

**उपसभाध्यक्ष (श्री शंकर दयाल सिंह) :** ठीक है, सबों ने एस्सोसियेट किया है।

**श्री इयानन्द सहाय :** उपसभाध्यक्ष महोदय, इसमें एक लाइन छूट गई है जो मैं जुड़वाना चाहता हूँ। कमला सिन्हा जी से पूर्ण रूप से मैं सहमत हूँ। उन्होंने यह सवाल उठाया है इसमें उनको एक बात कहनी चाहिये थी जो मैं अब कह रहा हूँ। इस देश में गत एक साल से 15 हजार मेगावाट का प्राइवेट इनवेस्टमेंट बिजली बनाने के लिए एग्रीमेंट हुआ है। यह एग्रीमेंट महाराष्ट्र, उड़ीसा, तमिलनाडु और हर एक प्रांत में हुआ लेकिन हमारे बिहार में एक भी एम० ओ० यू० साइन नहीं किया। क्या भारत सरकार इस तरफ ध्यान देगी कि बिहार में भी प्राइवेट सेक्टर में पावर सेक्टर में इनवेस्टमेंट हो और लोगों को यहां इनकरेजमेंट मिले।

**उपसभाध्यक्ष (श्री शंकर दयाल सिंह) :** मैं अब यह कलाक्षेत्र प्रतिष्ठान विधेयक 1983 ले रहा हूँ। इसके लिए मैं एक बात कह कि दूँ केवल आठ मिनट का समय बचा हुआ है। एक घंटे का समय इसके लिए बिजनेस एडवाइजरी कमेटी द्वारा निर्धारित किया था और 55 मिनट जा चुके हैं। 8 मिनट है। मैं समझता हूँ कि डेढ़ बजे तक इस बिल को हम खत्म कर लें। इसलिए मैं माननीय सदस्यों से यह रिक्वेस्ट करूंगा कि पांच मिनट से अधिक कोई सदस्य न ले। यह मेरी विनती है। देखिये सब का समय समाप्त हो गया है।

Therefore, I specially request my friend, Mr. V. Narayanasamy—now he should begin—to kindly remember the five minutes' time limit.

**I. Statutory Resolution Seeking Disapproval the Kalakshetra Foundation Ordinance Promulgated by President on 29th September, 1993**

**II. THE KALAKSHETRA FOUNDATION BILL, 1993—Contd.**

**SHRI V. NARAYANASAMY (Pondicherry) :** Mr. Vice-Chairman, Sir, I sup-

port the Bill moved by the hon. Minister. This organisation, the Kalakshetra Foundation, is in Tamil Nadu. The great artist of Bharata Natyam, Shrimati Rukmini Devi Arundale, started it with a vision that the different forms of art and culture in this country should be handed down to the younger generation of this country. I would like to tell the House that she was a Member of this House and she had concern not only for art and culture but she had concern for cruelty to animals also and she had brought a Private Member's Resolution in this regard which was accepted by the Government and the Government brought the Prevention of Cruelty to Animal Bill.

Ours is a great country which has got a tradition of its own. Whatever may be the custom which is followed by the various communities of this country, when it comes to the question of art, when we see the arts being performed by the artists of this country, we forget the race, religion and caste and we feel that we are one. Of late, the importance given to art and culture has been totally sidelined and it has been given a step-motherly treatment by the Ministry of Human Resource Development. Whenever they start such an organisation in the name of Government its efficiency is very poor. This Kalakshetra Foundation, which has been started by an eminent artist, should not become one such an organisation. That is my concern. It has got the infrastructure. Artists, who are trained by Rukmini Devi Arundale, the great artist, are there. In the whole country Tamil Nadu is number one not only in teaching Bharata Natyam but also in playing Bharata Natyam and it has been appreciated not only in India but all over the world. I would like the Minister to consider that due importance is given to Bharata Natyam in the Kalakshetra Foundation Bill. Kalakshetra was initially established by the late Rukmini Devi Arundale. She was a great visionary and a great artist. She was found of Bharata Natyam. Therefore, I request the Minister to consider that due importance is given to Bharata Natyam. It is said that the office of the Kalakshetra foundation should be located at Madras. I want that people living in that area, people living in rural areas

and in other parts of the country should be given proper training to perform arts by this Foundation. (Time bell rings). I am going to conclude within one minute.

**THE VICE-CHAIRMAN (SHRI SHANKAR DAYAL SINGH) :** I know that even one hour is not sufficient for you.

**SHRI V. NARAYANASAMY :** I am concerned with one point. I will conclude within one minute. Sir, in rural areas of various States street plays were performed by traditional artist. That shows the character of the people. But now this art is totally vanishing because due encouragement is not given to it. Our late Prime Minister, Shri Rajiv Gandhi started a programme, Apna Utsav. It was criticised by some political parties. In spite of that people came from different parts of the country. They took part in this Programme and exchanged cultural activities. So, I want that this kind of activities should be there. The Kalakshetra Foundation Bill should give due importance to Bharat Natayam.

In this Bill three Directors have been mentioned, one for the Governing Body, one for the Academic Committee and one for the Finance Committee. Clause 19 defines about the Directors. Here it is not very specific as to who should be the Director. I would like to know whether the Director, who has been referred to in Clause 19, would be for the Governing Body or for the Academic Committee or for the Finance Committee. I want the hon. Minister to clarify this point.

**श्रीमती चन्द्रकला पांडेय (पश्चिमी बंगाल) :** माननीय उपसभाध्यक्ष महोदय, 9 दिसम्बर को माननीय कुमारी शैलजा द्वारा कलाक्षेत्र प्रतिष्ठान विधेयक, 1993 संसद में लाया गया। इसके पहले 30 अक्टूबर सन् 1993 को कलाक्षेत्र के बारे में एक खबर छपी कि सरकार ने भूतपूर्व राष्ट्रपति श्रीमान् वेंकटरामन को कलाक्षेत्र फाउंडेशन का प्रथम अध्यक्ष नियुक्त किया है। इसी के साथ यह घोषणा भी की कि रुकमणि अंडले द्वारा मद्रास में स्थापित इस कलाक्षेत्र को एक राष्ट्रीय महत्व का संस्थान घोषित किया जाएगा।

