



Pratibha Spandan

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Emerging Trends in Art and Literature

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*Dedicated to
all knowledge seekers*

PREFACE

Present era is an epoch of multidisciplinary research where the people are not only working across the discipline but have been contributing to the field of academics and research. Art and Literature has been the subject of dialogue from the times of yore. Both the fields have contributed immensely in the development of a civilized society. Art and Literature has been an area of interest for critics, writers, artists and readers.

'*Emerging Trends in Art and Literature*' is a collection of research papers by eminent academicians and scholars. An effort has been made to present an assortment of diverse ideas on Art and Literature in a single compendium. The book has been divided into three sections.

Section one focuses on various writings on Art and Architecture. Some of the important themes of the papers in this section are: Harihara Image of Vaidyanath Temple, Baijnath, Himachal; War Scene Fresco Panels of Laxmi Narayan Temple, Orchha; Media and Contemporary Ceramic Art; Welded Metal Sculpture Tradition in Art of Julio Gonzalez; Contemporary Indian Art in Post-Independence Period; Traditional and Contemporary Viewpoint on Ragamala Series; Wooden Sculptures of Mekkekatta in Coastal Karnataka; Land Art in Bangladesh.

Second Section has collection of papers on Literature. The contributors have critically analysed Vikram Seth's Poems, Poems of W. D. Snodgrass, Helen Fielding's *Bridget Jones's Diary*; Black Women in Toni Morrison's *The Bluest Eye*; Nancy Huston's *Slow Emergencies*; Audre Lorde's *Zami: A New Spelling of My Name*; Intizar Husain's *Basti*; and Anantha Murthy's *Samskara*. Besides this, there is a paper on discrimination and biasness in Indian Literature.

Section three has collection of papers on Music. The contributors have written on Guru Nanak Dev, Sufi Saint Shaykh Farid and Hindustani Classical Music; Evolution and Present Status of Indian Classical Music; Soul of Musicology and Indian Music and Social Media.

One of the important features of this book is that it doesn't have a classic structure, where the chapters have to be read in a sequence. Hence, the reader can start the journey from any paper, based on the interest and preference.

We hope that the book is widely read and we would like the readers to share their view and ideas on this compendium.

Editors

CONTENTS

Part I Art and Architecture		
1. Harihara Image of Vaidyanath Temple, Baijnath, Himachal		08
<i>Amit Sharma</i>		
2. Comparison of Two War Scene Fresco Panels of Laxmi Narayan Temple, Orchha		13
<i>Pradipta Biswas</i>		
3. Critical Appreciation of the Fresco Paintings at Gurudwara Ram Rai, Dehradun: Analysis on Eclectic Mix Style of Paintings		20
<i>Pardeep Singh</i>		
4. A Tale of Media and Contemporary Ceramic Art		27
<i>Niharika Dave</i>		
5. Innovative Media, Welded Metal Sculpture Tradition in Art of Julio Gonzalez		34
<i>Nivedita Gautam</i>		
6. Recent Trends in Contemporary Indian Art: Post-Independence Voyage		38
<i>Kashyap Parikh</i>		
7. Traditional and Contemporary Viewpoint on Ragamala Series		43
<i>Prasad Kumar Swain</i>		
8. Unconscious in Art: Analysis and Interpretation Through Freud and Jung		57
<i>Pankaj Singh Gandhi</i>		
9. Remarkable Wooden Sculptures of Mekkekatte in Coastal Karnataka		62
<i>Vasanthi. S. T.</i>		
10. War in Art of Print: Representation through the Neutral Eye		70
<i>Sunil Darji</i>		
11. Probabilities and Challenges of Land Art in Bangladesh		77
<i>Md. Aminul Islam</i>		
Part II Literature		
12. Female Successor of Pt. Ravi Shankar: A Novel Trend in Indian Classical Music		88
<i>Pragati Dwivedi</i>		
13. Repercussions of War: Analysis of Vikram Seth's Poems		91
<i>Anil Kumar</i>		
14. Filling the Gap: Urban/Rural; Men/Women in Manju Kapur's Brothers		107
<i>Prisha Gupta</i>		

15. Disability: Discrimination and Biasness in Indian Literature <i>Hema Kumari</i>	114
16. Emergent Subjectivities in Chick Lit: A Post-Feminist Reading of Helen Fielding's <i>Bridget Jones's Diary</i> <i>Hina Goyal</i>	121
17. Ascertaining Centrality in Chimamanda Ngozi Adichie: <i>Half of A Yellow Sun</i> <i>Vartika Sharma</i>	132
18. Discovering the Impact of Standardized Beauty on the Psyche of Black Women in <i>Toni Morrison's The Bluest Eye</i> <i>Alia Khalid</i>	135
19. Humanistic Conflicts within oneself, Resulting Damnation: A Study of Dr. Faustus <i>Neeraj Pizar, Shipranegi and Shivangi Aumta</i>	139
20. Looking at Queerness through the Lens of the Black in <i>Audre Lorde's Zami : A New Spelling of My Name</i> <i>Sneha Thakur</i>	143
21. Post-Partition Nostalgia: A Study of Intizar Husain's <i>Basti</i> <i>Leela Dhar</i>	149
22. Exploring Individuality in Selected Poems of W. D. Snodgrass <i>Jeetender Kumar</i>	156
23. Subversion of Patriarchy and Upsurging of Female Voice in Tagore's Work: A Study on the Wreck <i>Lata Negi, Purnima Bali and Sara Sharma</i>	161
24. The Last Right: A Critical Enquiry into U.R. Anantha Murthy's <i>Samskara</i> <i>Joydeep Bhattacharyya</i>	167
Part III Music	
25. Guru Nanak Dev, Sufi Saint Shaykh Farid and Hindustani Classical Music <i>Gursharan Kaur</i>	175
26. Evolution and Present Status of Indian Classical Music <i>Charu Sharma</i>	186
27. Soul of Musicology <i>Aditi Singla</i>	192
28. Indian Music and Social Media <i>Deepak Verma</i>	199
List of Contributors	205

Part I

Art and Architecture

Chapter 1

HARIHARA IMAGE OF VAIDYANATH TEMPLE, BAIJNATH, HIMACHAL

AMIT SHARMA

Harihara is the composite form of Vishnu and Siva. The other names of this form are Haryarddha, Sankara-Narayana, Siva-Narayana, etc. It seems that this image began to be worshipped as a chief image in many temples after conflicts between the followers of the cults of Siva and Vishnu subsided and a compromise was arrived at, that both the gods are one and essential for the creation, protection and destruction of the universe. Invariably the right half side is depicted as Siva and the other side as Vishnu, as mentioned in the various iconographical texts. In the *Vishnu Purana* Vishnu is identified with Siva again in the same text Vishnu explains himself as not different from Siva. It is mentioned in the *Vamana Purana* that when the demigods on the advice of Vishnu went to the Mandara Mountain to meet Lord Siva in order to know the reason of their unhappiness, they failed to see the Lord Siva. At this they observed the *Tapta-Krichra-Vrata* as advised by the Lord Vasudeva. Thereafter lord Vishnu made them see *Linga* of Siva within himself. Astonished at this the demigods wondered that how Vishnu and Siva, situated in the *satvaguna* (mode of goodness) and *tamoguna* (mode of ignorance) respectively became united. Knowing that what is going on in the minds of the demigods, the omnipresent Lord Vishnu assumed the form of *Visvamurti*. Thereafter the demigods see in one body, three eyed Siva with bull banner and wearing *sarpakundala*, necklets of snakes, matted hair, *pinaka*, *trisula*, *ajgava bow* and *khatvanga* in hands and wearing the hide of the tiger. Alongwith Siva, Gudakesa Vishnu wearing kamala kundala, Garuda banner, necklets, wearing *pitambara*, Cakra in hands, *asi*, ploughshare, *sardanga bow* and conch. Then Brahma and other demigods paid their obeisance after knowing that Hari and Siva are inseparable. Elsewhere in the same text Siva says that he and Lord Vishnu are one and there is no difference between the two like one image having two forms. Later in the same chapter it is mentioned that the *ganas* of Siva saw one faced form with thousands of signs of both Siva and Vishnu. This form in half was of Siva and the other half was of Vishnu. One half of *Garuda dhvaja* was on bull and *Vrishabha dhvaja* was on Garuda. In the *Agni Purana* prescription of how a Harihara image should be made is clearly given. It is said that in the right hand of this image should be shown *sula* (spear) and *risti* and mace and *chakra* in the left hand. Right side of the body has signs of Rudra (Siva) and left side has signs of Kesava (Vishnu). Gauri (Parvati) is on the right side and on the left side is Lakshmi. In the *Vishnu Purana* when Vishnu after having severed the thousand hands of Banasur, was about to annihilate

him, Lord Siva came to his rescue. Then Vishnu said to Siva that “O Lord see yourself inseparable from me. Those who see and tell both of us as different they are deluded by ignorance”.

Matasya Purana mentions that how the image of Siva-Narayana should be made. On the left half of this image, Vishnu and on the right half, Siva should be made. Both the arms of the Krishna (Vishnu) should be adorned with armlets. He is shown wielding disc and conch in both his hands. He should be peaceful and his fingers are of red colour. Sometimes in the lower hand cakra can be replaced with mace. His waist is adorned with shining jewellery and he wears *pitambara* (yellow cloth). His feet are adorned with precious stone anklets. The right half of this image is shown with matted hair and crescent moon. Right hand is in boon giving gesture and adorned with necklace of snake and bracelets and the other right hand is depicted with trident. Snake assumes the form of a *yajnapavita* and he is shown wearing hide of an elephant around his waist. Feet should be adorned with snakes and precious gems and stones. The *Devtamurtiprakarna* also gives the description of the Siva-Narayana image. However the Harihara image without much difference is explained separately in the same text. *Devtamurtiprakarna* gives almost the similar description of this image as given in the *Vishnudharmottara Purana* and *Matasya Purana*, except an iconographic difference where a rosary instead of *Varada Mudra* is mentioned in the hand of Siva.

According to the *Vishnudharmottara Purana* Harihara image should carry trident in one of the right hand and the other right hand should be in *Varada* pose. The right half of the image should represent Siva and the other half Vishnu. He should be shown holding a lotus and a discus in his left hands. On the right side there should be a bull and the Garuda on the left side. The description given in the *Rupamandana* is similar to that of the description given in the *Vishnudharmottara Purana*. The Suprabhedagama mentions that Vishnu should be shown wearing *pitambara* (yellow garment) and Siva, the hide of the tiger. Vishnu should be depicted with kiritamukuta and Siva with matted hair. Gopinatha rao puts forth this argument that the left half of the Ardhanarisvara image is occupied by the Sakti, prakriti aspect which is also a female aspect of Vishnu and the right half is occupied by Siva, Purusa aspect. This union is important for the purpose of creation. Invariably Durga the consort of Siva is represented with Sankha and the cakra, the weapons associated with Vishnu. Further he states that Sakti is also seen as the sister of Vishnu and Vishnu is also viewed as the *prakriti-tatva*. Therefore in the Harihara images the left half is substituted by the Lord Vishnu, the place which is occupied by the Sakti in the *Ardhanarisvara* images.

There is a four handed image of Harihara on the exterior wall, on the proper front right of the facade of the Vaidyanath temple (plate 1). This image of the Harihara is

seated in *lalitasana* posture. The deity has three faces on the proper left is the face of Varaha and on the proper right is the face of aghora. Thus this form represents Harihara-Vaikuntha. The crown is fusion of *Kirita* and matted three pointed crown. On the proper right half the matted hair is shown with three pointed crown and on the proper left half long kirita is depicted. The crown is extended on both the sides on the heads of the Varaha and Aghora. The deity in his proper right ear is wearing a rhomboid earring and in the proper left ear a large round earring. He is wearing a necklace, an *uttariya* which is coming from behind the neck and then from over the shoulders of the deity it comes down and after entwining the arms it flutters outwards at the back. There is *srivatsa* mark on the chest of the deity. He is wearing *yajnapavita* which is coming down from above the proper left shoulder and after following the circular form of the necklace it goes down, where abruptly around the waist it dwindles away. Similarly from above the proper right shoulder of the deity similar sinuous form is coming down. Its form is so eroded that it cannot be identified; however there is possibility of this form to be a representation of a snake as there are various examples of Harihara images from northern India where *yajnapavita* is alternated by a snake on the side of the Siva. He is wearing ribbed patterned armlets in all his four hands. In his proper rear back right hand the deity is holding trident and in the proper rear back left hand cakra.



Plate 1: Harihara, Vaidyanath temple, Baijnath

There are attendant figures in standing position on the extreme ends of the upper portion of the relief. In natural hands, the deity is holding a mace like object, placed on his thighs. Both his hands are placed on the mace like object with little and index fingers of both the hands, not touching it. Similar objects are noticed in the sculptures of Siva from Kashmir. There is one such image of Siva in metal from Kashmir.

This image is quadricephalous and it is an addorsed image of the deity's Rudra and Pasupati aspect. The Pasupati aspect of Siva is shown holding trident in his proper right hand whereas on the opposite side, Rudra aspect is holding a similar object in both his hands. The object in the hands of the Rudra aspect of Siva is a staff. In this image also like the Baijnath image the index and little fingers of the proper left hand of the Rudra are not touching the staff. The Vishnudharmottara Purana states that Siva when depicted as Bhairava holds staff and citron and staff in his hand signifies death. Therefore the object in both the natural hands of the deity could be a staff or the combined form of staff and mace as we can see that the portion of the mace which is extended on the proper left top is having extended ribbed pattern on the side of Vishnu. On the proper left side of the deity, at the base can be seen Lakshmi astride Garuda. She is holding lotus in her proper right hand, raised up to the level of her shoulder. She is wearing necklace and three pointed crown whereas on the proper right side of the Harihara goddess parvati is seated on the bull. The deity is seated on kettle drum shaped seat. According to V.C. Ohri the sculpture is overcrowded and its artistic quality has gone down. Dilip Chakrabarti and S. J. Hasan wrongly identifies the proper left face as of a lion with some reservations, they failed to identify that face as that of Aghora, an angry aspect of Siva and they identify the object placed on the thighs as mace.

On the proper right side of the Harihara there is goddess parvati astride Nandi bull and on the proper left side is goddess lakshmi astride Garuda, Dilip Chakrabarti and S. J. Hasan did not identify the female images astride Nandi bull and Garuda. R.C. Agrawala identifies the proper right face of this image representing the face of a lion which is not correct and he identifies the weapon held in the natural hands as mace. He also identifies the posture of the deity as virasana however the posture is sukhasana. He calls this image as Harihara-Vaikuntha. Tewari *et al.* also identify the posture as *virasana* and the attribute held in the natural hands as mace. The sculpture can be placed in the late twelfth century CE.

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Chapter 2

COMPARISON OF TWO WAR SCENE FRESCO PANELS OF LAXMI NARAYAN TEMPLE, ORCHHA

PRADIPTABISWAS

INTRODUCTION

Human nature is to beautify its habitat and workplace. Because of the aesthetic sensibility and sense of beauty human mind is entirely different from any others. We witness this from thousands of centuries-old cave paintings across the world. Later on, that takes place as an organised tradition of wall painting in human civilisation. This wall painting tradition is one of the great painting traditions of India. Laxminarayan temple was built in 1662 by Bir Singh Deo and later it was reconstructed by Prithvi Singh in 1793. Wall paintings of this temple were created around the late sixteen and seventeen century. This fresco painting tradition is a part of Orcha fresco painting tradition which evolved out of seventeenth century's central Indian "Rajput Gharana(schooling) fresco. Rajput Gharana was based on two painting tradition of Malwa and Bundelkhand. The Orcha fresco painting belongs to Bundelkhand schooling. The fresco paintings of Laxminarayan temple are one of the finest examples of Bundelkhand schooling. Fundamental principles and characteristics such as linear quality, detailing, multiple perspectives, decoration, characteristic features and ornamentation are well reflected here. Temple's frescoes are generally occupied with the religious theme but here we witness a major part taken by local characters, flora and fauna and contemporary happening which creates an experience to time travel of this period for viewers. One can easily understand the socio-political scenario of that period from these frescoes.

