

GO GRAHANAM

By TANIKELLA BHARANI

Characters

Sutradhara

Aadi

Soma

Mangala

Budha

Guru

Sukra

Sarri

Episode - 1

Scene 1; The Sutradhara talks about the status of woman today. Children, problems at home, the life of the woman He discusses the relationship between a woman's life and Go Grahanam, the capture of cows.

Dissolve

Scene 2: The Sutradhara with Mangala (the Mother Cow) and Shari (the Tiger).

Go Matha fulfils her desire of milking the calf and returning to be a prey of the tiger. But today's woman, when she goes to a tiger, will not come back. The owner of Go Matha kills the Cow. After she died, she is born as the woman.

The Sutradhara mentions the qualities of a woman.

There is a general commotion and people start weeping because there is a girl born in the people.

Dissolve

Article - 06 – BROAD AREAS OF CONCERN

The areas that are considered for inclusion in this policy paper include.....

1. Literature
2. Performing Arts
 - ❖ Dance
 - ❖ Drama
 - ❖ Music
 - ❖ Folk and Tribal Arts
3. Visual Arts
 - ❖ Paintings
 - ❖ Sculpture

IV. DISSEMINATION: TO CHILDREN

(Ref: Article 05)

Article:- 07 – ANCHORING THE TALENT

The most important ^{segment in} progenitors ~~of~~ any cultural dissemination ^{is} are the children. The policy recommends that the Government ^{give} should keep top priority/in reaching out to ^{them.} ~~the children.~~ **“Catch them Young”** is the motto of policy.

“Reaching out to the children would include ^{two areas of concern: Dissemination of} both the ~~sample~~ of cultural components ^{for the over-all growth of the children} to ~~them~~ ^{for their awareness} and also to bring out the latent creative talent in them.

Article:- 08 – REACHING OUT TO THE CHILDREN

The policy emphasizes two types of projects in its dissemination programmes – Awareness courses and appreciation courses – to be implemented in the age – groups of 6-11 and 12 – 15 respectively.

While **“awareness courses”** should emphasize on introducing literary or ^{pieces} artform in a general way, so that the young mind is attracted towards ^{them} ~~it~~, the **“appreciation courses”** could be a little more advanced to cater to the already – initiated minds.

In the initial stages, emphasis is to be laid on the visual and auditory aspects of the forms without much stress on intricacies and styles of performance.

Scene 3: The father rejects to send his daughter to the college. The mother supports the girl, but the girl's brother expressed total rejection of her further education.

When she is firm, they teach her the rules she will have to follow.

Scene 4: Bus Stop:

The boys ask the girls to love them. The girls reject. They run away. The girl passes her exam. She is searching for a job.

Scene 5: There is an advertisement ~~at~~ about jobs.

Interview ... There is a tussle between the clerk and Mangala. The officer is a treacherous fellow and so the clerk asks Mangala to run away. The officer kills the clerk.

Scene 6: A Street. A couple of drunkards are drinking near the statue of Gandhiji. Mangala goes that way. The two men want to get hold of her and rape her. The Police come and send the girl safely to her home.

A ~~is~~ mention of Marriage.

Dissolve.....

Episode - 2

Scene 7: Maya Bazar. A bazar where boys are auctioned ~~for~~ and the best buyer will get the girl. The doctor, engineer, a ~~is~~ Railway clerk and others participate in the auction.

The Sutradhari asserts the very existence of a woman must not be exploited by vested interests.

4. "Cultural goods and services":

"Cultural goods and services" refer to those goods (modes and forms of expression), services and activities that embody or yield cultural expressions and have the following characteristics.

- a. They are the outcome of human endeavour (industrial, artistic or artisanal) and require the exercise of human creativity for their production;
- b. They express or convey some form of symbolic meaning, which endows them with a cultural value or significance, distinct from whatever commercial value they may possess;
- c. They generate, or may generate, intellectual property and are to be protected by existing State, National or International intellectual property laws.

III LEVELS OF COVERAGE AND AREAS OF CONCERN

Article:- 05 – LEVELS OF COVERAGE

Any policy must consider two important components of cultural expression — the doer and the receiver. ^{Though} Since all cultural expressions are ~~not only~~ aimed at the artist's emotional satisfaction, ^{their} ~~its~~ aim is properly realized only when the dissemination process reaches all levels of the society.

Thus the present draft policy takes into cognizance all the categories ^{of} citizens. ^{which} They include.

1. Children (either in formal ^{stream} or non-formal ^{stream of} education)
2. Youth (~~Both~~ in Colleges, universities and ~~outside~~) ^{all others outside the educational institutions}
3. Amateur performers
4. Professionals
5. Gurus and Scholars

The policy must also envisage to take the benefits to less privileged classes including women, the minorities and the scheduled casts and tribes.

Scene 8: The local women talk about Mangala not getting married yet. They sing a song about marriage. There comes an 'ideal' man who doesn't ~~take~~ want to take any dowry. He marries her.

The first night. ^{Adarsha Murthy} ~~He~~ starts using violence ~~and~~ ~~he~~ on her. He demands dowry. He puts her into auction. He says he will honour this marriage only if she brings the dowry money.

The woman cries for protection.

Scene 9: The Subhadra tells Mangala that a woman is expected to stay with the husband, whatever be the kind of person the husband is.

Mangala demands liberty.

The Subhadra rejects such liberty.

He says that today there is no tiger which sheds tears for the Mother Cow.

He advises that the woman should become the "Adi Sakti". She ~~creates~~ ~~must~~ also realizes that liberty is something that is not given, but taken.

of proper institutional mechanism to plan, implement and overview the functioning of different organs of cultural administration, the committee presents its findings and recommendations.

II. SCOPE OF APPLICATION AND DEFINITIONS

Article:- 03 – SCOPE OF APPLICATIONS

The committee suggests cultural policies and measures that the state of Andhra Pradesh take for protection and promotion of cultural expressions and also suggests such ways and means to implement the aforesaid policies and measures by creating such instruments as are necessary for the purpose.

Article:- 04 – DEFINITIONS

For the purpose of this “**Draft Policy Paper**” —

1. “Culture”:

“**Culture**” refers to the distinctive spiritual, material, intellectual and emotional features of a society or a social group therein and encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.

2. “Cultural Expressions”:

The terms “**Cultural Expressions**” include both the notions of “**Cultural Contents**” and “**artistic expressions**” and refer to the various modes of communication containing cultural values.

3. “Cultural Policies”:

“**Cultural Policies**” refer to policies, whether at State or District or Mandal or Local level, which address any aspect of cultural expressions of an individual, community or society, including the creation, production, distribution, dissemination and access to cultural goods and services.