29 सितम्बर को जबकि संसद का कोई सत्र नहीं चल रहा था राष्ट्रपति ने एक आर्बिनेस में यह घोषणा की।

11 सदस्यों के एक व्यवस्थापक मंडल की सूची को भी देखा जिनमें विशिष्ट सरोद वादक अकबर अली खान, सुख्यात गायक पंडित जसराज, कथक केन्द्र के निदेशक जीवनपाणी, संगीत नाटक अकादमी के भूतपूर्व सेक्रेट्री बी.बी.के. शास्त्री, नृत्य और संगीत आलोचक नीला वेंकटरामन, छातिलब्ध नृत्यांगना नीला सैमसौन हैं। यहां मुझे एक ही चीज पर ऐतराज है जिसमें दो उद्योगपतियों के नाम हैं, एक आर.बी. रमानी एवं बंशीधर और रिटार्ड्ड आई. एफ.एस. डिस्टर एन. कृष्णन् जो कि वर्तमान समय में यूनेस्को के डाइरेक्टर हैं। इनको अतिरिक्त भारत सरकार के वित्त और संस्कृति सलाहकार भानव संसाधन विकास मंत्रालय से रखे जाएंगे। यदि केवल आर्थिक संरक्षण के लिए उद्योगपतियों को रखा जा रहा है तो केवल एक उद्योगपति ही काफी होंगे। दूसरे के स्थान पर संस्कृति तथा कला के किसी प्रसिद्ध व्यक्ति को रखा जाए तो यह मेरी समझ में अधिक अच्छा होगा। इस विधेयक की खूबियों और कमियों पर हमारे तीन सम्मानित संसद् सदस्य अपनी राय व्यक्त कर चुके हैं। कला से संबंधित दो-चार बातें मैं भी आपके सामने रखना चाहती हूं।

साहित्य और कला से दो शब्द भरत की संस्कृति में सदियों से घुले-मिले हैं :

“साहित्य संगीत कला विहीन,  
साक्षात् पशु पुच्छ विषाणहीन।”

इस श्लोक से सभी परिचित हैं। हमारी संस्कृति में संगीत साहित्य और कला से विहीन प्राणी को मनुष्य माना ही नहीं जाता है, पशु माना जाता है और पशु भी अधूरा अर्थात् सींग और पूंछ से रहित पशु। भारत का हर अच्छा शासक कला प्रेमी रहा है और उसके संरक्षण में हमेशा कला परवान चढ़ती रही है। राजपूतों से लेकर मुगलों तक

सदा कला को प्रश्रव मिलता रहा है। इन घरानों में पलती संगीत और नृत्यकला पर आज भी भारतीय संस्कृति को नाज है।

भारत में जहाँ-जहाँ कला को अभिजात्य संरक्षण मिलता रहा है वहीं दूसरी ओर कुछ ऐसी भी महान प्रतिभाएँ हुई हैं जैसे बंगाल में रवीन्द्रनाथ, ज्वल शंकर आदि, इन कलाकारों ने अपनी अनवरत साधना, लगन, निष्ठा और श्रम से कला के खिराग को रोशन रखा है। ऐसी ही एक महान प्रतिभा हुई नृत्य के क्षेत्र में मद्रास की रुक्मिणी अरुणदले जिन्होंने अपनी कड़ी मेहनत से अपने जीवनकाल में ही अपने द्वारा स्थापित कला क्षेत्र को काफी सुख्याति दिला दी थी। पर उनके मर जाने के बाद इस संस्थान का स्तर किरने लगा। भारत सरकार का कहना है "कलाक्षेत्र" के व्यवस्थापकों ने सरकार से अनुरोध किया सन् 1991-92 में कि इसे राष्ट्रीय महत्व का संस्थान घोषित किया जाए और ऐसा करते हुए इसकी संस्थापिका श्रीमती रुक्मिणी अरुणदले के आदर्शों को जीवित रखा जाए। कला और चित्रांकन आदि के क्षेत्र में पुराने प्रतिमानों की रक्षा की जाए। इसका एक ऐसा इन्फ्रास्ट्रक्चर बनाया जाए जिस पर भविष्य की गतिविधियों का कार्यान्वयन किया जा सके।

गत बृहस्पतिवार को सांसद श्रीमती कमला सिन्हा ने कला को लेकर कुछ प्रश्न उठाए थे। महोदय, मैं भी आपका ध्यान इस ओर खींचना चाहती हूँ। आज जबकि सारे देश में सांस्कृतिक संकट गहरा रहा है, राजनीति धर्म के माध्यम से कला का मुछोटा ओढ़ कर चल रही है कितनी जरूरत है हमें अपनी पुरानी विरासतों को बनाए रखने की। हाल ही में कुछ अवसरपरस्त नेताओं ने नफरत के जो बीज बोए हैं उसमें संस्कृति और कला को भी साझीदार बना लिया है।

कलाक्षेत्र हमारे प्राचीन गौरवों में से एक है। इस देश का एक कंपोजिट कल्चर है, साझा संस्कृति है और रुक्मिणी जी भी यही चाहती थी कि भारत की विभिन्न कलाओं के बीच संपर्क

सूत्र जोड़ा जाए यहाँ तक कि भरतनाट्य में विकास के साथ-साथ लोक नृत्यों को भी समान सम्मान दिया जाए और उनके संस्थान के माध्यम से व्यक्ति, राष्ट्र एवं अन्तर्राष्ट्रीय स्तर पर हमारा गौरवमान बढ़ सके। मैं इस विधेयक में प्रस्तुत दो उद्धरणों निर्भय शिक्षा और अश्लील कला "आर्ट विदाउट बलगैरिटी एंड एजुकेशन विदाउट फीयर" की व्याख्या चाहूंगी संबंधित विभाग के मंत्री महोदय स्पष्ट करें कि कला क्षेत्र में इस प्रकार के शिक्षण की क्या व्यवस्था की जाएगी और किस प्रकार की जाएगी। आजादी मिले आधी शती बीतने वाली है पर सरकार ने अब तक कला के विकास के लिए क्या किया है वह किसी से छिपा नहीं है। भोपाल के कला भवन पर मध्य प्रदेश की भाजपा सरकार ने अपना अधिकार करके कला की कैन सा खार व्यदस्था की। मैं आपसे माध्यम से मंत्री महोदय से यह स्पष्टीकरण चाहती हूँ कि "कलाक्षेत्र" को राष्ट्रीय महत्व का संस्थान बनाने के लिए वे व्यवहारिक तौर पर क्या करवाने जा रही हैं। वहाँ यह विधेयक भी ल्यूनेरी की का शिकार बन कर तो नहीं रह जाएगा क्योंकि हम साफ देख रहे हैं दृश्य मीडिया का कलात्मक स्तर दिन-प्रतिदिन गिरता जा रहा है। दूरदर्शन पर तो सरकार का नियंत्रण रहने की बात है पर जो गुल यह खिला रहा है उससे आने वाली पीढ़ियों का भविष्य ही डिस्को, रैप संगीत और ब्रेक के जाल में उलझा जा रहा है। अच्छा हो सरकार केवल कला क्षेत्र को ही क्यों सारे देश को कला क्षेत्र मान कर कला की सामग्रिक उन्नति की बात सोचे। कलाक्षेत्र को राष्ट्रीय महत्व का संस्थान बनाने का विधेयक तो जरूर पारित करे किन्तु इस पर भी विचार करे जिससे कलाक्षेत्र को स्वायत्तता प्रदान की जा सके। धन्यवाद।