MATERIAL AND METHODS

Three different layers of plaster had been used for ground preparation. At the initial layer, they used a thick plaster of *surkhi*, soaked with lime and jute to prepare the base for the fresco. They made a fine paste of pure lime and shell powder and applied on the first layer to make the final surface for the painting artist used to rub with Cowries & Agate on the ground. All the fresco paintings were very bright and colourful with the use of natural colours. The shades of Indian red, yellow, blue, green, black and white were massively used in Orchha fresco which is very obvious to Indian fresco painting tradition. But in the present condition except red and black other colours get faded because of oxidization. They used to mix natural glue with colours as a binder. These frescoes are painted on the ceiling of the dome of Laxminarayan temple.

SUBJECT

In this paper I will particularly discuss the war panels which are about two different war scenes; one type of these is mythological subject related to Ramayana war and another is a contemporary pre-battle scene of that period. Though these two types of war scenes are in the same row but, their time period and the nature of the composition is entirely different from each other according to the demand of the subject.

DISCUSSION ABOUT RAMAYANA WAR PANELS



Fig. 1

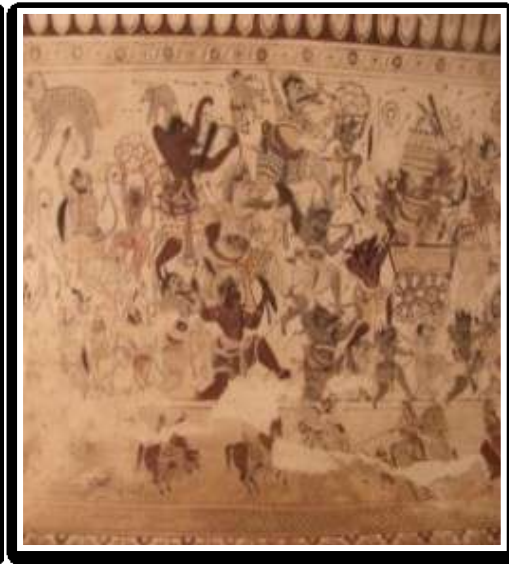


Fig. 2



Fig. 3

These three images (Fig.1, 2, 3) are in the Ramayana war scenes. In the figure-1 we see Rama and Laxman are in action Rama chopped down a demon by his sword, the demon is falling on the foreground and behind them, a jungle is visible on the horizon which creates the visual distance in the Fresco. In figure-2 Ravana is on the

chariot, he is surrounded by Monkey battalion, some anthropomorphic figures and demons. And In figure-3 two major fighting's going on at the same time, one is Hanumana against Ravana and another is Rama and Laxmana against Ravana. Interestingly the prime focus is on Hanumana against Ravana scene; they appear as massive figure compared to other characters. Here we witness scenes from different time and space is composed in the same composition; altogether it creates an animated experience.



Fig. 1 (Sub-panel)



Fig. 2 (Sub-panel)

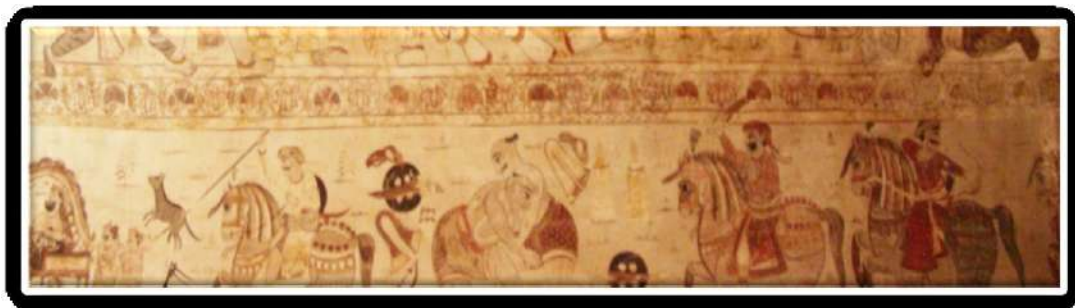


Fig. 3 (Sub-panel)

Below the main panels (Fig. 1, 2, 3 Sub-panel) there is a sub-panel that seems to an unfolding scroll painting. The bottom scroll part of the painting reminds us of the abacus part of the lion capital of Mauryan sculpture, where the wheel, horse, bull, etcetera are represented in a circular panel. This subpanel is more like a narrative border; this boarder is having scenes of contemporary royal life, adventure, hunting, wrestling etcetera. All these scenes give us a glimpse of contemporary royal society

of that time period. There are two-three segments of boarders; part of it is geometric and partly is floral.

DISCUSSION ON CONTEMPORARY WAR SCENE

Contemporary happenings are also painted in this fresco site along with mythological scenes. We notice a pre-battle scene (Fig. 4 & 5) depicted in this composition where troupes are on the way to the battleground with their arms and artilleries. Unlike Ramayana painting (Fig-4 & 5) this is an entirely different composition. We notice some discipline and organise soldiers are in their particular rows. A combination of cavalries and infantries are here. Cavalry soldiers are protected by infantries from both of the sides. This battalion made by the combination of three different types of soldiers. They are Indian soldiers in Indian dresses, Indian soldiers in western dresses and British soldiers. So it is quite clear that in that time lots of Indian people were associated with British East India Company force. In this fresco, Indian soldiers and British soldiers took part in the same force.



Fig.4



Fig. 5

The parallel (Fig. 4), free flow of the composition breaks by another vertical composition. A row of horse and a bull resting next to the tent on the right-hand side of the composition (Fig. 4), where different activities are going on in different areas. Besides the main subject, some associate activities are also going on parallel. From the top, two army generals are in discussion and they are guarded by four soldiers, each side two. Below this scene cooking activities are going on. Just bottom part of this scene there is a servant blowing palm leaf hand fan to a British General and the General is entertained by a group of musician and dancer. And extreme below of them a general is giving some commands to two soldiers. Though both Indian and European soldiers are in the same group but Britishers are in the higher-ranked position. In figure-5 we witness provincial Indian kings with their soldiers marching towards battleground to strengthen British army. From these panels, viewers can easily understand the contemporary socio-political situation of that time.

COMPOSITION AND SPACE DIVISION

I. Ramayana war panels (Fig. 1, 2, 3): Composition of the Ramayana war panel is very dynamic and dramatic, viewers can get the theatrical experience of Ramayana war seen from this panel; because of its strong animated narrative quality of the fresco becomes very lively. To create the composition more dynamic in its visual panorama all the character are represented in a unique gesture, expression and different movements. To showcase the power, position and importance of characters they represented in the various proportion of scale. This kind of approach is very obvious in Indian painting. Bows are shot from a different direction and are placed in different angles; altogether these create a chaotic situation which helps to create the feeling of an on-going war situation. These pointed arrows move a vision from one part to another part across the picture plane that is certainly a unique composition

sense of the artist. Artist composes these narrative paintings with the space division of foreground, middle ground and background. In figure-3 some characters appear repeatedly in the same composition which depicts the different moments of a continuous story. This kind of animated quality is the unique part of this fresco.

Movements of the characters in subpanels (Fig.1, 2, 3 Sub-panel) shown from left to right of the fresco, which creates a continuous movement and flows within the composition. It helps the viewer to see the narrative story from one side and gradually move on to another side. Sometimes there is an interaction between the main panel and subpanel through their characters as their gesture crosses the boundary and shifts our vision to another panel that breaks the monotonous flow of the composition.

II. Contemporary war scene panel: This is quite steady and stable composition composed in both horizontal and vertical arrangement. As this is the pre-battle scene of war so that stability and steadiness are major characters of the subject which well reflected in this composition. There is no diagonal movement in its space division that is why it is not creating any tension and dynamism with the composition and it is justified to the subject. We notice a constant flow from left to right in this composition because of soldiers marching towards the battleground from left to right. They had good observation of animal drawing. We observe a few repetitive gestures of horse and other animals. Different colour horses and other animals break the monotonicity of the composition.

This painting gives an experience of a movie because of the excellence of the artist to compose this kind of composition. They give priority to both on and off the battle scene. Usually, we don't see off the battle scene in this kind of paintings but here artists give the priority to many small activities on behind the battle scene, which gives us a detailed picture of the war. This kind of detailing helps to understand the socio-political scenario.

COMPARISON

Though these Ramayana Panels and the Contemporary war panels are having a similar theme but the time period, expression of the subject and composition is entirely different from each other. Composition wise Ramayana Panels are very dynamic and theatrical on the other hand contemporary war panel is more steady and stable. There are many anthropomorphic figures beside human and animals in Ramayana panels as they described in the Ramayana epic. It is the artist's quality to visualise and create these kinds of figures from the script of Ramayana. It proves the creativity and imagination power of artists. On the contrary contemporary war, panels are more naturalistic; the artist's observation power well reflected here. All these panels are having some similar qualities like the linear quality of drawing,

colour application and minute detailing. One more important quality is the narratives of these frescoes' animated quality gives an experience to watching movies because of many narratives accumulated with multiple perspectives.

CONCLUSION

Beside its decoration and aesthetics value, these frescos are also visual documentation of religious, socio-political, and cultural situation of that time period. The narrative language of these frescoes is simple, clear and expressive. Artist creativity, visualisation and observation power is really commendable. Within the similar theme artists well depicted various kinds of the subject which have different context and time period. Compositions of these frescos are according to its narrative demand. As Ramayana paintings are dynamic and theatrical. Various sizes and types of characters, arms and artilleries are composed in such diagonal action so that it creates tension and dynamism within the composition which helps to justify the narration. Composition of the contemporary battle scene is entirely different from the Ramayana war panels. Here we notice a steady and stable composition according to its narration. The contemporary political situation of that time is directly involved in the theme of this fresco. As per the subject of this fresco, the approach is very contemporary at that time. Artists had enough knowledge, creativity, visualisation and observation to depict the subject.

These frescos are very important in the context of the Indian art scenario because of its strong compositional and aesthetical values, dynamic narrative quality, uses of multiple perspectives, animated quality and contemporary socio-political contexts.

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The photograph are taken from the private collection of the ResearcherWall Paintings at Orchha Md. – Salim Zaweed

Chapter 3

CRITICAL APPRECIATION OF THE FRESCO PAINTINGS AT GURUDWARA RAM RAI, DEHRADUN: ANALYSIS ON ECLECTIC MIX STYLE OF PAINTINGS

PARDEEP SINGH

INTRODUCTION

We know our greatest tradition of Indian art viz Mughal, Rajasthani and Pahari miniatures- various traditions of mural art, we all are most familiar with-the popular and classical painting of the Ajanta, various manuscript painting especially Jain and Buddhist manuscripts, that takes us to the period in which they were executed. And we try to analyze the possible reasons and purpose behind their execution. Many questions arise in our mind - why, how and when?-although most of our queries regarding the greatest of the masterpieces of the Indian art and traditions could be resolved by referring to work and writings of the pioneer critics. But still there are some aspects of Indian art that need to be known and understood. I feel it is equally necessary to explore the by-ways of our artistic tradition and notice those incidental movements in painting, sculpture, architecture and handicrafts which have been so far completely neglected. I being born and brought up in Sikh faith and Sikh culture, felt a strong urge to bring out the lesser known part of the Indian miniature painting, which might, because of some reasons was lesser explored part of Indian art: the art of the frescoes of the guru ram Rai Gurudwara, Dehradoon. The frescoes done at various walls of the Gurudwara, are known for its themes of cultural diversity, as we find subjects of the paintings includes portraits of Sikh gurus along with the Muslim monarchs, painting of Hindu god and goddesses find an important place in the Gurudwara, paintings related to western themes and Christianity. In addition to them there are also frescoes painting that includes independent themes like self portrait of artist himself, unusual portrait of Mughal empress Noorjahan and strange depiction of a scene of a funeral in a Gurudwara of an *Udasin* sect.



Fig 1: Mural paintings at Ram Rai Gurudwara Dehradun

The art of murals at Gurudwara at Dehradun, the seat of Ram Rai, the eldest son of the seventh Guru of the Sikh-Shri Guru Har Rai Ji, painted in three phases from the early seventeenth century to the middle of the nineteenth century. Ram Rai established his *dera* here after giving up Sikhism and adopting the *Udasin* tradition of nomadic life. His father, Guru Har Rai-the seventh Guru of the Sikhs evicted him from the Guruship tradition as he disobeyed the instruction given to him by his father and was declared a culprit for bringing disgrace to Sikhism. Ram Rai's apostasy to please the Mughal emperor Aurangzeb angered his father; consequently he nominated his younger son Har Krishan the next Guru at the tender age of five. In 1675 the Ninth Guru of the Sikhs, Guru Teg Bahadur was executed by Aurangzeb, and asked Ram Rai to leave Delhi and settle down in Dehradun region. This was how Ram Rai reached Dehradun, and established his *dera* there, the place for which was also provided by the Maharaja of Gharwal on the behest of Emperor Aurangzeb, where he was able to establish himself as a guru of *udasin* sect and acquire considerable followers. The construction of the present gurudwara got accomplished in the 1707 later which is was painted with mural on various themes. Dehradun itself derives its name from the historical fact that Ram Rai, the eldest son of the Seventh Sikh Guru Har Rai, set up his "Dera" (camp) in "dun" (valley) in 1676. This 'Dera Dun' later on became Dehradun. ¹ Later Ram Rai was burnt alive by his own followers, for he was meeting the Tenth Guru of the Sikhs and was thinking of returning back to the Sikhism under Guru Gobind Singh's influence. The Gurudwara of Ram Rai, though constructed about fifteen years after his death, shows in the Islamic style of its architecture, his own facile acculturation. Ram Rai was a patron of painting and he commissioned portraits of all gurus except the ninth

¹ <https://en.wikipedia.org/wiki/Dehradun>

and the tenth guru. The series starts with the portraits of Guru Nanak and they seem to be the earliest portraits of the founder of Sikhism in existence.¹

The walls of the *darbar sahib* are richly decorated with murals on various themes and subjects, which were inspired from Mughal, Rajasthani and Kangra paintings. There are pictures of flowers and leaves, animals and birds, trees, similar faces with pointed noses and big eyes on the arches which are the symbol of the colour scheme of Kangra-Guler art and Mughal art. High minarets and round pinnacles are the models of the Muslim architecture.² It is also important to study these mural paintings in conjunction with the Sikh art as many of its murals are painted on Sikh themes, some of them are derived from the *Janamsakhi* literature, and also it reveals the close relation between the Sikhs and Mughals which is evident from various mural paintings at *darbar sahib* walls. On this, painter and art expert H. N Mishra, says, "The wall painting of the *Durbar sahib* are a symbol of communal harmony. The rare Noor Jahan painting and that too at a prominent place like the gate proves this."³ The paintings at *darbar sahib* thus testify the fact that the place has been the melting pot of different cultures and tradition of arts. According to Krishna chaitanya, "the most important thing for us to note in the present context is that the style of these early mural painting at *darbar sahib* of Sikh Gurus, executed under the Sikh patronage is Mughal"⁴. New York based film maker Talukdar shares, "These painting covered diverse subjects, from the *Ramayana* and *Mahabharata* stories, there were paintings about Nath saints like Gopichand and Bhartari, *laila-majnu's* story, pictures of *Indra Sabha*, and the first full-length Urdu play from 1856." The holy place has unwittingly become a chronicle of the times, which is useful to lay people as they are "bursting with life and meaning".⁵ She further explains, "The Guru Ram Rai *Durbar* was interesting in expressing how the politics of the area changed with time; paintings from the 18th century are in Mughal style, with its Silk Route inspired patterns, and portraits. This later gave way to a more narrative style of painting including an amazing example of the *Janamsakhi* (birth stories of Guru Nanak), which is older than the one found in the Golden Temple. The later paintings show the arrival of the British and the rise of the indigenous bourgeoisie."⁶ The sets of miniature in the collection of the *darbar*, mostly of the Sikhs gurus, are believed to have been painted by the artists of the Mughal School and *Pahari* schools for Guru Ram Rai in ca 1685 A.D.⁷

1 Chaitanya Krishna, *Indian painting-The modern period*, Abhinav publication, 1994, pg. 7-8

2 <https://en.wikipedia.org/wiki/Dehradun>

3 http://uttarakhandnews.blogspot.com/2005/11/unique-wall-painting-of-noor-jahan-in_02.html

4 Chaitanya Krishna, *Indian painting-The modern period*, Abhinav publication, 1994, pg. 8

5 <https://www.mid-day.com/articles/gaze-at-garhwal-s-art-walls/245112>

6 <https://www.mid-day.com/articles/gaze-at-garhwal-s-art-walls/245112>

7 Randhawa M.S., 'Paintings of the Sikh Gurus', *Roop Lekha*, Vol. XXXIX, no.1, pg. 14-15

THE INCIDENT OF THREE LEGGED GOAT MURAL PAINTING (FRESCO), AT RAM RAI DURBAR, DEHRADUN

Guru Ram Rai was a 'man of miracles' ever since his birth, as the midwife who assisted in his birth was blind, and have said to have regained her sight as Ram Rai was born. This mural is based on similar theme of many miracles performed by the Guru to please the Mughal emperor Aurangzeb. Painting visualizes the incident of three legged goat, which was sent to be cooked in Ram Rai langar, by a *maulvi* on the behest of the Mughal Emperor Aurangzeb. Later Guru Ram Rai was asked to recover the goat, which by his powers he did this miracle and brought the goat back to life. Painted in Mughal style, the white three legged goat is placed at the centre of the composition and two main figures of the incident the Mughal emperor Aurangzeb and the Sikh Guru Ram Rai, are placed at the frames of the painting. Both of them are flanked by many attendants at the background, and are given equal importance in the painting. Also the guru is depicted with hallow at his back, clearly indicates a Mughal influence. Ram Rai is depicted like some Mughal emperor with a hawk placed on his hand, seems conversing with Aurangzeb, and is testimony to the Mughal-Sikh relations.



