seni*, 2005), and “Temple music traditions in Hindu South India: Periyā mēlam and its performance practice” (*Asian Music*, forthcoming). Terada is also an editor of two collections of essays: *Transcending Boundaries: Asian Musics in North America* (2001) and *Authenticity and Cultural Identity: Performing Arts in Southeast Asia* (2007).

**Yuko Yagi** is Professor of Cultural Anthropology at Miyagi Gakuin Women's University. Since 1983, she has conducted research on the Bhojipuri region in Eastern Uttar Pradesh of North India. Yagi's research interests include rituals and songs, anthropology of the body, and gender issues, with her current project on the effect of globalization on women's life in North India. Yagi is an editor of two books in Japanese: *Women and Music* (Tokyo Shoseki, 1990) and *Social Change and Women: Anthropology of Gender* (Nakanishiya Shuppan, 2000). She is an author of many articles in Japanese including "Rituals, service castes, and women: Rites of passage and the conception of auspicious and inauspicious" (in *Living with Sakti: Gender, Sexuality and Religion in South Asia*, 1999), and "Women, body and violence: India" (in *Readings Anthropology of Gender*, 2007).

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