**SHRI BISHAMBHAR NATH PANDE**  
(Nominated) : Sir, behind the founding of Kalakshetra, there is a story of a brave lady who valiently fought against the prejudices of orthodox sections of society against dance and music. Late Rukmini Devi had to fight a hard battle in converting the orthodoxy to her viewpoint for revitalising the languished art of ancient India.

The idea of Kalakshetra was initially floated by Gurudev Rabindra Nah Tagore, when he was the Chancellor of the Theosophical University. Kalakshetra was to be developed more or less on the same pattern at that of Kala Bhawan at Shantiniketan, with special themes reflecting the dance pattern of South India. Rukmini Devi specialised in Bharat Natyam relating it to classical and carnatic music. Through centuries in Indian history, art in its own way has kept the spirit of Indian cultural thought eternal. So fresh is the meaning of the Rig Veda, chanted since 2500 years before Christ, that out of it was created an abstract dance-piece that spoke of the very beginning of existence and yet used a modern form for expression. Thus the dance in itself enriches the world with a new horizon extending beyond the usual boundaries of thinking, illuminating and projecting aspects of life and bestowing upon them a new dimension. Aesthetic absorption has always been compared to a spiritual experience, for each man brings his own understanding to it. The problem is of communication. That is why there has to be, in the development of a nation, an educative force, that directs correctly the minds of the people towards comprehension. The technique of vision is not a momentary, fleeting, phenomenon. It is a long process of study and appreciation. Only then can a student acquire the perfect sensibility required for identification with artist and the art itself for to an artist in India, work is dedicated to God. In the course of the researches and experiments, the classical texts find a new illumination in modern terms and young people find that old stories illustrate the realities of human life, and patterns have not changed much through the centuries. Smt. Mrinalini Sarabhai, an exponent of Bharat Natyam says: "Bharat Natyam, the technique into which Rukmini Devi, had dived the deepest, speaks always of love and longing, often stretching arms to God. The dancer felt not only love but frustration and despair; again, not the sweet despair of the beloved, but the despair of the downtrodden, of the millions, who in this century of man, cannot find enough to eat, of women exalted somewhere, despised in other regions. So one

creation told of suicide, the ultimate of a dreary, dreadful, existence which drove a woman to death, the horror of anguish, the terrible penalty of an unhappy, unwanted, marriage. The real world must be touched and moved by dance. Not because it is a crusade, but because the dancer is a living human being, tossed and turned in the changing values of an alien world. The past is springboard, the preparation for the perfect leap into the future. No dancer can live and breathe only in the past. She will then, like the sculptures, like Ahalya, be turned to stone, exquisite no doubt, but without life. A form can hold perhaps for all time, but a gesture changes its validity."

I had the privilege to be at, during my early student days, both Kalakshetra and Kala Bhawan. At both the places, new experiments were being made in music and dances. Manipuri, Odissi, Kathakali and several other dance-styles were experimented in these two institutions. Dance-dramas based on Ramayan, Mahabharat, Gita-Govinda, Nalacharitam, Prahlada Charitam, Ushaparinayam, Harish Chandra were staged at Kalakshetra. According to Prof. V.K. Narayana Menon, "Some of the finest music for dance-dramas, has been the creations of Rukmini Devi at Kalakshetra, where she had the guidance and the professional insight of that abundant and fertile genius, Tiger Varadachariar, and that serious and scholarly composer, Mysore Vasudevachariar." There have been areas and musical systems in which the relationship between song and dance, that is, between the two types of body and speech rhythm, has been close when the one has influenced the other, a great deal, strengthening both in the process. This is where we see rhythm in the most integrated, sophisticated form and India is one of these rare examples.

The close interdependence of melody and rhythm is a feature of all purely melodic music. The more sophisticated the melodic line, the more sophisticated its rhythmic structure. This is equally true of Iranian music, Arabic music, Cambodian music and, of course, Indian music. In all of which the drum—the percussion instrument—is

an integral part of performance. Areas like Indonesia where the rhythmic element predominates as in the Gamelan with its subtle contrapuntal system is rather different because the melodic line there has a slightly different function.

What immense variety there is in these various manifestations and how superbly and tightly have they been knit together and harnessed to the dancing feet in Bharata Natyam, in Kathak, in Kathakali, in Bhagavata Mela, in the Raslila of Manipur, in Kuchipudi, in Mohini Attam, in Odissi; not to mention the many folk styles all over the country; the Ramlila, the Krishnalila, the Ras of UP and the north, the Nautanki of Rajasthan, the Bhavai of Gujarat, the Burrakatha and the Veedhina-takam of the south! What organisation there is in the tchais, the teermanums, the kalasams, their drama and their eloquence are heightened by the words, the vocal parts preceding them and following them.

The music of our finest dance dramas does not merely reinforce dramatic action. It is part of the dramatic action, the visual experience. The presence of musicians on the stage is not a distraction to the dance; it is part of the total audio-visual experience.