Fig 2: incident of three legged goat

Written over the painting is the name of two important persons in the composition, in three languages Punjabi, Hindi and Persian respectively.

Another painting is of Noor Jahan, beautiful wife of Mughal Emperor Jahangir that can be seen in many miniatures and other painting format. But the one depicted in the durbar sahib, is very unique in its features and stylization and also strange for it was depicted in a Gurudwara of *udasin* sect.

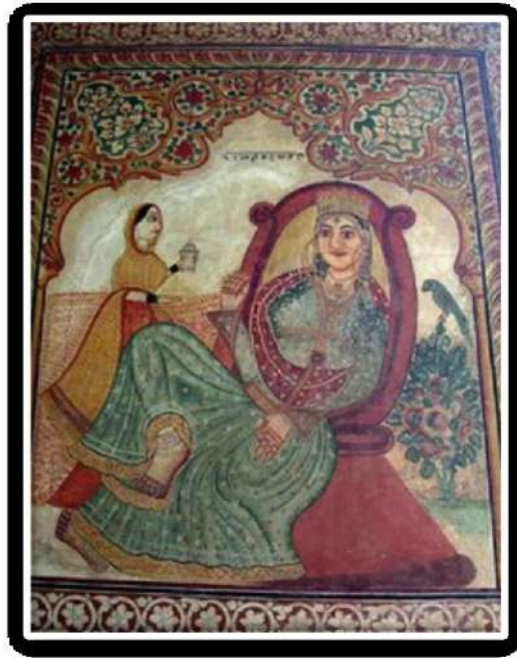


Fig 3: Unique Painting of Mughal empress Noor Jahan

The painting of Noor Jahan is worth to behold, painted at the main gate of the Jhanda sahib, the style of the painting is Pahari and with some influences from the Mughal School. The painting depicts seated Noor Jahan with an attendant with a richly decorated border.



Fig 4: Ceiling design

These beautiful pattern and design can be seen on the ceilings of durbar sahib; interestingly artist used the indigenous birds and parakeets, found in local surroundings of Dehradun. These are the proof of artist's careful study of various indigenous birds which may have been done before executing the murals. Murals have a clear influence of the Mughal mural where religion prohibits any depiction of human figures



Fig 5: Guru Nanak Attending Namaaz

Done in Janamsakhis manuscripts format, this painting depicts an incident from Janamsakhis of Guru Nanak can be seen on the corridor of the durbar sahib complex. The mural consists of a text written on the upper part of the composition and illumination at lower part. Text narrates the story or Sakhi of Guru Nanak's one of the *udasis* (traveling) where he travels to Baghdad region and is seen attending a *Nammaz* in standing position, while the rest of the figures are kneeling for the prayers. In this anecdote related to Guru Nanak's *udasis*, he is shown spiritually connected to the Almighty even while standing during a *Nammaz*, and the others are shown distracted even if they are kneeling down for the prayers. Composition is very simple with minimal use of details in the background; Guru Nanak's figure is easily recognizable as he is shown in standing position while the rest of the figures are kneeling down. Otherwise it would have been difficult to guess the real Nanak, as artist has used very few cognizable sign that can convey it as Nanak figure.



Fig 6: Guru Nanak dev ji and two son listening to Mardana and Bala

This painting from the early nineteenth century is done in much mature style than the previous one, more classical in its representation, sensitive lines and subtle colors

make this painting a sight to behold. In the painting Guru Ram Rai is depicted beside Guru Nanak, sitting in folded legs on carpet with them are seen two sons of Nanak-Shri Chand and Lakshmi Chand. All of them are shown as audience listening to spiritual music played by the two companions of Guru Nanak- Bhai Mardana and Bhai Bala. The painting is done in Mughal style.



Fig 7: Portrait of Maharaja Ranjit Singh

Another mural painting on Sikh theme is of greatest Maharaja of the Sikh empire; Maharaja Ranjit Singh is one of very rare portraits in mural paintings ever painted. The portrait is beautifully framed in multiple borders, designs and floral motifs, reminiscent of Mughal influences. Artist has deeply focused and exaggerated few cognizable sign like poked face of Ranjit Singh, due to chicken pox in his childhood, and blind in one eye.

CONCLUSION

The mural painting at Durbar of Guru Ram Rai, Dehradun are testimony to the cultural diversity of the many artists who worked here from late seventeenth to the middle of the nineteenth century; the murals have text from diverse languages like Persian, Hindi, Gurmukhi, and English. Through these paintings we get to know that the artists got influenced from other established school of art like Rajasthani, Pahari and Mughal School, which also influenced the Sikh school of arts later formed under Maharaja Ranjit Singh and some other powerful Sikhs of the time.

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Chapter 4

A TALE OF MEDIA AND CONTEMPORARY CERAMIC ART

NIHARIKA DAVE

INTRODUCTION

Media since its inception has always played a vital role in any sector the humankind is associated with, but due to the technological revolution that has brought along the digitalization, the scenario is much more advantageous than it used to be before. Nowadays, social media is playing a big role in each and every field. It helps to convey, inform, educate, entertain or spread minor to big information about current news and events in various corners of the world.

We all are very much linked with social media applications like Facebook, Twitter, Instagram, Youtube, and Tumbler and so on. Our mobile phones are packed with variety of applications, which provides us with infotainment and data required making our lives easier and comfortable, instantly. Without these information we cannot live, it has now become an indispensable part of our lives. Print media also leaves strong impact in our lives, for example newspaper without reading the same, the day is not complete. We are information hungry population across the globe I would like to say.

Now let's talk about ceramic medium and art, why I choose these two subjects? In India from pre historic period we used to practice our daily chores like cooking, mixing and storing things in "mittikebartan", vessels made from mud or clay (Terracotta clay). This is our Indian tradition and back in those days, people had developed all the making and baking techniques very keenly. They also knew how to paint and decorate objects very beautifully, keeping their health ingredients intact.

As the time passed, we were born with technology as our shadow, growing up with the advance technology and media facilities we learnt the basic differences between terracotta and ceramic. Terracotta is a red coloured and low temperature clay body, it has some limitations such as rough surface and one colour shade while Ceramic is a combination of different minerals and clays, it has a beautiful surface, colours, textures, high temperature maturing capacity and much more to add on to this part. Ceramic is part of our daily lives but not everyone is aware about it though we come across words like "chinimittikebartan", which means the same. This is not only conventional or functional medium it has now spread to an art language and forms, colour and design, contemporary ideas and concepts, installations and performances, workshops and talks, researches and presentation, modifications and

intellectual values, 3D art and 2D art, printing and polishing, exhibitions and showcasing, criticism and history, conservation and transformation. Precisely, ceramic isn't any more confined to the kitchens or showcases but it is grown to be a part of the contemporary world of beyond imagination, and media is a path it walks to enhance all its branches we just discussed above.

MEDIA'S ROLE AND EMERGING TREND IN CERAMIC ART

Print media was the only main cause of receiving the information about a place, surroundings or any happenings in the whole world but with the advent of the new technology and increasing digitalization we are more inclined towards social media for very obvious and justifiable reasons like instant, speed, easy and availability

When smart phones came in our lives, they brought many advantages along which have made our lives so easy and informative. Through this every day growing technology, people are getting connected and are involved virtually in similar or same interests to share their knowledge and information with people working in different corners of the world. Similarly, social media is also helping people to connect with the artist community which required attention and platform. Through Facebook, Instagram, Twitter or many more applications, the learning and sharing of art is making our information world so strong. With this technology the world of visual art and many art associated things came together, for ceramic artist community it becomes "Vardan", a blessing. Social media let the clan of artists connect spread across the world to discuss, perform on a same platform, to witness and showcase how far the world has come to with wonderful ceramic pieces and how we have changed with brilliant and advanced facilities.

Also we can see the artistic growth too, through media awareness artists also became more advanced and beneficial to establish good affiliation with the whole world artist community and stand to perform on an international platform. Before this technology revolution, ceramic artist were low confident, they hardly received or were aware of about any huge opportunities and chances to work as a ceramic artists affiliated with the global art. Media has not just made the work easy for artist community but is also taught them not to be just a conventional ceramic artist but also helped them to develop their art in very modern, advanced and scientifically stronger.

NEW TRENDS IN CERAMIC ART

If we look back in the history we can see highly decorative stuff made from clay and ceramics. That was a conventional time and the artists of that period has nothing much to explore, but only concentrate on their regular practice, some periods and styles have beautifully produced ceramic products like, huge vases, garden pots, tiles, crockery, etc. which were considered highly designed, valued and decorated in

that period of time. Indian style, China style, Japanese style, Korean style, British style, African style, Egypt style and many more flourished but remained confined to their own boundaries, unless some travelers or invaders visited other regions of the world. Very few people got an opportunity to be the audience to such beauty and art. They were beautiful and now we can see them in the museum or in an antique art collection, preserved to be the way they are. After decades of research, art historian and ceramic artists realized that art, ceramic or terracotta art isn't just a mere art nor it is waste of talent but the art has its own language. Artists across the globe, art academicians, art researchers and art historians combined together virtually and then offline to take art on a high stand as a sculpture and paintings or other art forms.

Now the time has changed, minimalism with talented art has taken over. Simplicity in work concept is strong, minimal in color shapes and contemporary design is what everyone is demanding. No more decorative stuff artists are working on different angle of ceramic art. They believe in performances and digital art. One of the best examples is China, where we can typically find Chinese Ceramic jars almost everywhere, high in demand and thus high production across the country but I WiWi, a Chinese artist, had courage to break this mind set of the ceramic medium handling in a different and contemporary artistic way. His "Coca Cola Jar" is world famous ceramic art work, heated to the typical style. Print media and social media provided him huge platform now he is one of the best contemporary ceramic artists in the world. After that many artists have done such a bench mark in ceramics

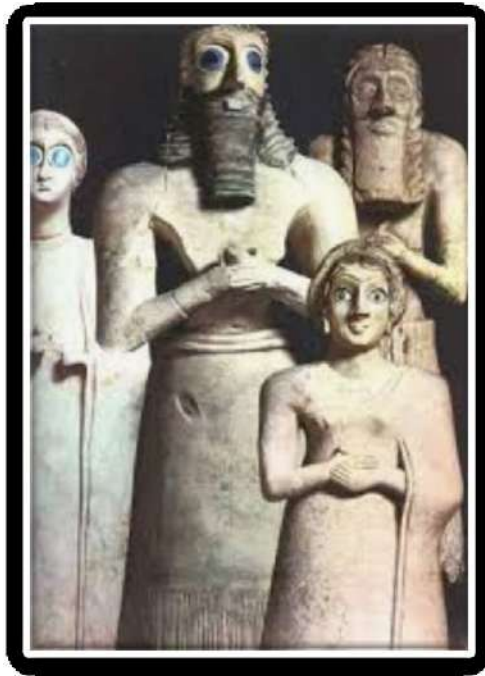
MEDIA AS A SUPPORTING STRUCTURE

Media can pay the way to success by creating a path to learn with its various mass media systems. Though we have been carrying the indigenous art for centuries now and have modified it according to our contemporary requirements and trends, its media that keeps the traditional and the cultural art alive within and acts like a vehicle that conveys and preserves what we call our roots. Mass media acts like a support system for the artists' communities who are somehow connected with the artists and historians virtually on platforms like Facebook, Twitter, Google+ or Instagram.

Media has great impact in the work of some of the greatest artists the world has given to us and is yet proved by Canadian literature professor Marshall McLuhan. He sought to understand the way new media affect human perceptions. McLuhan wrote, "New [communication] environments reset our sensory thresholds. Those, in turn, alter our outlook and expectations."

The professor also added about art “Any artistic endeavor includes the preparing of an environment for human attention. A poem or a painting is in every sense a teaching machine for the training of perception and judgment.”

McLuhan viewed the artist as “the person who invents the means to bridge between biological in heritage and the environments created by technological innovation,” Artists are the people who translates the world into an art with the new advancements of technological and media



In one of the discussions on a blog named jlkartefacts, Jessica Lei, a blogger stated that, “Mass media was also one of the main themes of the pop art period, especially in Andy Warhol’s works. Without the media, the movements would not be the same, and it will continue to be a big influence especially in period where our technology continues to improve. However, art critics also play a major role on the framework of art history. They understood the language of art, and transcribed them into a language that is well known to mass majority, they enabled the mass majority to know the true value of an artwork.”

From the same blog, SonjiMcTear says, “The media is a tool to get the artists recognition; whether good or bad. The saying “All press is good press – just spell my name right” is especially true here.” She also adds that, there are many artists who have been succeeded without the help of media, but with the exposure of the mass media, the potential to share and reach the success could have been greater.



HOW IS MEDIA A MEDIUM TO TRANSFER ART?

Media and arts have a number of things in common:

- They are both the result of creative minds at work
- They both have a powerful influence on people's life and mind-sets
- They both have the potential to contribute to development i.e. Social, economic and political development.

The media has two faces here. On the one hand, media form part of the creative industry. Art works created with new media technologies constitute one of the most popular contemporary arts genres (media arts) and new media plays an important role in innovation and artistic development and facilitate the connection of the arts sector with other sectors.

On the other hand, media as means of communication – e.g. television, film, radio, newspapers, compact discs, magazines, computers, and internet – extend the human capacity for creating, duplicating, transmitting, and storing messages – messages that are transmitted across time and space. Therefore, the media play a critical role in informing citizens and influencing public opinion. (Bayimba, discussions)



About the future predictions of the current generations who possess interest in ceramics, Christina Rees from Glasstire, Texas Visual Arts says: I think the younger generation of artists who have really taken a liking to ceramics might continually go back to the medium, and over time, as they attend more residencies with kilns, work at institutions with ceramic studios, and maybe even buy kilns themselves, we'll have a robust community of late-career artists who are prolific in myriad media, because that's where art making is going anyway."



CONCLUSION

Media as a whole system and Social media specifically has changed the way we look at art today. Be it applied art, visual art, paintings or sculptures, nothing has been left aloof from the Mass media systems. This could be taken as a good sign because involvement and advancement of media into and around the art world is only benefiting the artist's community making a pathway for more imagination and creativity in their work. Not only it is enhancing the potential of the artists but also it

is giving them a power to witness, learn and compare various art work etched from different backgrounds, varied traditions, beautiful cultures and their meanings. This broadens the way an artist's think, making the world a small place to live, meet and learn new beliefs that is reflected in the art pieces made or created by the artists.

With growing advancements of the modern media technology, supportive government policies, rightful usage of media to share the art message and healthy inclination of the young generation, there's a high hope of never dying, always growing ceramic art while walking beside media systems.

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Chapter 5

INNOVATIVE MEDIA, WELDED METAL SCULPTURE TRADITION IN ART OF JULIO GONZALEZ

NIVEDITA GAUTAM

Julio Gonzalez was a Barcelona artist, the son and grandson of metal smith and jeweler, who mainly worked as a decorative artist making metal boxes, brooches, necklace etc. Under family profession he had acquired knowledge of crafts he was also well versed with knowledge of painting learnt at Escuela de Bellas Artes with his brother Joan. Before becoming a renowned sculptor, Gonzalez already had established himself as an extraordinary talented craftsman in metallurgy and painting in Barcelona. He first met Picasso through Avant-garde circle of Barcelona in 1890's. In 1900 Gonzalez family moved to Paris, where he revived his contact with Picasso. The sudden death of his brother Joan in 1908's, left his talent in crisis and for next eighteen years he did very less work. Friendship with artist friend Brancusi motivated him to rediscover his talent again in late 1920's. In the history of Modern sculpture Gonzalez and Picasso's name is associated together in making a new modern language in sculptural art. In 1928, Picasso and Gonzalez began working together on iron construction which was revolutionized as a new trend in modern sculptural art and popularly came to be recognized as 'assembled sculpture'. 'Assembled sculpture' tradition was born out of cubist relief collage tradition initiated by Braque and Picasso. The aim of Picasso's and Gonzalez new experiment was to break away from the traditional way of representing sculpture.

The aestheticism of craft and emotional sentimentality through painting was spiritual trade of Gonzalez work. Picasso's constructed metal sculpture executed during 1912-1915, inspired Gonzalez's development from 'craft' to 'art' sensibilities. It was Picasso who specifically introduced Gonzalez to the possibility of constructing metal sculpture by taking his help in welding. The simplicity of craft lines, space, volume and the philosophical meaning of art always supported Gonzalez productive periods. His ambitious sensibilities advocated the qualities and individualism of his material handling. 'Drawing in space' is the conventional summary of Gonzalez's contribution to modern sculpture- which is complete denial of traditional values of solidity and ponderability. Iron was his favoured material as he can bend, shape and transform it according to his 'line drawings' in three dimensional conventions. Large Maternity (1930-33), Woman Combing Her Hairs (1933), Small Head With Triangle (1934-36) were some sculpture which represents

the assembly of three dimensional, linear elements from his line drawing. To establish the position of his assembled sculpture as a modern sculptural art Gonzalez played safe by borrowing style from his contemporary artist Picasso. Picasso during his cubistic collage painting had defined cannon of Cubistic phase. Picasso style sprang from the Negro sculptural art he liked the plentitude and the simplification of primitive art. Picasso's wood construction was extended in Gonzalez's hands. From Picasso wooden sculptures he learnt the assembly of material part by part, separate shaping of parts like bar forged, drawn or bent, sheet rolled, cut or folded, volume made by the enclosure of void: the components thus made joined at points or edges and situated in relation to gravity in ways inaccessible to the traditional material of sculpture. The action of the sculptors tool becomes the end form of material: the tensile potential of steel 'as it comes' - i.e. in varieties of bar or sheet - is turned, in the sculptor's hands to sheer invention..The uniqueness of his sculpture lies in completing the form through illusionary visual of lines. As onlooker connects the open ends of line to create the series of form in his mind, the flux and form under operation becomes an object situated in space and depth. For Braque, Cezanne, Picasso the significance of new language was to establish a connection between the depth and volume. The one 'point of view' as Cezanne called aims at combining with other to produce the necessary synthesis of two -dimensional movement (dynamic pattern) and three dimensional volumes.

Artist of the nineteenth century were also responding to the ideology setup by the Bauhaus of uniting the sensibilities of Art&craft and Fine arts to create the new visual environment. Gropius writes "The ultimate goal of the Bauhaus is the collective work of art, in which no barrier existed between structural and decorative arts". Gonzalez work also reflects the style of Paul Klee in nature of his expression: rational and playfulness, delicate and extreme refinement. Gonzalez open end of bended bars and Klee's linear abstraction both incorporated elements of natural form, pictographic signs and asymmetrical composition. To Picasso and Klee 'African Primitive' sculpture also remained of central importance for stylistic inspiration to get rid of European Realistic style.

To sustain the direct expression of feeling, Picasso and Gonzalez reworked on their found material in different way. For comparison, Picassos Head of Women (1930) and Gonzalez Small Head With Triangle (1934), it is noted that vegetable colanders, wire spring and other objects remained easily recognizable. Here the original functional meaning of the sculpture is not conceived as a solid form but as collection of elements arranged in space. Picasso metal construction are unified by direct expression and recognized as human portraits, in contrast Gonzalez is very much the Smith who discover every abstract geometrical realistic strength of each parts he assembles. He breaks down each part to form a characteristic figure and its parts.

The sign like hairs in Gonzalez work are more generalized and ambiguous than Picasso's, acting more like detailed relief, extended naturally while making process. From the wide array of style one also finds in Gonzalez's sculpture extensive experiment with basic geometric shapes like cylinder, cone, hemisphere all consciously and willfully crafted to match the monumentality and richness of density associated with bronze.



The enduring effect of Gonzalez's over working style on each individual part of sculpture makes his art distinct from the sculpture of Picasso as well from his immediate successor David Smith. The major distinction between Smith and Gonzalez's sculpture is about formal appearances. Gonzalez's sculpture is modest for the hand where as Smith work is large in feeling as well in physical presence. Roland Penrose, Collingwood, Levis Strauss describe new sculptural constructions as magical. As the aim of magical object and right is to rouse emotion in the practical life of community,' the primary function of all magical arts' is to generate in the agent or agents certain emotions that are considered necessary or useful for the work of living... Magical activity is a kind of dynamo supplying the mechanism of practical life with the emotional current that drives it. Sculpture of new age, were ideal objects in themselves, independent and self contained with its own rule, order and material. The objective value of the work arises from its own objective existence- flatness, rectangularity, roundness, conical and appeared as supporting and harmonizing parts relation to the illusionary space. Gonzalez art was objective study that demonstrated the faithfulness to re-structuring the material.

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Chapter 6

RECENT TRENDS IN CONTEMPORARY INDIAN ART: POST-INDEPENDENCE VOYAGE

KASHYAP PARIKH

Rabindranath Tagore in his analysis of Art wrote these beautiful words:

"In Art the person in us is sending its answer to the Supreme Person who reveals himself to us in a world of endless beauty across the lightless world of facts."

Swami Vivekananda exclaimed:

"That man cannot be truly religious who has not the faculty of feeling the beauty and grandeur of Art."

To assess the art of painting today is a very arbitrary thing. One requires normally some distance in time to see and judge works of art in their right perspective, to discern whether they have become permanent contributions to the cultural wealth and heritage of a nation or even mankind, or whether they have been ephemeral flowers that gave us pleasure at some time in the past only to be forgotten and left at the roadside as we travelled on. It is particularly difficult today to make any pronouncement on the state of art either in India or anywhere in the world, because the creative efforts of artists as well as the ideas, tastes and preferences of the art lover are subject to so many conflicting influences of the past and the present, to so many conflicting assertions concerning the nature and purpose of art, that finally any statement one makes must be a very personal and therefore a very arbitrary one. It is possible to set one-self or to accept certain standards to which one adheres but it would be rather rash to claim general or historical validity for them. India has gone through rapid developments in many spheres after independence and the art of painting in India has undergone tremendous changes. I would attribute most of these changes to the freer intercourse between India and the World and the liberalisation of the artistic imagination through countless new contacts and experiences which this new intercommunication has brought about. The liberalising effect of such 'opening of doors and windows' was foreseen by Rabindranath Tagore when he wrote: "I strongly urge our artists vehemently to deny their obligation carefully to produce something that can be labelled as Indian art according to some old-world mannerism." (1926)

"Let us take heart and make daring experiments, venture out into the open road in the face of all risks, go through experiences in the great world of human mind, defying unholy prohibitions preached by prudent little critics ... when they ask our

artists to behave like good children and never cross the threshold of their schoolroom." (1939)

Many of our artists have just done that in the last ten or twelve years, they have made daring experiments, they ventured out into the open road, they have gone through experiences, they have defied unholy prohibitions and they have not behaved like good little children. As a matter of fact, they have behaved like imaginative and responsible artists. And their undeniable successes and achievements have been due almost entirely to themselves, their enquiring and pioneering spirit, their initiative and their experiments, and not to public or private patronage in India.

A picture is indeed worth thousand words. Visual art forms are also 'languages' with their own symbolic systems that people easily identify. The disciplinary configuration of Visual Arts, possibilities and trends in research and experimentation, the challenges and difficulties encountered in understanding the identity of Visual Art and Design in contemporary art are intricate aspects of some of the highly nuanced trajectories of Art educations. Visual Art is subjective and not standardized; thereby affording a greater opportunity for interpretations and appealing to those who might not find their voice in other settings. The complexities of our contemporary visual landscape unleash a plethora of perspectives, world views and reflections. They open up the greatest number of horizons, colored by socio-cultural imaginary. In this context, it is imperative that we take cognizance of our rich, multi-layered cultural heritage, the edifice on which our visual art community blossom and flourish. Our contemporary and modern views on artistic experimentations must derive inspirations from the life spring of past history.

There are numerous Indian artists worthy of mention in the study of 20th Cent art, for example, B.C.Sanyal, N.S.Bendre, Hebber, Vivan Sundaram, Akbar Padamsea, Tyeb Mehta, F.N.Souza, G.R.Santosh, Raza, Ara, Angolei Ela Menon, M.F.Husain, Satish Gujral, Jatin Das, the list just goes on. Then there is the entire Bengal School, which is also considered contemporary' having artists like Nandlal Bose, Abanindranath Tagore, Rabindranath Tagore, Gagendranath Tagore, Benode Behari, Amrita Sher Gil and Raja Ravi Verma. There's no doubt that contemporary Indian art is at the highest level in the quality, depth and diversity in terms of utilization of elements.

Although major western artists like Picasso, Matisse, Gaugin have admitted and shown influences of elements of Japanese and African art in their work. The influences have been at times not even acknowledged and thus minimized. Picasso was said to have been influenced by African artifacts, he had his own private collection of African totems and other craft, but he never tried to understand their

cultural context or what they stood for. He merely learned from their conventional context and the imagery. Same way Indian contemporary artists explored various elements in their artwork.

The 19th century is an important period representing the rediscovery of glorious Indian Heritage through the study of history, literature and art. During this period, the visual art could boast of few achievements and the prospects for future development appeared back. The spirit of art seemed to be flickering out as traditional forms gradually. Ever since Aurangzeb's discouragement of the humanities, and subsequent bankruptcy of war-torn Mughal Empire, Imperial patronage had declined steadily. The unsettled conditions of the times were not well-disposed to the humanities. The placement of the arts failed to improve with the establishment of the British Empire. The new rules found Indian Art, to say the least, strange; their cultural background did not equip them with any understanding of its physical body, spirit or subject. The painters were brought down to the level of artisans, often underpaid and working in bazaars. Those artists who succeeded in obtaining employment with Indian rulers, continued to work in older traditions and their paintings were often imbued with uncommon sensitivity and beauty.

Towards the end of the nineteenth century, however, artistic expression began to stir again but in another fabric. The admiration for European culture and learning found expression in the work of a group of creative people who sought to develop a new idiom to convey a visual image that was in keeping with the times. They painted Indian subjects and themes using European techniques, western principals of composition and perspective drawing, and a new medium-oil paint. They strove to achieve in Indian Painting what was being accomplished contemporary in Indian Literature and Indian Philosophy. All these trends were a part of the wider phenomenon of cultural osmosis. Among the early attempts in this direction were the works of Raja Ravi Varma who painted subjects from Indian myths and life. His attempts received much attention and some fame. His paintings became extremely popular and reproductions of his works decorated many Indian households.

The style of painting associated with the Bengal school originated with Abanindranath Tagore. He began his study of artistic creation with works of the English traditions. His works were laced with literary overtones and suffused with mystery and lyricism. Abanindranath and his followers, including Nandlal Bose formed the nucleus of the Bengal school of painting. The fashion spread from Bengal to the other parts of India.

Watching over the decades of the 40s and the 50s, dominated by the aesthetic values of the School of Paris, the Indian art scene in the 60s witnessed a change in direction: the language of traditional Indian art came back into reckoning; artists actively

entered into dialogue with traditional visual language and reinvented their own contexts. The factors motivating this change were numerous.

Artist and esthetician Jagdish Swaminathan, in New Delhi, opposed the modernist aesthetics brought by the colonial powers. Prof. K. G. Subramanyan, trained at Kala Bhavana, Santiniketan, for his part, played a seminal role in spreading the Santiniketan philosophy, stressing that traditional visual language was a rich art history resource. He used traditional elements with a modernist sensibility giving a new direction to visual language.

By the early 60s a strong feeling of nationhood was palpable. In Madras, KCS Panikar formed the Cholamandalam artists' community. Artists looked anew at traditional sources of imagery. Elsewhere, artists like Ganesh Pyne in Calcutta whose personal sensibilities made him delve into his heritage, also revisited tradition. Jogen Chowdhury, who, following his exposure to European art in Paris stopped working for a while, returned to evolve, a visual language that carried resonances of local customs. Visual traditions, classical, folk and popular, colored the imagination of various artists in Baroda where Subramanyan played the role of a catalyst. The creative ferment in Baroda urged experiments with the narrative mode and figuration. Gulammohammed Sheikh, Bhupen Khakhar, Jyoti Bhatt, Neelima Sheikh, Laxma God, Jayant Parikh and others charted a new course.

These artists were inspired by the past practices and lasting traditions. They looked anew at the murals, miniature art, illuminated manuscripts and texts as elements in their art. Their imagination absorbed the vitality of decorative elements of tribal and folk arts. In the early 70s, artists have used narrative devices in many ways to transform the mundane into the magical. They dig up the mythic into a world of memory. They use fantasy to express personal concerns and anxieties, often giving them a dreamlike intensity. On another level, A Ramachandran endows the temporal with a sense of timelessness. In the Incarnation, the beautiful tribal woman, framed by the blossoming flame of the forest tree, stands on a turtle, also a self-portrait of the artist. Another artist who brought a metaphysical dimension to his images was Bombay-based Prabhakar Barwe. Madhvi Parekh's mythic world bristles with folk and tribal imagery of Gujarat. For Gogi Saroj Pal, the mythic image is the expression of a personal mythology. It is linked to the construct of women in a patriarchal society.

A personal mythology also informs the shadowy image world of Ganesh Pyne. The experience of angst pervading the layers of existence harks to an imperial presence. In the late 60s and early 70s, Jogen Chowdhury brought into the public domain personal erotic fantasies that burgeoned with a life of their own in a nocturnal

ambience. Both Amit Ambalal and Dharmanarayan Dasgupta introduce a whimsical note into the fantasy images.

The strong mythical or fantasy content in the paintings of artists of the 70s and the 80s continued to be explored by the artists in the next decade to dedicate a new thrust to visual language. By the middle of 1980s, contemporary Indian art began to chart a new direction. The discourses that dominated the art scene of earlier decades slowly faded away. The younger generation of artists engaged themselves with new concerns. They explored fresh concepts (and the concept acquired preeminence, so that the artist's idea became germane to the workplace, leaving him free to commission helpers to complete the task). Postmodern ideas left their mark. They experimented with new media, material and techniques, they rethought the scale of the work attempting site-specific three-dimensional installations and they were prepared to negotiate with both global and local stimuli. Themes involving gender, environment and urban crisis began to surface with images. The vibrancy of popular culture worked as a major trigger in image-making. Some of the younger artists, even when they were working with representational forms eschewed narrative elements, even as they gave vent to whimsy. In sum, contemporary art tore through the silken veils of the exclusive private gallery ambience and donned an assertive dynamism, a colorful vitality.

CONCLUSION

There is no doubt that use of contemporary elements is source of inspiration is for Indian artists. The influence of various contemporary elements has given rise in India to a new concept of art. This attitude has enlarged our concepts of art. A rapid change of attitude is noticeable in Indian Contemporary Art, but more diverse individual attitude is traceable in later parts. Younger generations took greater interests in working with global elements and technique in artistic creation, rendering more variations of form, concept and style.

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Chapter 7

TRADITIONAL AND CONTEMPORARY VIEWPOINT ON RAGAMALA SERIES

PRASAD KUMAR SWAIN

"The six major melodies (Ragas) and the thirty-six Minor melodies (Raginis) - with their beautiful bodies - emanated from the Abode of Brahma - the transcendental being- and sings hymns in honor of Brahma Himself."

- Narada, Panchama Sara Samhita, 1440 CE

INTRODUCTION

Ragamala painting, as the name suggests, is based on the Indian system of Ragas or musical modes. Each painting is associated with a specific melodic movement and has the same effect on the viewer as the Raga when sung, has on the listener. Ragamala painting is a tradition exclusive to India and has given to Indian art some of its greatest masterpieces.