I know how the Kala Bhawan and the Santiniketan suffered during thirties from financial strain. Gurudev, in his old age and frail health, had to go to important centres to stage his play with the troupe of Santiniketan. When Mahatma Gandhi came to know of it, he sent his special envoy, late Shri Mahadev Desai, to appeal to Gurudev to cancel all his further programmes and go back to Santiniketan and that he would arrange the deficit amount of Rs. 60,000. Within a week, the sum was sent to the poet through the munificence of Birlas.

The Kala Kshetra of late Rukmini Devi has been doing a very useful work. But during my visit to Kala Kshetra as the Chairman of the Joint Parliamentary Committee in connection with the Vishwa Bharati University (Amendment) Act, I was told that Kala Kshetra was passing

through financial difficulties. I do hope that this august House will pass this Bill unanimously and would not let this very important centre of fine arts languish for want of funds and direction.

Sir, with these words, I wholeheartedly support this Bill.

उपसभाध्यक्ष (श्री शंकर दयाल सिंह): सदन की कार्यवाही 2 बजकर 30 मिनट तक लंच सत्रांतर के लिए स्थगित होती है।

The House then adjourned for lunch at twenty-nine minutes past one of the clock.

The House reassembled after lunch at thirty-three minutes past two of the clock, THE VICE-CHAIRMAN (SHRI V. NARAYANASAMY) in the Chair.

THE VICE-CHAIRMAN (SHRI V. NARAYANASAMY) : We shall now continue the discussion on the Kalakshetra Foundation Bill. Yes, Mr. Pasumpun Tha. Kiruttinan.

SHRI PASUMPON THA. KIRUTTINAN (Tamil Nadu) : Mr. Vice-Chairman, Sir, I am thankful to you for having given me this opportunity to speak on the Kalakshetra Foundation Bill.

Sir, this bill has been brought before this august House by the Government of India to nationalise an important and unique Society founded by the late Rukmani Devi Arundale. This Kalakshetra of Madras has become a renowned institution of international repute in the field of performing art and has become famous because of the hard and dedicated service by the above-said founder. Even though it is in existence since 1940 troubles in the administration of the Society started during the year 1985. It is under litigation for the last seven years. The Government of India. I think, has

decided to stop this episode by taking over the institution itself. I, therefore, want to make some submissions which, I hope, would be considered positively by the Central Government.

Sir, all of us know that without the DMK's support, the bank nationalisation could not have taken place in this country. We had supported the bank nationalisation policy because we thought that the banks would serve the downtrodden and the have-nots. But, now, instead of trying to achieve the real intention of bank nationalisation the Government of India has resorted to impose the Hindi language in the bank administration. It is most unfortunate and condemnable. Therefore, we have our own doubts that you may do the same type of disservice to this institution also. We demand that the administration of Kalakshetra should concentrate its activities only for the purpose for which it was founded by Smt. Rukmini Devi Arundale and its well-wishers. Otherwise, we have to oppose this move. We want to see the medium of instruction of this institution to be in Tamil and English languages only. We have a fear that anything national is to be Hindised. It should not be so. Don't bring in Hindi in the office of the institution. I want a solemn assurance in this regard from the Minister. Nationalism cannot be Hindi-ism or Hinduism. India is a sub-continent which is multi-lingual, multi-racial, and multi-religious. In the name of nationalism, do not impose Hindi, that is, do not impose one language, one race, and one religion. This attitude will endanger the unity and integrity of the nation. All national languages are to be honoured equally and all races and religions should also be equally honoured.

The second point which I want to emphasise is regarding Bharatanatyam. This institution was started and run by the founder only to train and promote Bharatanatyam. But, during the last seven years we are told that this age-old and classical South Indian dance Bharatanatyam was relegated to the background, and importance is given to other arts. It is most

deplorable. I, therefore, request the Government to restore the *status quo ante*, and run the institution to train and promote Bharatanatyam and Karnatak music. In the name of promoting arts, Bharatanatyam and Karnatak music should not be relegated to the background.

The third point to which I want to draw the attention of the Government is that, they should see that this institution is not dominated by one community only. I came to understand that people with vested interests and belonging to one community who were eager to take over this institution are now trying to enter the Kalakshetra with the help of the Central Government. This mischief should be prevented. The people, those who are dedicated to art and having personal integrity only should be nominated in the Governing Body. And the Government should take care to see that the politicians do not enter and spoil the institution.

Sir, the last point is regarding the representation from the State. I demand that more representation should be given in all administrative bodies of this institution to the Tamil Nadu State.

Before concluding, I want to say that the character of the institution should not be lost by bringing in outsiders.

With these words, Sir, I conclude. Thank you.

**SHRI N. E. BALARAM (Kerala) :** Mr. Vice-Chairman, Sir, I support this Bill because the purpose of the Bill is to take over this institution and bring it up as an institution of national importance. Sir, many things have been spoken about Kalakshetra here. I do not want to repeat them. Everybody knows about the reputation of Kalakshetra at Adayar. And we also know that the management of the institution, according to my information, were demanding the Central Government long time back to take it over because there was no proper management. There were financial difficulties. As has been pointed out by the previous speaker, there was also litigation. Therefore, it is good that the Central Government has decided to take over this

institution and maintain it as an institution of national importance. Though this is a belated piece of legislation, I welcome it. At the same time, I do not think there was any need to bring forward an Ordinance. Anyway, I do not want to say much on this point.

We have got another institution about which I would like to mention at this juncture. Of course, Kalakshetra is a very eminent institution. It does require immediate help. But I want to draw the attention of the Government to a similar institution. Since the time I came here as a Member, I have been repeatedly representing to all the Prime Ministers, including the present Prime Minister, as well as all the Human Resource Development Ministers, including the present Human Resource Development Minister, about the precarious condition of an outstanding, nationally-outstanding, institution in Kerala, namely, Kalamandalam. It was established six-seven years back. I do not want to say that it is a world-famous institution. I do not want to talk about it. In this institution, they have been giving training in six important art forms for the last six-seven years. They are giving training not only in Bharatanatyam, but they are also giving training in Mohini Attam, Koothu, Kathakali, Ottamthullal, etc. They are giving training in relation to many important art forms. In this institution, there are students not only from India, but even today, there are students from foreign countries like Australia, England, America, Poland and other countries. Many students from abroad are coming here to have training in the various art forms.