In the Indian musical context, a Raga has been defined as a "permutation and combinations of notes or frequencies illustrated by melodic movements, which are capable of producing a pleasant sensation, mood, or an emotion in the mind of the listener."

According to ancient Indian texts there are basically six Ragas or combinations of notes. Each Raga has five Raginis or wives and eight Ragaputras or sons. The Ragas, considered male, are pentatonic in scale while the Raginis have a heptatonic scale and are considered female.

The six principal Ragas – Bhairava, Dipaka, Sri, Malkaunsa, Megha and Hindola are meant to be sung during the seasons of the year: summer, monsoon, autumn, early winter, and spring. Thus, Raga Megha, as its name suggests, is a melody of clouds and rains and is meant to be sung during the monsoons. Its pictorial rendition may depict dark rain clouds or streaks of lightning while a joyous Krishna dallies with a flock of maidens. Apart from the seasons, the Ragas are also related to the different parts of the day. There are Ragas and Raginis that are supposed to be sung before dawn, in the afternoon, at night and so on.

Ragamalas, literally meaning "garland of Ragas," therefore, would be paintings which provide the viewer with a "mood of the particular season - which he would have attained had he listened to a particular Raga." It may be worthwhile to bring the reader's attention to the fact that though poets started to weave these musical movements into a series of verses a millennium ago, it was as recently as some 400

years ago, that painters established a successful depiction of musical themes and melodies through line, colour and form.

With the introduction of paper and blossoming miniature painting tradition in many parts of India, the first 'consumers' of Ragamala painting were the aristocracy – Hindu and Muslim rulers and noblemen – whose leisurely lifestyle these paintings managed to mirror. When the Indian subcontinent was divided into small kingdoms or states, the artists of each kingdom evolved their own art styles in terms of form, figure, and use of colour and so on. Each such style was identified as a school of painting depending upon the place of its origin. In the Hindu kingdoms, the revival of the Vaishnava expression of the Hindu view of the life – particularly the Rama and Sita, Krishna and Radha cult – saw artisans depicting various themes with Krishna as the central figure.

The earliest Ragamala paintings are from the Deccan. These were probably painted for Ibrahim Adil shah II of Bijapur, an authority on painting and a great patron of the arts. Mughul painting flourished under Emperor Akbar and along with other styles, Ragamala subjects were also commissioned. Rajathan and the Hill states of Punjab were home to several Ragamalās in a variety of styles. This was dependent on which part of the State the painter came from and his creative expression and interpretation of the theme.

In most Ragamala album, Bhairava is the head of the first family of Ragas and is visualized as a form of Lord Shiva. Sung prior to dawn to evoke vitality, the Raga spells out the rhythmic image of shiva in his Bhairava form. In contrast to the divine image of Lord Bhairava, Malkaunsa is represented as a human lord. Fair complexioned and aristocratic, his Raginis are considered to be dyed in the colour of love. As a Raga, Malkaunsa has unfathomable depth and is usually sung after midnight. (Placeholder1)

Raga Hindola is depicted, as its name suggests, by a swing. A prince, or Lord Krishna, with or without his consort, is shown seated on the swing with several female companions in attendance. Often rain is shown in the background of the painting, signifying the change to cooler season.

Raga Dipaka, meaning flame, is supposed to have started a palace fire when Tansen, the famous musician at the court of Emperor Akbar, was ordered to sing it. Painters however, have had no problem illustrating this Raga. Each school of Indian miniature painting treats the obligatory flame a different way. It could be associated with Diwali, the festival of lights, or could be depicted as a lamp in the room of a pair of regal lovers.

Raga Sri named after the Goddess Lakshmi was originally associated with the fortunes of harvest. The Raga is visualized in numerous ways but the presence of a horse - headed kinnara (a heavenly musician) is a feature exclusive to sri. When it is missing, the iconography can easily be mistaken for that of Malkaunsa.

The conception of Ragas is one of the basic principles in Indian classical music. It is something that colors or tinges the mind with some definite feelings - a wave of passion, or emotion. In a special sense, A Raga is a composition of musical notes (svaras) having a sequence form or structure of peculiar significance (Rafijayati iti ragah- 'that which colors is raga'). The series of all Ragas depicts as Ragmala or Ragamala composition of twelve verses, running into sixty lines that names are various Ragas. The word Ragmala is a Sanskrit word which literally means a "garland or Ragas or musical melodies". "Mala" means "garland" whereas "Raga" is a "musical composition or mood", which has also given growth to the series of Ragamala painting. It is based on Raga - Ragini classification which subscribes to seven chief ragas, all other systems acknowledge six chief Ragas, thirty "wives" and forty-eight "sons" and sub ragas, each raga having eight "sons".

Some definitions are given about the nature of Raga by ancient authorities. The earliest is of Matanga on 5th century - an ancient authority, later than Bharata, but much earlier than Sarngadeva. His definition is repeated by all later authors. According to Matanga, 'A Raga is called by the learned, that kind of sound composition, which is adorned with musical notes, in some peculiarly stationary, or ascending, or descending, or moving values (Varna), which have the effect of colouring the hearts of men'. A second definition ascribed to Bharata in Sangita Narayana on 1750, 'Those are called Ragas by Bharata and other sages by which the hearts of all the beings in the three worlds are colored and pleased.' A third version is also a combination of two definition, 'By which all people are colored, or elated as soon as they hear it, and by reason of giving pleasure to all, that is known as Raga.' In all the definition, the word Raga is derived from the root 'Ranja', 'to color', 'to tinge'.

In fine arts Ragamala is mainly a series of paintings presenting ragas (musical melodies). The idea of showing pictorial forms of musical melodies as Ragamala painting is a unique expression of an Indian writers and artists. Ragamala painting plays vital role in correlation of artist (from different field). Ragamala actually means color, mood and delight. Ragamala paintings are visual clarification of Indian musical modes. The depiction of these moods was the favored subject of later Indian court paintings. The subject of Ragamala is love, which is evoked as a rage of specific emotions or rasa which have a corresponding music form. These musical form or modes are also linked to six seasons viz. summer, monsoon, autumn, early winter, winter and spring moreover times of the day are dawn, dusk, night and so on. There

is always relation between nature and human censor which leads to the creation of unique arts. Such as musical music and sound, sound of wind etc. in the same way nature has beautiful painting rainbow.

From the ancient time music and painting are known as medium of worship and pleasure for human beings, as both come from the deepest corner of heart and soul. In the 11th century it was noticed that to understand painting one needed to understand music. The first illustration of Ragamala poems or prayers came in between 1450 and 1550. View of these paintings was a pleasurable in pastime for courtiers, their guests. These raga mala also were painted as murals. The world of Indian Art form is classified which depends on the region and style into four different schools, that are- Mughal, Deccaini, Rajasthani and Pahari. The form of Raga mala is varying by colors, characters and their style in different schools. But by the revolution of the painting the existence of ragamala has been decreased and it has become popular in different medium especially in film songs. The style raga mala painting has changed its form in recent decade as a form of painting, prints, sculpture and contemporary New Media Art. For example, the paintings on ragamala of M F Hussain, show changes in hue or colors and characters of illustrations in his paintings; the famous painting 'Krishna Resonance' by Shail Choyal, the paintings of Manjit Bawa and Sina Irani.

In a systematic demystification of Hindustani music using raga as a driving force, it splashes the mind with musical color. The usage of raga in Bollywood songs is spontaneously changing its trends according to the interest of audience or spectators. At first, the raga was performed in theatre or live shows in a classical based form. After the technological revolution, the use of raga became more reliable in the films. The famous music composers like R D Barman, S D Barman, Ravi Shankar, Shiv Kumar Sharma, Amzad Ali Khan, Naushad, Pandit Jasraj etc gave a solid contribution in film media through a large decade from 50's to 90's. And at present after the entrance of A. R. Rahaman, Sanjay Leela Bansali and many more the form of music has been changed as they convert the classical form into contemporary style. The use of Raga in Indian cinema keeps changing with films and composers.

In the post-colonial India, a farmer's pain was praised openly in Mahboob Khan's 'Mother India' in the year 1957. It has some of the most iconic songs by legendary composer Naushad. One of the compositions 'Dukh Bhari Din' remains one of the finest examples of the raga Megh. Whereas a few years ago we had the item song 'Munni' which is the purest form of raga Megh followed by Madhmad Sarang. The pure classical form of Hindi raga songs like 'Awara hu' (1951) from the movie Awara, 'Do hanson ka joda' (1961) from Ganga Jamuna, 'Laga chunri me daag' (1960) from Barsat ki raat, 'Humhe tumse pyaar kitna' (1981) from Kudrat, 'Kuch to log kahenge' (1971) from Amar prem are the best examples of raga songs in Bollywood

films. The trend has got changed in the 21st century revolution of classical form, it has become the pot porr'e of contemporary music with creative tune of melody, For instance 'Albela sajan ayori' (1999) from Hum dil de chuke sanam, Songs of Bajirao mastani (2015), 'Kahe ched ched mohe' (2002) from Devdas, 'Jiya jale jaan jale' (1998) from Dil se etc. A recent movie name Rang Rasiya (2008) directed by Ketan Mehta is the best example of Ragamala as it depicts the life of an Indian painter where we can see the raga paintings with the form of music.

The elements of different raga have been described in table 1.

Raga	Nayak	Wife/ Ragini	Nayika	State	Season
Bhirav	Dheerodaat	1- Bhairavi 2- Madhumadhvi 3- Bangali 4- Varari 5- Saindhvi	Proshitpatika Swadhinpatika Abhisarika Abhisarika Proshitpatika	Separation of Love Union of Love Separation of Love Separation of Love Separation of Love	Summer
Malkosh	Dheer Lalit	1- Todi 2- Khambawati 3- Gouri 4- Gunkali 5- Kukubh	Abhisarika Swadhinpatika Abhisarika Virohkanthita Virohkanthita	Separation of Love Joyful Union Unrequited Love Unrequited Love Separation of Love	Shishir
Hindol	Dheer Lalit	1. Bilawal 2. Ramkali 3. Deshakhya 4. Patmanjari 5. Lalita	Vasaksajja Swadhinpatika Swadhinpatika Proshitpatika Khandita	Separation of Love Joyful Union Joyful Union Unrequited Love Unrequited Love	Vasant
Deepak	Young, brave, calm, Royal Hero	1- Kedar 2- Kanhara 3- Desi 4- Kamod 5- Nat	Abhisarika Swadhinpatika Proshit Patika Proshit Patika	Unrequited Love Joyful Union Unrequited Love Unrequited Love	Winter
Shree	Teenage, young, patient nature	1- Vasanti 2- Malvi 3- Malavshree 4- Dhanashree 5- Aasawari	Swadhinpatika Swadhinpatika Vasaksajja Proshit Patika Proshit Patika	Joyful Union Joyful Union Unrequited Love Separation of Love Unrequited Love	Hemant
Megh	young	1- Mallar 2- Deskar 3- Bhupali 4- Gunjari 5- Tanka	Proshit Patika Swadhinpatika Vasaksajja Abhisarika Proshit Patika	Unrequited Love Joyful Union Unrequited Love Unrequited Love Separation of Love	Rain

RESEARCH OBJECTIVES

The main objectives of the study were to:

- critically analyse between performing arts, music and visual arts
- study on creation of ragamala aspects of music during the medieval time
- Stylistic comparison of depiction of ragamala paintings in different schools

- identify the changing form of raga from classical to contemporary in films
- study the aspects of the ragamala placing them in contemporary context. historical, geographical, socio - economic, religious, cultural, literary

METHODOLOGY

Researcher conducted explanatory research because the nature of the study is qualitative research. As researcher know qualitative research is collecting, analyzing and interpreting data by observing what people do and say, researcher interviewed a small number of people or small number of focused groups for our study. Researcher evaluated our study based on historical research where we discussed past and present events in the context of the present condition and allowed the participants to reflect and provide possible answers to currents issues and problems. Secondly, researcher followed the grounded theory in which we used verity of data sources including quantitative data, review of records, interviews, observation and surveys.

SAMPLE SIZE AND SAMPLE TECHNIQUES

The population of interest for this study is all faculty and students from LPU expect some artist and some personality's relevant field. The population that is accessible to this study consists of some persons who were students of Fine Arts, Film production and Music of LPU, Punjab who met the following criteria:

- Relevant to miniature paintings
- Students from Master's in drawing and painting who are correlated with different school of paintings
- Students of classical music
- Students who are relevant to the film theory in film production department

Because of the large number of students who are in different department, are simple random sample of 10 persons was chosen for inclusion in the study. This resulted in a sample size of 30 students over the three aspects of the study. There were 3 faculties whom we interviewed and total sample size was 33. On average, study participants where 30 years old and graduates (average education level = 20 years), the majority of participants (40%) where male and (60 %) where female. In terms of students, the members in the sample ten were from Fine Arts, 10 from Classical Music and 10 from Film production. The other participants were the faculties from different schools in LPU and few were from other colleges. Participants had spent an average of all most 30 minutes while we were interviewing.

FINDING AND ANALYSIS

Data Analysis: Using library methods and also using credible journals and visiting authentic museums of Chandigarh and Punjab was the main sources of data

collection. In Delhi, National Gallery Of modern Art, Government Museum and Art Gallery, Chandigarh, libraries of LPU, different websites served as important sources and our analysis of the remaining works and comparing different styles of Ragamala in paintings as well as in films. Main sources of our research are books, articles of the valid journals which already published exclusively on Raga Mala.

Ragamala Paintings: After interviewing the participants, we came to know about Ragamala paintings changed their impact and trends in different aspects by their interests. By analysis the findings we can easily draw the differences between the paintings which are changing their character tics in decades. The characteristic of ragamala series are as under: -

- Color schemes: They have been very carefully used the earth color has been changed into oil colors in modern Raga Mala paintings and it became glossier and more attractive.
- Depiction of nature: Nature has been beautifully depicting in old Ragamala like different trees, floral trees, mountains, water springs etc. In modern paintings the natural elements became painted in contemporary style.
- Landscape: The depiction of different seasons has been identified in landscapes in different ragas which also changed its trend as natural beauty in modern paintings.
- Depiction of Animals and Birds: The birds and animals had been beautifully depicted in the ancient Ragamala painting to identify different ragas. But the use of these animals can't be seen in modern paintings.
- Human Figures: Each school like Deccani Rajasthani and Pahari had their own miniature style in earlier Ragamala paintings. But the modern artists do not follow the school while painting. It became a new presentation of new art of miniature to depict the Raga n Ragani.
- Night Scenes: Night scenes, in which sky has been painted with black or smoke color and moon and stars, have been painted with white colors in different school of Ragamala paintings. But in modern art the use of colors for night view became more natural in color and became more delighted.
- Garments: The use of embroidered garments has been changed into simple dress. Like before we can see the figure also wear the transparent clothes, but the embroidery work doesn't exist in modern paintings.
- Architecture: In the depiction of the palace was generally found in old Ragamala paintings. But the use of architecture is missing in the modern art.

- Romantic Scene: The romance of Ragas and Raginis has been showed in different school of Ragamala paintings. But sometimes there are no as such romantic scene has been seen in modern painting. The artist uses to portray the modern human figure in contemporary style to identify the Ragas and Raginis.

In the earlier age the artists from different school reached very high up in its different standard as a classical art, the ornamentation and composition are remarkably good and worth mentioned. The artists have tried to express in their work, they have succeeded in bringing the desired effect of atmosphere and emotions. But according to the interest of the participants the modern art is more delighted and attractive by their miniature style, use of color, contemporary modern art and its style of presentation of paintings.

RAGAMALA IN BOLLYWOOD SONGS

“In Indian music, it is not possible to build anything other than the Raga basics. We can run away from its fetters, but not from its main outline.” – *Rabindranath Tagore*

Since the golden years of Hindi films, music composers have often turned to Indian classical music in search of inspirations. Naushad was one of the first mainstream composers who successfully embedded the melodic structures of several of his film songs in classical music. As a matter of fact, in the 1952 film ‘Baiju Bawra’, he set all 13 songs to classical Ragas. The path-breaking effort earned Naushad the very first Filmfare Best Music Director Award for the song “Tu Ganga Ki Mauj”, based on Raga Bhairavi.

Indian classical music, Both Hindustani and Carnatic, is a vast veritable ocean whose depths are unfathomable. This tradition is as old as time itself and within this evocative world of sound one can find joy, passion, devotion, grief, ecstasy and the ultimate truth itself.

Ragas (melody) and Talas (rhythmic patterns) are belonging naturally to Indian classical music. While each Raga represents a framework of musical notes and phrases, its goal is to evoke an emotion that enchants the listeners. All Ragas have their corresponding scales, which is defined by a specific set of notes from an octave.

Songs rooted in classical music were very popular in the 1950s. But as the 60s approached, western music gained a foothold in Indian film industry and since then, tunes with a classical bent have been few and far between. Yet from time to time, melodies with an unmistakable classical trait tug at our heartstrings and draw our attention back to this often-neglected rich tradition that lies at the very center of our cultural fabric.

Ragamala series thus have a special significance of their own. They express an artist's finer feelings in one form of art based on an entirely different form, thereby widening the horizon of creative representation

DISCUSSION

There were 33 participants in the final sample for this study, 11 in each stream from music, film production and from fine arts. In fine Arts, out of 11, 7 like modern style of contemporary Art for its use of color, modern figure and contemporary style, 2 likes old classical Ragamala Art as it depicts the different schools of paintings with its specialty, 1 like both for their different style and 1 don't have any knowledge about Ragamala paintings. In music, 9 prefer old classical music as it has its own tradition and combined with pure Indian classical instruments and 2 likes both of classical and modern contemporary Ragamala. In film production department, all of 11 participants like modern form of classical music in Bollywood.

The major results for the outcome measures are shown in figure 1.

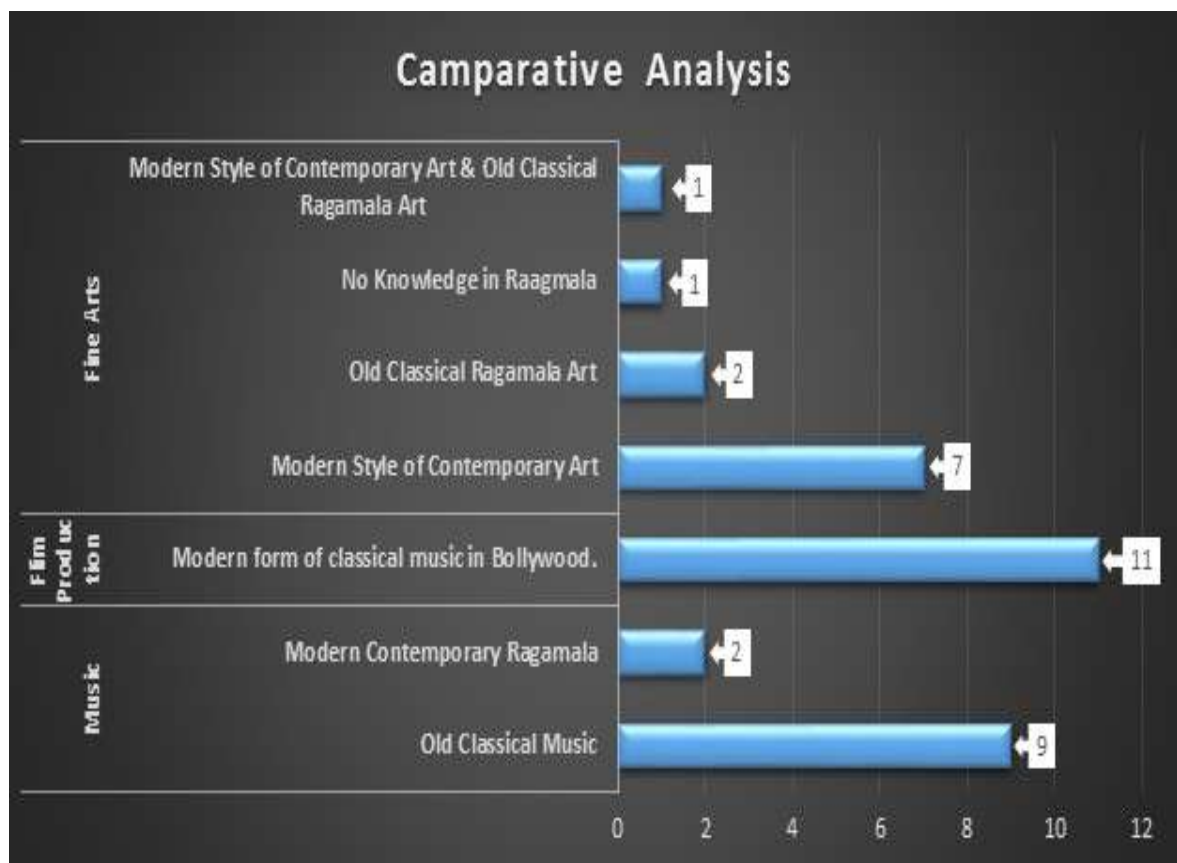


Figure 1: Comparative analysis of Ragamala in different aspects according to the interest



Plate— Lady adorning herself in a mirror, illustration to the musical mode, Vivata Ragini, Malwa Central India, c. 1630, British Museum



Plate— the love stricken Gopi, an illustration from Kausya Dasa's Rasikapriya, c. 1670 A.D. Bharat Kala Bhawan



Plate— Hindola Raga, Mewar School, Rajasthan, c. 1750



Plate— Bangali Ragini: A girl at a shrine, Mughal style in Rajasthan, c. 1620



Plate— Lovers approaching a bed chamber, illustration to the Indian classical mode, Malava Ragini, Malwa, c. 1680



Plate— Lovers at night, illustration to Indian classical mode, Vamori Ragini, Malwa, Central India, c. 1660



Plate— Celebration of the birth of Salim, attributed to Lal, Ashvameha, c. 1602-05



Plate— The Lady and the lotus, Malavi Ragini, Malwa, Central India, c. 1640



Plate: Madhumathi Ragni, Mewar School, Rajasthan, c. 1750



Plate: Jahangir Celebrates Holi, attributed to Govardhan, c. 1615-20



Plate: Babur celebrates in Kabul the birth of Humayun, Babarnama, British Museum



Plate: Rati Ragni, from a Ragmala Series, c. 1650 A.D., Bharat Kala Bhawan



The coarse bodies and their motions in Mughal miniature, India



The coarse bodies and their motions in Mughal miniature, India



Figure 29: Raghu Bhadracharya, Kangan, c. AD 1785-90



Figure: Radha and Krishna, Kangan, c. AD 1800



At the Well, Transitional Phase.
Sir Cowasji Jehangir Collection, Bombay.

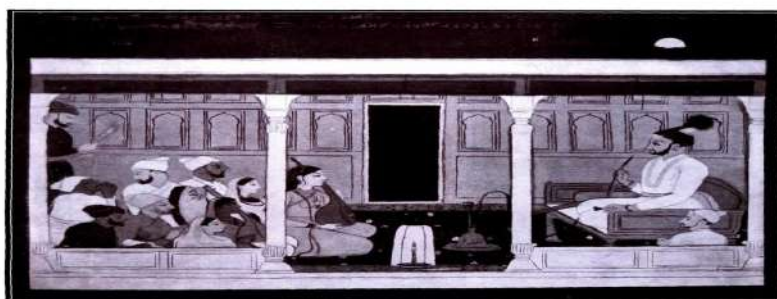


Plate- Raja Balwan Singh of Jammu listening to Musicians at Jaserora painted by
Nainsukh, Jammu



Prince with women in a garden,
Golconda School, Chester Beatty Library, Dublin.

CONCLUSION

The result of the study is clearly contrary to the initial expectations. Ragamala paintings are mostly observable between 15th-17th centuries. Now-a-days the practices are less in modern days painting and trend to go invisible day by day. While in 21st century some artists are still using Ragamala Gharana in a new contemporary style and abstract form. Though old Ragamala paintings are still celebrated in artist all over the world for its use of color, miniature styles, architecture styles and ethic and classical garments style, it is also portraying different school of paintings. In 21st century the form of these elements is invisible as the painters are not following the old school methods and using the modern features and ways to create Ragamala painting. The classical style of Rajasthan and Pahari Gharana are not followed by the new painters, as they have recreated the old style into new contemporary form. The old Ragamala paints are mostly visible in museum and art galleries.

Whereas in music, classical singers prefer old classical music it has its own traditional and combination of old style, Raga, Talas and pure Indian classical instruments. Though they support the modern form of music which is mixture of western instruments and rhythm, but while performing the same they only follow the old classical form of music. As the combination of Ragas and Talas in old classical form arouse the emotions which charm which charm the listeners, while in modern form of music it fails to refashion the same melody? Beside the ethical music style when we are talking about film music the audience more prefer the modern contemporary style of classical music than the old movie songs in 50s and 60s. In context of classical music in films, the concept “Old is Gold” is not working presently.

Future research is needed to address the theoretical assumptions about the present situation of Ragamala in the deepest way by explaining the use of different Ragas and Raginis in different medium.

LIMITATION OF THE STUDY

The scope of the study is limited, researcher been discussed about the contemporary art forms of Ragamala only and thus if interesting work and information about any other art critics is found, then that information would be irrelevant for my research. So, researcher study has certain limitations that researcher must look upon carefully throughout my research. If researcher find some interesting work of contemporary mediums in some other medium like print or sculpture, I cannot consider them in my study because researcher must cover their only.

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Chapter 8

UNCONSCIOUS IN ART: ANALYSIS AND INTERPRETATION THROUGH FREUD AND JUNG

PANKAJ SINGH GANDI

INTRODUCTION

Artistic activities, from the process of creation to enjoyment, are linked to various aspects of the human psyche. The psychologists by default consider every artwork as a stimulus system which is consciously organised to achieve 'aesthetic creation'. By analysing the structure of the stimulus, we reconstruct the structure of response (Vygotsky, 1971). It can be assayed, hence, that art if interpreted with effectiveness could be a valuable tool to explore human perception.

It is important to make use of Psychoanalysis to efficaciously understand the unconscious. Furth wrote that it is important to know that, right from the beginning, psychoanalysis focused on investigating patient's paintings and other visual artwork. According to Psychoanalysis, spontaneous art making could express unconscious problems of humans (Nguyen, 2014). The most famous split or dichotomy, between the conscious and unconscious mind was proposed by Freud (Ornstein, 1977, 29). Freud, however, did not actually discover the unconscious (Kahn, 1976, 58). Nevertheless, Freud's prudence of detailed analysis on the workings of the unconscious catered to the impediments of the past.

Freud, in his *The Interpretation of Dreams* (1899), audaciously attempted to master the obscureness of the unconscious psyche on the grounds of empiricism. This paper tends to examine and understand the way Freud deals with art and specially creativity through psychoanalysis. The defining views and comments Freud laid down in his numerous essays are lucent, explaining the concerns how the unconscious affects the creative impulse, the psychological nature of creativity, the association between 'child's play' and the adult's serious world of society and reality, the free association of ideas or images, the psychological nature of dreams and phantasies, and the pleasure principle. Carl Gustav Jung, a Swiss psychoanalyst and also first hailed by Freud as his "son", is one among the best known contemporary contributors to dream analysis and symbolism. Also, he believed that the unconscious has enormous potential (Jung, 1983, 216). Later, he further divided the unconscious into personal unconscious, which refers to all the information that is present within an individual's mind, and the collective unconscious, which is genetically inherited and shared among beings of same species. On dreams, Jung believed that the man produces symbols consciously as well as unconsciously in the

form of dreams (Jung, 1964, 4). Furthermore, he stressed on how the psychic content of a symbol can be of vital importance for man and his life.

The archetype, as seen in the light of Jungian views, is of prime importance for analysis of any content of the dreams. The definition and explanation of archetypes as 'symbols', hold a very importance place in further analysis of a work of art.

UNDERSTANDING THE WORKING OF THE UNCONSCIOUS AS THE CREATIVE HEAD OF THE PSYCHE: ANALYSING FREUDIAN AND JUNGIAN THEORIES

For an artwork to be seen as a psychological outcome, it is very necessary for us to take into account the established theories and proposals pertaining to the covert activities of the unconscious assiduously. A major feature of Psychoanalysis is the 'free association' method of uncovering unconscious defences, which are then interpreted by a psychoanalyst so as to bring unconscious matters to conscious awareness.

Free Association, Freud theorised, is the correspondence (a direct relationship to or with something or between two things) of ideas or images amalgamated in a person's mind to a complex organisation of memories, an invitation to the deepest unconscious instincts to express themselves. Freud explicitly wrote, in *The Psychopathology of Everyday Life* (1901), *Jokes and Their Relation to the Unconscious* (1905), *The Uncanny* (1919) and other essays of his *Collected Works*, that free associations and works of art contain condensed, distorted, substituted, fragmented, split off and displaced aspects of an individual's deepest unconscious wishes, desires and fears (Demir, 2).

The essay from 1907 titled *Creative Writers and Day Dreaming*, has mention of the nature of creativity which Freud, along with general imaginative psychological activity – ideation (creating new ideas) day dreams and phantasy, traced to childhood and linked aesthetic pleasure with fore pleasure and sexual pleasure (Freud, 1995, 149). In his belief, he believed that the artist creating, psychologically does the same thing as a child and further drew a contrast between, aforementioned, individual child's pleasurable play and the adult's serious world of society and reality. What appears to be a renunciation of pleasure (as children cease to play and give up the pleasure they derive from it), is really the formation of a substitute (day dreams and phantasies) (Freud, 1995, 149).

Explicitly mentioning in the essays *A Dream is the Fulfilment of a Wish* (1900), *The Psychology of Dream Processes* (1900), *Wish Fulfilment* (1900) and other essays of his *Collected Works*, Freud analogised the creative artist to "the dreamer in broad daylight" and artistic creations with dreams phantasy and symptoms. Cerebrating

that the dreams people have are selfsame as works of art i.e. products of the unconscious, Freud saw the artworks as 'wish fulfilments' (Freud, 1995, 149).

The Pleasure-Unpleasure Principle, also known as the Pleasure-Reality Principle, i.e. the attainment of pleasure and satisfaction and the avoidance of displeasure and pain, as expounded in *Formulations on the Two Principles of Mental Functioning* (1911), *Instincts and their Vicissitudes* (1915), *Negation* (1925) and other essays, is considered the psychological motivation in psychoanalysis and especially in creativity (Demir,4). Freud explicated in his *Creative Writers* essay that the obnoxious and the abominable, the abhorrent and the irksome, and the distressing and the agitating such as fighting and killing becomes a source of pleasure in art and many pleasurable things in phantasy.

Carl Gustav Jung's manoeuvres, on the other hand, vied with those of Freud's in the way that although he espoused for Freud's explanations on the influences of the unconscious on an artist's work and the subjective role of the dreams, Jung maintained that a further deep study is required to achieve an outcome. Jung's analysis is based on the unconscious of human mind and shows how a symbolic interpretation can become a method for analysis of an individual's mental functioning and social behaviour.

Jungian theories inculcated a combined psychological and artistic perspective for the interpretation of artworks. His method of amplification is an effort to bring a symbol to life, and it is used as a technique to discover – through the seeking of parallels – a possible context for any unconscious content that an image might have (Sutton, 2014, 9). His theory of dreams has a symbolic significance and this symbolization of dreams becomes a tool to analysis, and appreciation of a work of art.

Jung believed that dreams, by their nature, present "a spontaneous self portrayal, in symbolic form, of the actual situation in the unconscious" (Casement, 2001, 97). These symbols that appear in the dreams are of utmost importance to Jung and deciphering those paves the way to an interpretation of the unconscious psyche.

Jung believed that beyond a 'personal unconscious' as described by Freud, "there exists a deeper layer of 'collective unconscious', which does not derive from personal experience and is not a personal acquisition but is inborn" (Jung 1969, 9:3). This collective unconscious, he believed, has contents and modes of behaviour that are more or less the same everywhere and in all individuals. The contents of this collective unconscious are known as archetypes (Jung, 1969, 9:3-4).

The archetypes have been viewed by Jung, as symbolic images in artworks. In providing new connections and revealing unconscious content the archetypes invite us to uncover secrets as yet unrevealed. These archetypes, of the collective

unconscious, often assume symbolic appearance through dreams and hence Jung articulated the theory of symbolism with reference to social behaviour and art. In the interpretative analysis of the art historical studies, the theory of symbolism finds a prominent place. About archetypes, Jung maintained that since they are inherent in psyche and, thus, common to all peoples and all culture the varying themes found within art are understood as originating from this universally common source of the collective unconscious.