The Kerala Government is, of course, extending some help. I do not forget that. I do not deny it. But they are not able to improve or strengthen this institution. The present condition of this institution is totally bad. As said, I have been repeatedly representing to the concerned Minister including the Prime Minister. Everybody says that this institution should be improved, but nothing happens thereafter. Therefore, I register my strong protest, very strong protest, not as a politician, but as a lover of art, against this attitude. What is

this Government doing? What is the harm in taking over this institution? I invite all the Ministers to come and see how this institution is functioning. I invite them. I invite even the Prime Minister to come and see what is happening in Kalamandalam. Please come and see the various art forms that are being performed there.

Sir, this is the only centre in India—I am very much proud about it—where even today Sanskrit dramas are taught and enacted every month, every year, every day. If anybody wants to see Sanskrit dramas, they should come to Kalamandalam. We will show them. This is known as Kootiyattam in Malayalam. If you want to see Sanskrit dramas, please come to Kalamandalam. But nobody comes. Nobody is paying any attention. I feel very strongly that the Government is not keen on maintaining and developing the artistic heritage of the country which is very much required to be done. This is my charge. This is my charge against the Government. I want to take this opportunity to request the Government that they should seriously consider this question and take steps to take over this institution. I say this because the Kerala Government is not in a position to help much. They are in a very difficult financial position. I do not want to go into the details of this aspect. I only say that you should come and see the present condition of the institution.

As you know, this institution was established by the very famous poet, Vallathol Narayana Menon. He was very famous, at least, for us, Malayalees. He was a great poet. He was respected by no less a person than the late Pandit Jawaharlal Nehru. Panditji came and saw Sanskrit dramas. He was very much appreciative of the Sanskrit drama, Mrichhakatikam. He had opined on it. He wrote that though he had seen Mrichhakatikam at several places, the one performed at Kalamandalam was very brilliant. These comments are there in the handwriting of Panditji. But unfortunately, nobody comes there now. Why are you not coming? Why are you hesitating? Don't you have funds? You are spending unnecessarily on so many things. Of course,

what I am saying is not connected with the Bill we are considering, but I am taking this opportunity to raise this issue. Please come and help this institution. This is an institution which requires the help of the Central Government. This requires financial help from the Central Government. This is the point I wanted to raise. Otherwise, I support this Bill. However, as I said, I do not find any need for bringing forward an Ordinance. I have gone through this Bill. There is no justification for promulgating an Ordinance. You could have brought forward a Bill. I also made a mistake though I moved an amendment, suggesting it to be referred to a Select Committee. I could not move it at that time, that is mistake. I hope the Government will pay sufficient attention to the point that I have made.

**SHRIMATI URMILABEN CHIMANBHAI PATEL (Gujarat) :** Respected Vice-Chairman, I would like to congratulate the Minister for bringing forward a Bill giving the Kalakshetra institution the status of national importance. Sir, India is known all over the world for its art and cultural development. Any society which wants to develop culturally and spiritually has to develop its art and literature. If you want to build a new India, it is not sufficient to undertake industrial development, technological development, scientific development only. It is all materialistic development. So, to build a new India it is necessary to build and give national importance to such organisations. We all know that these days there is an invasion of mass media entertainment technique on our classical arts, especially the music, the dancing and the performing arts. You know how the young generation is crazy after these things. The whole mentality of the young generation has changed. The aim of the life of the new generation seems to be 'eat, drink and be merry'. Charvak used to say, "ऋण कृत्वा घृतं पिबेत".

This is the theory of Charvak which is coming true. The young generation has

gone on that line. They have no positive or constructive activities before them. Many a time we see that they are not aware of their duties and responsibilities. If we want to save our young generation, we should develop such type of organisations every State, in every part of the country. I propose that the Government should take interest and see that in every State has four-five institutions of national importance, and are developed so that the trend of the young generation can be changed. There should be some aim before our young generation to develop their own personality and to take interest in the art and culture of our society.

As you know, Sir, in the middle ages and in the past the kings used to support such type of art and cultural activities. They used to sponsor and encourage the eminent artists. The artists were greatly honoured by them. In the same way, even the religious institutions used to sponsor different types of performing arts, especially music. But nowadays there are no kings—we have adopted a democratic form of life—and even the temples have changed their attitude, while many traditional and village arts and crafts are now dying away. We should also try to preserve those arts also and special attention should be given to them. I propose that if such institutions in the different fields are developed in the country, a great thing can be done whereby we can build a real, new India.

**THE VICE-CHAIRMAN (SHRI V. NARAYANASAMY) :** SHRI Satya Prakash Malaviya, are you going to reply on your resolution?

**श्री सत्य प्रकाश मालवीय (उत्तर प्रदेश) :** उपसभाध्यक्ष महोदय, मैंने शुरू में निवेदन किया था कि संसद को कानून बनाने का अधिकार है। संविधान के अनुच्छेद 123 में सरकार को इस बात का अधिकार दिया गया है कि वह अध्यादेश के जरिये कानून बना सकती है। लेकिन इसके लिए दो शर्तें हैं। एक शर्त यह है कि संसद के दोनों सदनों में से किसी सदन का भी सत्र न चल रहा हो।



दूसरी बात यह है कि ऐसी परिस्थितियाँ विद्यमान हैं जिनके कारण यह आवश्यक हो जाए कि अध्यादेश को कानून बनाने की जरूरत पड़े। मैंने शुरू में ध्यान आकर्षित किया था लेकिन मंत्री जी ने जब यह विधेयक प्रस्तुत किया था तो उसके उद्देश्यों और कारणों में इस बात की जरा भी चर्चा नहीं की और फिर इनका ध्यान 123 की ओर आकर्षित किया गया था कि केवल यह बताने से कि संसद सत्र नहीं चल रहा था, काम चलने वाला नहीं है। उनको इस बात का संतोष दिलाता पड़ेगा कि कौन सी ऐसी परिस्थितियाँ, कौन सी ऐसी आवश्यकताएँ थीं जिनके कारण से अध्यादेश को लाने की जरूरत पड़ी। 123 में कहा गया है कि उस समय को छोड़कर जब संसद का सत्र चल रहा हो और राष्ट्रपति संतुष्ट हो जाए कि ऐसी परिस्थितियाँ विद्यमान हैं जिनके कारण तुरन्त कार्रवाई करनी है तो उनके लिए आवश्यक हो जाता है। कम से कम सदन को सरकार की ओर से मंत्री महोदय को बताना चाहिए कि 23 सितम्बर को जो यह अध्यादेश जारी किया गया है तो कौन सी ऐसी परिस्थितियाँ विद्यमान थी जिनके कारण तुरन्त कार्रवाई करने की आवश्यकता थी? जैसा मैंने पहले कहा था जब संसद सत्र खत्म हो चुका था उसके बाद तकरीबन 7 या 8 अध्यादेश के जरिए कानून बनाये गये थे।

दूसरे मैंने एक और बात की ओर ध्यान आकर्षित किया था कि इसमें गवर्निंग बडी के लिए व्यवस्था की गई है। अनुच्छेद 11 में 19 सदस्यों का प्रावधान किया गया है। एक चेयरपर्सन होगा और एक डायरेक्टर यानी निदेशक होगा। मैंने यह भी कहा था कि इसमें इस देश की जो संसद है उसका भी प्रतिनिधित्व होना चाहिए। कम से कम इस बात की व्यवस्था की जानी चाहिए कि एक प्रतिनिधि राज्य सभा का हो और एक प्रतिनिधि लोक सभा का हो। दूसरे जो आपका निदेशक, है उसकी क्या योग्यता होगी इसके लिए

इसमें कोई चर्चा नहीं की गई है सिवाय इसके कि डायरेक्टर नियुक्त किया जायेगा। जो सदस्य नामिनेट किये जायेंगे, चेयरपर्सन जो होगा उनके लिए तो विवरण है कि उनकी क्या-क्या योग्यताएं हो सकती हैं। लेकिन जो डायरेक्टर है उसकी क्या योग्यता होगी इसकी चर्चा कहीं भी विधेयक में नहीं की गई है। इसलिए मैं यह चाहूंगा मंत्री जी अपना उत्तर देते समय जिन बातों की ओर मैंने ध्यान आकर्षित किया है उनको स्पष्ट करें और साथ ही निदेशक के लिए योग्यताएं क्या होंगी इसको क्यों नहीं रखा गया, यह भी बताने की कृपा करें।

वित्त मंत्रालय में राज्य मंत्री और संसदीय कार्य मंत्रालय में राज्य मंत्री (डा० अब्दुल अहमद) : उपसभाध्यक्ष महोदय, मैं उन सभी सदस्यों का अभारी हूँ जिन्होंने इस बिल पर अपने विचार रखे और इसका समर्थन किया। माननीय मालवीय जी ने एक मूलभूत बात उठाई कि इसके लिए आर्डिनेंस लाने की क्या आवश्यकता पड़ी थी। मैं आपके माध्यम से माननीय सदस्य मालवीय जी को यह बताना चाहूंगा कि आर्डिनेंस लाने की मुख्य आवश्यकता यह थी कि इसके ट्रस्टी पर प्राणघातक हमला हुआ था। और कला क्षेत्र की जो सम्पत्ति है उस पर असामाजिक तत्वों के कब्जे को रोका जा सके, इस कारण आर्डिनेंस लाना पड़ा। इसके साथ ही साथ कला क्षेत्र, मद्रास जो प्रस्तुतीकरण कला के क्षेत्र में अन्तर्राष्ट्रीय ख्याति की प्रख्यात संस्था हो गई है, प्रारंभ में उसकी संस्थापक स्वर्गीय रुक्मणि देवी अरुणन्त द्वारा सोसाइटीज रजिस्ट्रेशन अधिनियम, 1860 के अधीन एक रजिस्ट्रीकृत सोसाइटी के रूप में स्थापित की गई थी और बाद में तलिनाडु रजिस्ट्रेशन आफ सोसायटीज एक्ट, 1975 के अधीन उन्हें रजिस्ट्रीकृत की गई। निकट भूतकाल में विशेषतः उसके संस्थापक और उसके संकाय और प्रबन्ध तंत्र के वरिष्ठ सदस्यों को मृत्यु के पश्चात् संस्था में प्रशासनिक, वित्तीय और शैक्षणिक समस्याएँ बढ़ी हो गई। इनमें से कुछ के कारण मुकदमोंवाजी भी प्रारंभ हो गई। वर्ष 1991-92 के दौरान कला

क्षेत्र का प्रबन्ध तब भारत सरकार से कला क्षेत्र को उसकी घटक ईकाइयों के साथ राष्ट्रीय महत्व की संस्था के रूप में घोषित करने के लिए बार-बार आग्रह करता रहा। आग्रह करते समय कला क्षेत्र के ध्यान में कुछ बातें भी थीं। उनमें से संस्थापक के आदर्शों को जीवित रखा जाना चाहिए। कला क्षेत्र द्वारा स्थापित शुद्धता के मानदण्डों की निरन्तरता और कला और ललित कलाओं के भिन्न रूपों में श्रेष्ठता बनी रहनी चाहिए। संस्था को उसके भविष्य के क्रियाकलापों को सुनिश्चित करने के लिए सुदृढ़ नियम रखने चाहिए। कला क्षेत्र के समक्ष आनी वाली वित्तीय और प्रबन्ध संबंधी समस्याओं के लिए निरन्तर कार्यवाही किये जाने की आवश्यकता को और महत्वपूर्ण बना दिया है। श्रुदानों और फीस में आय क्रियाकलापों को जारी रखने के लिए अति अपर्याप्त हो गई और परिणाम स्वरूप उसकी बहुत सी ईकाइयों में कर्मचारियों की कमी हो गई। संकाय के सदस्यों और कर्मचारियों के वेतन भी केन्द्रीय और राज्य सरकार के कर्मचारियों की तुलना में कम थे। बहुत से भवनों के तुरन्त अति नवीनीकरण की आवश्यकता थी। उपकरणों और अन्य आवास रचनाओं की अति कमी हो गई। वास्तव में संस्था में वित्तीय और प्रशासनिक प्रबन्ध की कमी थी। उसके महत्व की संस्था के लिए अपेक्षित नेतृत्व भी कम था। ये काफी कई कारण थे जिन पर विचार करना और आडिनेस लाना आवश्यक था।