The history of symbolism says that the whole cosmos is a potential symbol; everything can assume symbolic significance from natural objects to man-made things and even to the abstract forms like numbers, square or circle. These have highly symbolic meaning for ancient and primitive societies, used in primitive cultures, objects of religious veneration and also as form in artworks (Jung, 1964, 274).

Jung called modern art as a symbol, as an artist is the spokesman of the spirit of his age, the works may not be fully be understood in terms of his personal psychology. An abstract painting reveals an unexpected background, a hidden sense. It shows a similarity with the molecular structure of organic and inorganic elements of nature, an exact image of nature. Hence pure abstraction has become an image of concrete nature and so there forms a bridge to the unknown, the hidden sense (Jung, 1964, 310).

CONCLUSION

Taking into account the views expressed by Freud and Jung in their respective theories, it can be understood that the unconscious' tacit role cannot be undermined in a work of art. Certainly a work of art can be considered as a symbolic representation of the artist's unconscious, when seen through the Jungian approach. Unlike the non-creative and non-artistic person who can fantasize his repressed and unfulfilled wishes through day dreams, the creative artist enjoys the prerogative to assuage his repressed desires with the artwork he creates.

The psychic activities are understood to be inherent to an artist's creation. An artist beleaguered of social occurrences or reasons finds solace in his daydreams, phantasies and ultimately his artwork. Therefore, his work is to be read as a projection of his unconscious, a repository of unfulfilled and muted desires. Furthermore, the study of the life of an artist is pivotal to the psychological understanding of his works. An example of this has been put forward by Freud, where he examines the artist's life from a psychoanalytic perspective in the form of psychobiography.

Psychobiography is a field within the realms of psychology and biography that analyses the lives of historically significant individuals through psychological theory

and research. Freud explained the life and the works of Leonardo da Vinci from a psychological outlook, in his 1910 essay *Leonardo da Vinci and A Memory of His Childhood* (Neumann, 1959). It is necessary to note that the discipline of psychobiography can help us to examine and analyse the psychological content of a work of art.

Since an artwork is also a symbolic representation of the unconscious, the Jungian treatise on symbolism in arts can help us in the explication of the psychological content in a work, a part and parcel of the artist's inner self. An effectual understanding of the deciphering of the projected symbols will help in reducing it to the conscious knowledge. The cognizance of this decryption will on one hand lead the reader/viewer to draw a conclusion on the meaning of a work of art, and on the other hand it will enable the artist to a better access to the motifs of his unconscious and to a productive, successful application of his work of art.

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Chapter 9

REMARKABLE WOODEN SCULPTURES OF MEKKEKATTE IN COASTAL KARNATAKA

VASANTHI. S.T.

Sculptural art in India is an established art tradition of carving sculptures both religions as well as secular, by using base materials such as stone, wood, metal, clay and others. This sculptural art which presides over all other forms of art has survived through the ages because of various contributing factors such as social, political, cultural, religious and others. Also its inherent zeal to create and re-create or re-invent the original concepts to cater to the needs and demands of new faiths, new groups or even new markets is a note worthy factor. In this process the liberty exercised by the sculptor or artist in re-modeling yet keeps the core concept intact is amazing. Hence Ananda Coomaraswamy writes "The Imager had at his command not only craft traditions but formulae (sadhanas, dhyana manthras), proper to all the diverse aspects and manifestations of the same supreme power who takes the forms imagined by his worshippers and appropriate to their needs"^[1]. The process of re-creation of religious concepts and images was achieved by way of experimentation with new forms and styles much different from the earlier models to suit the new demands of the land. This resulted in omissions, inclusions, and deviations from the structure and style of earlier art forms. This necessarily led to the emergence of an entirely different but unique art form indigenous to that particular parcel of land. Hence Stella Kramariseh rightly observes "..... the Indian craftsmen models what has a primary significance to him as an integral part of a supra personnel connectedness of life"^[2].

THE TEMPLE

Sri Nandikeshwara temple at Mekkekatta in Udupi district of coastal Karnataka region is a classic example of the process of re-creating old models to suit the new aspirations of the land. The district of Udupi is a narrow strip of land tucked between the Sahyadri mountain range and the Arabian Sea. "The religious beliefs and practices which are a synthesis of folk and vedic ideals have nurtured a culture here which is quite distinct from others".^[3] This temple is located in Shiriyara village which is about 8 Km to the north of Barakur, the ancient capital and port city of Udupi taluk. This temple serves not only as a sacred shrine for many faiths but also as a treasure-house of unusual wooden sculptures displaying wide variety in size, form, style, colour, features etc. It houses around 170-178 sculptures ranging from 2 ft to 20 ft in height. They are all made of wood from Jackfruit trees abundantly grown in the region. These sculptures belonging to varied faiths portray an

assimilation of Vedic, non-vedic, folk, tribal and Bhutha (spirit) culture under one roof and one temple. This temple was built by chiefs of a Bunt family from Kottebayalu and deities were consecrated by the Adigas of the nearby Garikemath^[4]. It was built in the early years of 19th century and renovated during 1960.

Sri Nandikeshwara temple at Mekkekatta is dedicated to Nandi the "Insignia of Lord Shiva". He is also the 'Pramathagana' of Shiva (Chief of Ganas of Lord Shiva). There are many myths and legends associated with the name of the place and its significance. According to the traditional account once a king performed Ashwamedhayaga here on the advice of Jabali Sathyakama Rishi and the place where the sacrificial goats were tied came to be known as Mekkekatta. (Meke-Goat, Kattu – tying)

THE SCULPTURES

The wooden sculptures of Mekkekatta are relatively recent and are replicas of earlier images. Some of the earlier sculptures are displayed in Museums such as Crafts Museum New Delhi, folk lore Museum, University of Mysore, Mysore, SMM Tribal Crafts Museum New Delhi. The estimated numbers of sculptures in this temple are as follows ^[5]:

1.	One horned Bull	-	18
2.	Two-horned Bull	-	21
3.	Hornless Bull	-	1
4.	Male Figures	-	53
5.	Female figures	-	34
6.	Bisexual	-	1
7.	Aniconic or – shapeless figures	-	17
8.	Anthropomorphic figures	-	10
9.	Wild animals	-	3
10.	Elephants	-	2
11.	Birds	-	4
12.	Dogs	-	2
13.	Monkey	-	1
14.	Poles	-	6
15.	Miscellaneous figure	-	5

The sanctum sanctorium of the temple houses not one but two rows of images with Nandikeshwara in the centre. This Nandi is about 3 feet in height with a stout and strong elongated body. This two horned Bull with outstretched tongue looks upwards. It is believed to have wings to fly to the sky carrying Shiva and Parvathi on its back. Hence it is also called 'Akasha Nandi'. It is painted in bright red, white and black colours.

An image of Durga on the right side of Nandikeshwara is locally known as 'Ammanavaru' (Mother Goddess). She sits on a Bull, instead of a Tiger, which is single horned and five-headed. These five heads are turned in five different directions i.e. forward, upward, downward, left side and right side. Her four hands hold Trident, Sword, Panapatre and Abhayamudra in upper and lower hands respectively. A hooded cobra on the back of her right shoulder adds to the scary look of the Goddess. On the left side of Nandikeshwara stands an 18" tall Nandi with the head turned backwards. This is called 'Parshwamukha Nandi' because only half of its face can be seen. To the further left of Nandikeshwara stands a Bull with only one horn and hence named as 'Okkodu Nandi'. Another 'Akasha Nandi' sculpture Gazes towards the sky and is fitted with wings in its body.

An image worshipped as 'Vishnu' seated on a three headed Bull in cross-legged posture and with folded hands in Anjalimudra is interesting. This Vishnu figure wears Vibhuti marks on his forehead. A Yakshi figure known as 'Barbarika' is 30" tall with fearsome features such as bulging eyes, scary looks, hooded cobra in her hairs etc. She carries a mace and a ash bowl in her hands. Another Yakshini figure with a pleasant smile on her face and hairs tied in pony-tail style attracts attention. The last image in the first row of the sanctum is called 'Thottila Devi' which is a wooden cradle with figures of two children, one male and another female taking rest in it. Devotees pray to this 'Thottilu Devi' for progeny. Thus these nine figures form the first row of images in the sanctum of the temple.

The second row of images in the sanctum consists of Jattiga – a ferocious looking male figure posing as a hero with long moustache and beard, Nandini a 4 ft tall female figure with pleasant looks and Malini similar in features as Nandini. An imposing male figure with two heads and four hands is known as 'Dwimukha-Isha'. He carries in his hands two swords, one drum and a discuss. While one of his head has a top-knot, the other is decorated with the hood of a cobra.

A 5 ft tall female figure with a drum in her hand is called 'Nageshwari'. A life-size male figure holding a sword and an incense box is called 'Dhumaksha' [Dhuma – incense]. A female figure 2 ft in height holding flowers in her hands is an angel called 'Kanhari'. Another angel Indrani holds lotus flowers in her hands. A tall male figure 66" in height with terrific looks created by exposed teeth, moustache, beard,

headgear of cobra-hoods, dagger and sword in his hands is called as 'Raudra-Sudumahesha' indicating his wrathful nature. Other sculptures include Damshtarmukha with exposed set of teeth, Nageshwara with sword in his hands and Lingamma or Nagayakshi wearing a frilled skirt and blouse. Abhakeshwari and Darakeshwari are twin sisters holding swords in their hands. This group has two female figures called as Brahmatti images. Thus a total number of 26 images stand in two rows in the sanctum sanctorium of the temple which is a rare feature in Karnataka.

The sculpture in the Ardha-mantapa in front of the sanctum include two Dwarapalakas on either side of the door holding trident, mace and drum in their hands. A Shivagana called Bhiringi with a human body and Bulls head stands with a bowl of sacred ash (Vibhuti) attended by Shringi who holds the shell of a bottle-gourd in his hands. This shell is generally used to collect toddy by the tribal people.

An imposing figure of Virabhadra to the left side of Ardha-mantapa is about 8 ft tall and holds sword, trident, severed head and shield in his hands. He wears Kalkadaga in the legs and waist belt with bells and Jewels in his waist. This figure attracts attention because of its height, fearsome features and expressions. A wooden mace kept in a wooden mantapa on top of a wooden pillar is worshipped as 'Lakula Danda' by the people indicating presence of Lakula faith in the region.^[6]

A narrow stairs on the left side of Ardha-mantapa leads to a Gallery of images on the first floor above the sanctum. The images here are Durgaparameshwari, five anthropomorphic figures of Guntrumallas in different sizes, seven figures of female spirits with flowers and bowl of ash in their hands, birds like Pea Hen, cock and Hulideva the Tiger spirit and other sculptures.

The spacious Veranda in front of the sanctum displays Jogi-purusha an ascetic in sitting posture and wearing a Shringinada around his neck which is a musical instrument said to be an identity mark of the Jogi community. Hanumantha the monkey faced deity with a human body also finds a place here.

A quadrangular enclosure to the right side of the sanctum called 'Urusaale' is a gallery or Museum of unusual wooden sculptures lined against its wall. An array of sculptures including men, women, animals, birds, Spirits etc. numbering to about 90 sculptures^[7] is a visual treat for the viewer. There are few more images like Bagilu-Bobbarya Kole-Bhuta, Nagashilpa, Keshtrapala, Hasalara Thimma (Hunters God) etc. around the temple.

ANALYSIS

A visit to the Mekkekotte temple not only mesmerizes the visitor with its unique sculptural treasure but also reveals factors that have contributed to its formation as

an art gallery. It also helps in analyzing the varied but unique cultural and religious tapestry of the land. First of all the temple with its huge wooden treasure stands as a conglomeration of faiths, and beliefs associated with them and expressed in a folkish manner by rural craftsmen and rural artists. The use of locally available Jackfruit tree wood is made use of by the artists and devotees to bring on earth their favourite conceptions in the form of sculptures to be worshipped and venerated. It reflects a synthesis of faiths such as Shaivism, Shakthism, Mother Goddess cult, Fertility cult, Spirit worship, Bhuta cult, Vedic worship, Ancestral worship etc under one roof and one temple. It also reflects the caste and community groups who lend their help in continuing the traditions. It leans more towards folk, tribal and Bhuta worship than the sophisticated Vedic worship. A certain amount of confusion prevails in their features for example Durga sits on a Bull instead of a Tiger her traditional mount, Vishnu with no trace of any Vaishnavite embellishments wears Shaivite symbol of Vibhuti etc. The Bull the main deity here is much different from the ardent looking, strong willed Nandi who is both a royal and loyal mount of Shiva and Paravathi in a classical Shiva temple. The Bulls here are varied, weird-looking, with bold and unfocussed looks and unnatural features like single horn, five heads, three-heads, wings, twisted necks, looking like Buffalo (Nandi Kona) etc. The serene-looking Nandi of classical Shiva temple takes a new look here by reflecting the mood of the entire group of deities, semi-deities, Bhutas, Spirits and others. They all look ferocious, scary, bold and in a jubilantly fighting mood. It is surprising to note mixing of Shaiva and Vaishnava features for example while Vishnu wears ash-marks on his forehead and all over the body, Dwimukha-Isha holds a discus a vaishnavite emblem in his hands.

The sanctum with its 26 images is an unusual feature but reflects its inclusive nature by giving representation to the tribal community of toddy-tappers in the form of Shringi with a shell of bottle-gourd in his hands usually used to collect toddy from the trees. While Hanumantha and Vishnu remind the Vaishnava presence, Jogipurusha the new cult in the region gets enough importance with a prominent figure in the open veranda. Thus the temple witnesses a galaxy of deities descending and taking positions to cater to the aspirations, needs and demands of their devotees. The attire, the designs, the style, the decorations, the head-gear styles, the foot wears, the decorations etc of the sculptures reflect reminiscences of earlier rulers such as the Dutch, the Portuguese, Muslim rulers and others. It also reflects the secular nature of the religious centre of Tulunadu or Coastal Karnataka.

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S.A. Krishnaiah, OP, cit: 42-45
Temple visit by the Author.
The Unusual Wooden Sculptures of Mekkekatte



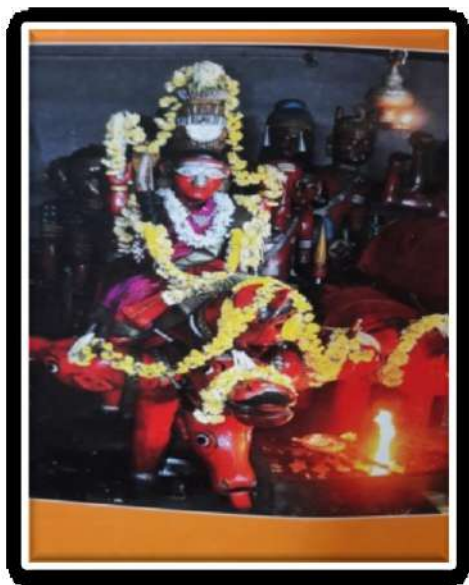
1- Goddess on Bull



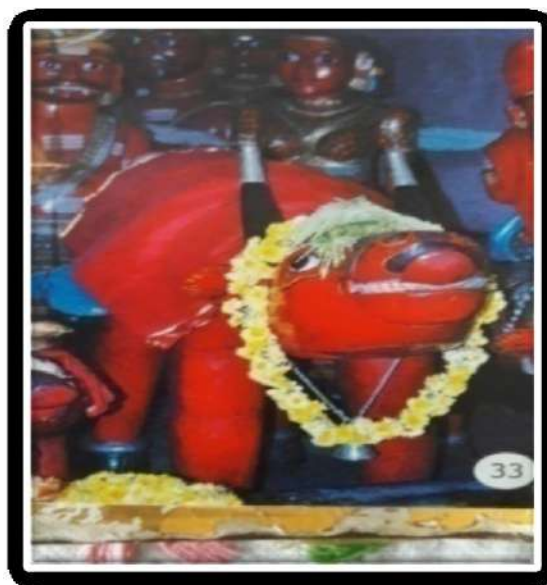
2- Bull with wings



3-Deities in the Sanctum



4-Durga on Five headed Bull



5-Sri Nandikeshwara



6-Thirumkha Bhrama in the Urusale (Quadrangular Gallery)



7-Virbhadra in the Ardha-mantapa of the Sanctum



8-A tall image in the Gallery



9-Hulideva (Tiger Spirit)

PHOTO COURTESY

1 & 2 - Floklore Museum, Institute of Kannada Studies, University of Mysore.