माननीय सदस्यों ने यहां बहस के दौरान कई मवाल उठाये। उसमें माननीय सदस्य श्री विश्वजीत पृथ्वीजित सिंह ने गवर्निंग बोर्ड के निदेशक पद के लिए यहां एक प्रश्न किया। मैं माननीय सदस्यों को आपके माध्यम से यह बताना चाहूंगा कि बिल के पास होने के बाद जब रूल्स और रेगुलेशन बनाये जाएंगे तो उस समय उसकी क्या योग्यता होगी उसका भी निर्धारण किया जाएगा। फिलहाल श्री शंकर मेनन जो श्रीमती रुक्मणी अरुन्डेल के साथ 1936 से हैं उनकी निरन्तरता बनाये रखने के लिए निदेशक पद पर नियुक्ति की कई है। श्री शंकर मेनन गवर्निंग

बोर्ड के सदस्य की योग्यता धारा 11 के अनुसार रखने हैं।

इसके साथ ही साथ श्रीमती कमला सिन्हा जी ने भी वहां गवर्निंग बोर्ड के डायरेक्टर को एक्स-आफिसियो मेम्बर आफ गवर्निंग बोर्ड का दर्जा दिया है और रेगुलर डायरेक्टर कोई अन्य व्यक्ति होगा, इस संबंध में प्रश्न किया है। मैं आपके माध्यम से माननीय सदस्य यहां पर उपस्थित नहीं हैं, यह बताना चाहूंगा कि डायरेक्टर फाउंडेशन का पूर्णकालिक कर्मचारी होगा। इस कारण से डायरेक्टर को गवर्निंग बोर्ड का एक्स-आफिसियो मेम्बर का भी दर्जा दिया गया है। अतः दोनों में कोई असंगति नहीं है। श्री एन. ई. बलराम ने भी इस संदर्भ में आपत्ति की है। उन्होंने केरल कला मंडल को भी कला फाउंडेशन के समान दर्जा देने की बात कही। मैं माननीय सदस्यों को यह कहना चाहूंगा कि उनका सुझाव नोट कर लिया गया है और भविष्य में जब भी उचित समय होगा इस पर विचार किया जाएगा।

SHRI N.E. BALARAM : Please do it as early as possible. Kindly do it as early as possible to avoid litigations. Now is the proper time. Do it now so that you can avoid a number of cases.

डा० अब्दुल सलाम : उचित समय पर इस पर अवश्य ध्यान दिया जाएगा। 3.00 P.M. माननीय मालत्रीय जी ने पूछा कि टेक-ओवर के पश्चात् क्या वहां के कर्मचारियों को केन्द्र सरकार के कर्मचारियों के समान वेतन दिया जायेगा, तो मैं आपको यह बताना चाहूंगा कि इसमें टीचिंग स्टाफ को राज्य सरकार में समान स्तर पर कार्य कर रहे कर्मचारियों के समान वेतन दिया जायेगा और इसमें कार्यरत एडमिनिस्ट्रेटिव स्टाफ को सेंट्रल गवर्नमेंट की स्वाधीन संस्थाओं में कार्य कर रहे कर्मचारियों के समान वेतन दिया जायेगा।

लगभग यही मूलभूत प्रश्न थे जो इस बिल के संदर्भ में उठाए गये हैं। मैं आग्रह करूंगा कि माननीय सदस्य इस बिल को पास करें।

**श्री इकबाल सिंह (पंजाब) :** मालवीय जी ने यह भी पूछा था। कि क्या मेबर पार्लियामेंट, लोकसभा और राज्य सभा के मेम्बरों को बोर्ड में रखेंगे, इसके बारे में आपका क्या विचार है ?

**डा० अबरार अहमद :** वह मैंने कहा कि जब रूल बनेंगे उस वक्त इस पर विचार कर लेंगे।

**SHRI G. SWAMINATHAN (Tamil Nadu) :** Any Member of Rajya Sabha or Lok Sabha who knows dance can also be a member of the Governing Body.

**THE VICE-CHAIRMAN (SHRI V. NARAYANASAMY) :** Shri Malaviyaji, are you withdrawing the Resolution ?

**SHRI SATYA PRAKASH MALAVIYA :** I am not withdrawing my Resolution.

**SHRI M.A. BABY (Kerala) :** Many Members dance to the tune of many.

**SHRI S. K. T. RAMACHANDRAN (Tamil Nadu) :** Of course, nominated Members should know the Fine Arts subject.

**THE VICE-CHAIRMAN (SHRI V. NARAYANASAMY) :** I shall put the Resolution moved by Shri Satya Prakash Malaviya to vote. The question is :

"That this House disapproves of the Kalakshetra Foundation Ordinance, 1993 (No. 31 of 1993) promulgated by the President on the 29th September, 1993."

*The motion was negatived.*

**THE VICE-CHAIRMAN (SHRI V. NARAYANASAMY) :** I shall now put the motion moved by the Minister to vote. The question is :

"That the Bill to declare Kalakshetra of Madras to be an institution of national importance to provide for the

establishment and incorporation of a Foundation for its administration, to make provisions for further development of Kalakshetra in accordance with the aims and objects for which Kalakshetra was founded and for matters connected therewith or incidental thereto, be taken into consideration."

*The motion was adopted.*

**THE VICE-CHAIRMAN (SHRI V. NARAYANASAMY) :** We shall now take up clause-by-clause consideration of the Bill.

*Clause 2 to 7 were added to the Bill.*

*Clause 8—Establishment and incorporation of foundation.*

**THE VICE-CHAIRMAN (SHRI V. NARAYANASAMY) :** Clause 8, there is one amendment by Shri S. Viduthalai Virumbi.

**SHRI S. VIDUTHALAI VIRUMBBI (Tamil Nadu) :** I move :

"That at Page 5, line 8, after the word "Madras" the words "and the medium of instruction shall be Tamil and English only" be inserted."

Sir, I want to make a small submission. My colleague, Shri Pasumpon Tha. Kirutinan, said that we have a genuine fear that Hindi would be imposed in this institution as it has been done in other Central Departments in Tamil Nadu. Anything in the name of "national" should not become Hindi-ised.

The other thing is other arts will be taking prominence in this institution. The institution was founded by Rukmani Devi Arundale for promotion of Bharat Natyam and Karnatak music. Therefore, I demand a solemn assurance from the Minister that Hindi would not be imposed in this institution. Number two, Bharat Natyam and Karnatak music would occupy the centre-stage of all academic activities. I want the Minister to react,

THE MINISTER OF HOME AFFAIRS (SHRI S.B. CHAVAN) : He is deputising.

डा० अबरार अहमद : कोई एश्योरेस तो मैं इस बारे में कर नहीं सकता। यह चीज कैसे एक्सपेक्ट की जा सकती है ?

THE VICE-CHAIRMAN (SHRI V. NARAYANASAMY) : Mr. Virumbi, are you withdrawing your amendment ? The hon. Minister says that he cannot give any assurance.

SHRI MURASOLI MARAN (Tamil Nadu) : He can give an assurance. Can't he give an assurance ? It becomes part of the discussion so that it can become a guideline in future.

SHRI S.K.T. RAMACHANDRAN : It is a national institute. Any language can be there. There should not be any language barrier.

SHRI MURASOLI MARAN : He is for Hindi.

SHRI VISHVJIT P. SINGH (Maharashtra) : There is one aspect. With the recognition of Kalakshetra as a national institute, its activities will definitely not be confined just to Madras. The fact is that now we expect that Kalakshetra with its staff and duties on a large scale with the Government funding that would be available. I think soon there should be branches in Delhi, Simla, Chandigarh, Amritsar, Bhopal, Lucknow, Patna and many other places. Once that happens, it is obvious that the local language will also come into play. Therefore, seeking any such assurance from the Minister would be totally ...

SHRI MURASOLI MARAN : What about Bharat Natyam and Karnatak music ?

SHRI VISHVJIT P. SINGH : Bharat Natyam and Karnatak music are very much part of the things in the Bill itself. The fact is that if the hon. Member had taken the trouble to read the Bill, he would have found these things in the Bill itself.

SHRI S. VIDUTHALAI VIRUMBI : The Member should know that the other arts are taking prominence and that is why I have brought this amendment. He is not aware of it. (*Interruptions*).

THE VICE-CHAIRMAN (SHRI V. NARAYANASAMY) : Mr. Viduthalai Virumbi, the Minister is not giving any assurance. I can only put your amendment to vote.

*The amendment (No. 1) was negatived.*

THE VICE-CHAIRMAN (SHRI V. NARAYANASAMY) : I shall now put clause 8 to vote. The question is :

"That Clause 8 stand part of the Bill."

*The motion was adopted.*

*Clause 8 was added to the Bill.*

*Clause 9 (The Objects of Foundation)*

THE VICE-CHAIRMAN (SHRI V. NARAYANASAMY) : There is an amendment by Mr. Viduthalai Virumbi.

SHRI S. VIDUTHALAI VIRUMBI : Sir, I move :

"That at page 5, line 17, after the word "Bharat-Natyam", the words "and Bharat-Natyam shall occupy the Centre of stage of all academic activities" be inserted.

THE VICE-CHAIRMAN (SHRI V. NARAYANASAMY) : You have already spoken on it. Are you withdrawing it now?

SHRI S. VIDUTHALAI VIRUMBI : No. I am pressing it.

THE VICE-CHAIRMAN (SHRI V. NARAYANASAMY) : Then, I will put it to vote.

*The amendment (No. 2) was negatived.*

THE VICE-CHAIRMAN (SHRI V. NARAYANASAMY) : I shall now put clause 9 to vote. The question is :

That clause 9 stand part of the Bill.

*The motion was adopted.*

*Clause 9 was added to the Bill.*

*Clauses 10 to 35, the First Schedule and the Second Schedule were added to the Bill.*

*Clause 1, the Enacting Formula and the Title were added to the Bill.*

**DR. ABRAR AHMED :** Sir, I move :  
"That the Bill be passed."

*The question was put and the motion was adopted.*

**THE VICE-CHAIRMAN (SHRI V. NARAYANASAMY) :** We shall now take up the **Governors (Emoluments, Allowances and Privileges) Amendment Bill, 1993.**

## **THE GOVERNORS (EMOLUMENTS, ALLOWANCES AND PRIVILEGES)**

### **AMENDMENT BILL, 1993**

**THE MINISTER OF HOME AFFAIRS (SHRI S.B. CHAVAN) :** Sir, I beg to move :

"That the Bill further to amend the **Governors (Emoluments, Allowances and Privileges) Act, 1982**, as passed by the Lok Sabha, be taken into consideration."

Sir, Article 158(3) of the Constitution provides that the Governors shall be entitled to such emoluments, allowances and privileges as may be determined by law and until a provision in that behalf is so made, such emoluments, allowances and privileges as are specified in the Second Schedule to the Constitution. Accordingly, Parliament enacted a law, namely, the **Governors (Emoluments, Allowances and Privileges) Act, 1982**, to lay down the allowances and privileges of the Governors. The said Act and the rules framed under this Act, namely, the **Governors (Allowances) Rules, 1987** came into effect from the 1st April, 1987. However, section 3 of the said Act, which specifies the emoluments was brought into force with effect from 1st April, 1986 by an amendment of this section and the emoluments payable to

Governors were raised to Rs. 11,000 per mensem. The emoluments are payable subject to the deductions to be made as required under the proviso to the section.

Proviso (a) of section 3 provides that if a Governor, at the time of his appointment is in receipt of a pension (other than disability or wound pension) in respect of any previous service under the Government of India or any of its predecessor Government or under the Government of a State of any of its predecessor Governments, his emoluments shall be reduced.

(i) by the amount of that pension :  
and

(ii) if he has, before such appointment, received in lieu of a portion of the pension due to him in respect of such service the commuted value thereof, by the amount of that portion of the pension ; and

(iii) if he has, before such appointment, received a retirement gratuity in respect of such previous service, by the pension equivalent of that gratuity.

The pension equivalent of retirement gratuity has been made non-deductible with effect from 1-6-1988 by an order of the Ministry of Personnel, Public Grievances and Pension dated 3rd June, 1988. The persons retiring from the Government, therefore, get a liberalised treatment on re-employment. Therefore, it would be appropriate if a similar benefit is given to Governors with effect from 1st June, 1988. I request the hon. House to accept the legislative proposal before it.

*The question was proposed.*

**THE VICE-CHAIRMAN (SHRI V. NARAYANASAMY) :** This is a very small amendment. Shri M.A. Baby.

**SHRI M.A. BABY (Kerala) :** This is a very small amendment but the role of Governors in the national political life is not such a small thing. It is a highly controversial matter. Therefore, with your kind permission, I would like to take this