3,4,5 - Urus of Mekkikattu A. Monograph ; S. A. Krishnaiah

6,7,8,9 M. R. Sachin & Dr. Vasanthi S.T.

Chapter 10

WAR IN ART OF PRINT: REPRESENTATION THROUGH THE NEUTRAL EYE

SUNIL DARJI

INTRODUCTION

Since its inception the human society being a social animal always have the contradiction of thoughts, ideas, and possessiveness of things keeping apart the immortal senses of being superior of the fellow humans. In this human race the world has witnessed infinite counter attacks on human society, this battle driven mindsets of those rulers, kings, and such strengths have always tried to prove them the most powerful amongst their rivals. The purpose behind all such actions could be different from social, political to religious or some time to conquer the land or to become the superpower and to rule or to make the betterment of the society or it might be the adverse as an affect as a counterpart of such actions.

My focus here is to represent the various aspects of an artist's representation as a part of the visual imagery to document it for the future or to make aware the society regarding the horror of it, or it might be finding the truth of the human, inhuman values, or the ethical values or as a peace finding community who might convey their message through the artistic representation in any of the given artistic medium. As many printmaker artist using the multiple availability of a print medium produce art pieces as their silent voices against or to sound it loudly amongst the society as to make aware of it. The artist through their eye lenses visualized, documented, criticized and agonized the human soul and bring down the extreme reality of such aspects for which they felt, they stressed upon themselves on to the paper or canvas.

Why 'War'? Its reactions on the society, suffering, killings and aftermath of the situation, I found it has all its roots in the human thoughts. All such incidences, thoughts and circumstances always make the human soul to rethink and re consider the human ethics, values and the prosperity among the human society. An artist being a sensible thinker, visualize and some time prophetic senses believe, think and represent this evil actions of fellow inhuman condition which is pathetic and demonic to the counter society, make think in the diverse directions.



Jacques Callot "The Hanging Tree" 1633

It always makes us to think on the artistic representations of earlier artist Jacques Callot, his representation of "The Hanging Tree- 1633" as he concerns for the recruitment, the chaos of battle, and mass atrocities in the print representation of him or Francisco de Goya, who not only documented the horrors of war during his time, he lived the life as a witness during the war between the Spain and Germany such as "And they are fierce-1810" an aqua tint print series by him. It was a part of his close witness actions which has made available the facts of the inhuman acts of the Nazi army men towards the common Spaniards, who have nothing to do with the war or the violence. Kethe Kollwitz with her touchy human soul to care for the affected people with the war as in her bold woodcuts, drawings and lithographs, such as her woodcut "The Mothers-1919" these beautiful representations reflect the men's brutality and cruelty or the concern towards the other fellowmen. The technology has made available all the happenings later on through the invention of camera, printing, internet and so on gradually time to time. Though the artists have played an important role towards the society, future and as their moral responsibility in this area to visualize, represent and make the people aware of the false malpractice, and inhuman acts against the society.



Francisco De Goya "And they are fierce" 1810

Though during the 20th century modernist movements such as German expressionism, cubism and so on has made attentive to the artists to express their views though the print mediums such as bold woodcuts, etching, dry point, serigraphy and lithography. The world war-I, Second World War, Vietnam war against the America and war against Iran and Iraq with United States of America have made tremendous impact on the artist printmakers as to produce the happenings and the horror as well the aftermath of the war.



Vietnam war print



Kathe Kollwitz "The Mothers" 1919

Writing on a 2014 Otto Dix exhibition in England, Jonathan Jones says: "it was as if Dix needed to vomit his memories in order to purge himself of all that haunted

him." Like Goya's, Dix's aquatint etchings (to which he applied multiple acid baths, producing a decayed-look) are up close and personal, focusing on dazed and terrified facial expressions and wasted landscapes. Dix's representations of war demonstrate the influence of Modernism. The representations of first world war by German Master Printmaker Otto Dix has made tremendous impact as to represent the war through his specific modern language of art, as being a veteran soldier of the German army, where the war is represented as abstract, and the imageries of expressions of horrified soldiers, commoners and the social condition are visible more real in terms of the language used by Francisco Goya earlier. Whereas Goya's representations were more real in terms of what he witnessed, documented as common man and produced his views on it; though his representations were produced much later after his death as himself being under the patron ship of the king of Spain. The insecurity of living always being terrified the artistic vision as well the freedom of speech and expression as a political act.



Otto Dix "Mealtime in the trenches" 1924

In 1993, Peter Howson a Scottish Printmaker and a Painter has been selected by the Imperial War Museum to serve as the UK's official war artist in Bosnia. Where he depicted what he witnessed and represented the sorrowful eyes, emotions and grotesqueness in the humans as an unnatural acts during the war.

In the 21st century the art of Sandow Birk an artist from USA representation of the war of Iraq and Afghanistan to USA on the bases of the television images and the media coverage called "*The Depravities of War* (2007)" represents the anti war feelings of Goya and Dix's representations. Also in USA many contemporary

printmakers expressed their ideas in exhibition to advocate “no war or *The War to End All Wars*”: *Artists and World War I*.



Eric Ruin “War is Trauma- Soldier and woman in Iraq” 2011 Chittaprasad Bhattacharya “Untitled” Linocut

The remarkable work of Artist Eriq Ruin of USA represents the “*War is Trauma: Soldier and Woman in Iraq*” in his works done in 2011. The same can be seen during the Vietnam War. Prints as well the posters against the war as seen in the Vietnam Veterans against the war’s newspaper, *Winter Soldier* (1973-1975)

In India, artist Chittaprasad Bhattacharya from West Bengal is widely known for his documentation of the political acts, effects of the colonialism and the anguish of the Bengal famine of the year 1943. These images are merely of the sufferers of the society, though are not directly relating to a particular war, but are surely the struggling sufferers who are the victims of situations of a kind of war to sustain the life, a fight against to save the life of the soul. Though his intentions are clearly visible in his depiction and contribution during the battle of India for the independence from the United Kingdom could not draw much of international attention, notably after four decades in year 2017-18 his sketches were showcased in ‘*Documenta 14*’, Kassel.

Another artist Somnath Hore was an Indian printmaker and sculptor. His sketched, sculpted and made prints to his reaction on major historical crises and events of 20th century Bengal, such as the Bengal famine of 1943, and the Tebhaga Movement. His bold representations remind us the revolutionary ideas of the German expressionists, as has given his famous pulp - print series of ‘*Wounds*’ from the year 1972. Also known as ‘white on white’



Somnath Hore "Tebhaga Movement" 1943

Indian artist Vivan Sundaram has made use of Engine oil and charcoal as the medium on thick handmade papers, the layers of paper peeled off using the penetrated engine oil in the layers of paper along with the charcoal imageries to represent the chaotic situation during the war between Iraq and America, The use of used engine oil being a major component of financial source for the gulf areas, the international politics of being dominant on each leads to destroy the natural resources as well human loss, the loss for the future generations by the war might be the artistic concern. Though war is most destructive act towards the humanity, the purpose behind this is to use violence, migration, loot, wounds, starvation and killings – to force the opponents to surrender and submit. Since generations artists have always given their priority to voice against this inhuman activity to bring out their emotions, as in the words along with Goya, we may simply exclaim, *'This is too much !'*.



Vivan Sundaram "*Many shades of Alienation*" 1992 collaborative work

CONCLUSION

Artistic expressions have very long journey, specifically the chaos of war, the sufferers, the situation of a tortured civilians and the horrified scenes of the aftermath of such suffering situation always became prime question to an artist to represent the facts and an insight as to serve against the human society, this vision could be anything but the burning soul of an artist always visualized in their expressions, which have served as a human camera, a prophetic eye, a thought or an insight which could enlighten the human soul.

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Chapter 11

PROBABILITIES AND CHALLENGES OF LAND ART IN BANGLADESH

MD. AMINUL ISLAM

INTRODUCTION

'We often forget that we are nature. Nature is not something separate from us. So, when we say that we have lost our connection to nature, we've lost our connection to ourselves.'

- Andy Goldsworthy

Land Art is a kind of art that is created in nature by the materials found in nature. Land Art unwraps the unseen aesthetic beauty. Our known land can be an unknown artwork through the process of Land Art. It is obviously environment friendly artwork. Land Art considers the contemporary logic of an artwork. This art breaks the studio based concept of artwork. It has created a chance to connect masses with art in an informal way.

"In the mid to late 1960s artists on both sides of the Atlantic went out into the landscape to make a new type of art. They created an important global movement land art that includes elements of minimalism, photography, performance, sculpture, and conceptual art. "Land Art" is the first comprehensive overview of the many international manifestations of this type of art, and the philosophical, geographical, and cultural contexts from which it arose. The large-scale works of Robert Smithson, the often delicate and ephemeral structures arranged by Andy Goldsworthy, and the inspired creations of Michael Heizer and Walter De Maria are examined, as well as the work of equally important European artists whose crucial contributions are often overlooked." (Tufnell, 2006)

Land Art is a worldwide art movement from 1960s. But in Bangladesh, it has not been accepted nationwide. And our students of visual art have lack of knowledge in this contemporary art field. Taking a cue from this lack of knowledge, Sculpture Discipline of Khulna University took an initiative to organize a workshop on land art to inspire students. The resource person of the workshop was Amit Kumar Dhara, Assistant professor, Department of Sculpture, Kala-Bhavana, Visva-Bharati University, Santiniketan, India. He is a well-known sculptor of India and a scholar artist. Now he is working on land art and his work is being praised a lot. The artist feels that subconsciously our existence is always in art. Everywhere in nature we have artistic moods which only need some rearrangement that would be an artwork

by itself. Obviously, it is a newer concept by the land art to bring the art nearer to the land in the sense of exploring the concept of art for the masses.

Hence a need was felt to organize a workshop to realize this objective. Moreover, through this study, the investigator wanted to find out the prospects and challenges of land art in Bangladesh. For the collection of relevant data for this study, tools like interview and the questionnaire were used.

BACKGROUND INFORMATION

Modern Art is trying to discover the feelings of an incident, not the incident itself. And it is always searching for suitable medium of art which is more preferable to provoke awareness amongst general public. An artist has a big responsibility to do something for the Earth and thereby for mankind. So, contemporary artists tried to expand their vision in the long run to achieve this objective.

“The Modern mindset is against of all types of bindings and suburbanity. Modern Art has also a main characteristic is its unbound independence. The artist of this age left the past became free from the priesthood and feudalism, from religious based irons, from the formality to follow the conventional custom and from the Sponsor liability.” (Mansur, 2014)

Compliant with contemporary art, varieties of visual art are being practiced worldwide nowadays. These include performing arts, environmental art, ecological art, installation art, site specific art, earthworks, etc. Amongst these, land art has a significant place because it is interrelated with nature, environment, ecology and the locality.

“Land art is an artistic movement which combines in the original way the landscape and human artistic creation. These artists are trying the potential of the landscape and the environment both through unprocessed materials and the landscape chosen for their land works (Farthing St., 2011).”

Land art or Landscape design associated is with the landscape, especially, the design of form and the design of ecosystem. Land art is closer to the people than other art forms as people can connect this art with many aspects like aesthetics experience of new forms of beauty, relationship between human and non-human life process etc. (MEYER, 2008) Land art has also a cultural aspect. It is interrelated with the local people, their culture and customs. The people of various areas have diverse culture, rituals and socio-economic stability. All these create an impact on Land art.

“Land art has the ability to capture the energy and expression of place, raising questions about experience of time and space (temporal and spatial aspects) in landscapes. It explores the theme of human versus nature and puts the landscape as the framework. It can be a tool used in cultural expression,

bringing peoples attention to cultural phenomenons that are undervalued: the art of landscape architecture as an expression of cultural values that is reinforced by many related disciplines.¹³ “Sustainable landscape form and content will seek to reveal this ecological order through an interplay of surface and core unique to both place and culture. (THAYER, 1994, 191)” (Margaretha Lehenbauer, 2012)

Environmental Art covers the art which is related to environment. It may be indoor or outdoor. But in the sense of Land Art, it must be referred to the rural and urban landscape. In the history of Land Art, the pioneer artists were Robert Smithson and the Christos.

“Robert Smithson’s (1938-73) *Spiral Jetty* (Figure:1) a single huge spiral that jutted 400 yards (366m) out into the Great Salt Lake of Utah, is his best-known **earthwork**. As an isolated form, set against a background-in this case, water-*Spiral Jetty* was rooted in 1960s Minimalism, but its concept and actuality are related to the gesture painting of Abstract Expressionism. Ecology, as one might expect, was one Smithson’s primary concerns. *Spiral Jetty* and his other earthworks are all degradable and will eventually succumb to the natural elements. Smithson’s interest in the earth has a primeval character. He was inspired by the Neolithic stone structures of Great Britain and their mythic association with the land.” (Adams, 2011)



Figure 1: Spiral Jetty [Robert Smithson], Source: sartle.com

Land Art or Ecofriendly Art has a significant philosophy that, it tries to establish a relationship with the nature where the art will be created. The art will be a part with organic materials and forms of the space. When nature embraces the work then it gets the aesthetic appearance.

“Like his fellow countryman, Richard Long, Andy Goldsworthy seeks to establish a temporal relationship in his work. Goldsworthy manipulates nature, reworking organic materials such as stone, branches, flora, water, and snow to create fleeting impressions in a natural setting. The title of this work, *Pebbles, broken and scraped white with another stone* (Figure:2), dutifully explains the process by which the work was created, the materials that were used, and the physical properties of the work. Although Goldsworthy has documented an artwork, the work will eventually erode and lose its status as art through the passage of time. As with the work of all Earth artists, Goldsworthy's work questions the relationship that humans have with history, time, landscape, and natural processes.” (Edited and published by The Art Story Contributors, 2015)

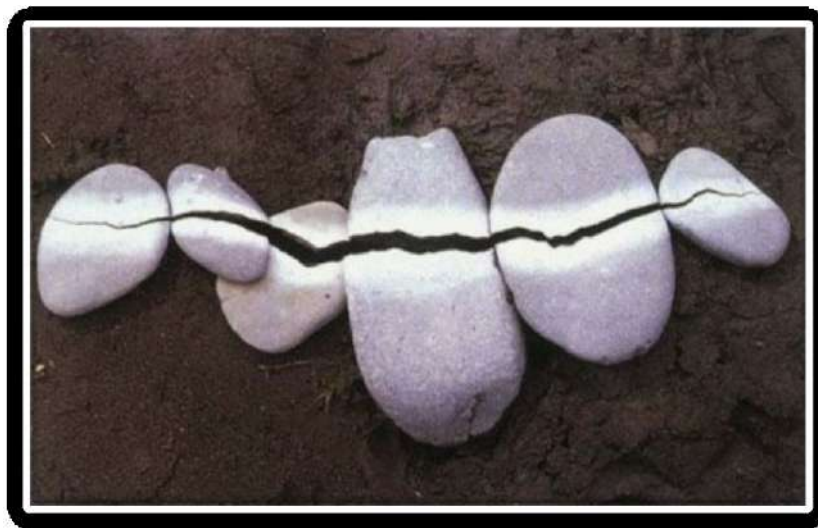


Figure 2: Pebbles, broken and scraped white with another stone [Andy Goldsworthy], Source: pinterest.com

Nature is a source of art. What you want you will get but you have to have a special eye and sharp mind. Through the view of an artist, you will get huge number of colors, texture, forms, drawings and variety of materials for creating artwork. Land art or environmental art has a direct relation with these materials.

“Inspired by the work of Goldsworthy, British artist Richard Shilling uses natural materials gathered from the environment (Figure:3)to create outdoor sculptural installations. Exploring form and color, his most recognizable works include his stained glass-like sculptures made from colorful leaves, and his stacked rock totems. He tells My Modern Met, “Nature art is simply just one way of expressing the joy of feeling at one with the environment.” (Richard Shilling, 2015)



Figure3: Recede [Richard Shilling], Source: <http://jrlandart.blogspot.com/>

Land art has a strong relation with sculpture as nowadays sculpture is combined with many types of art such as installation art, sand sculpture, kinetic art etc. So, it has much relevance with the students of sculpture discipline also.

“One distinguishing feature of Land Art is its critical preoccupation with the tradition of sculpture. Sculpture can now be an earthwork excavation, a field of metal poles, a buried hut, a trace in the grass, or even a book. Another of the movement’s special characteristics is its emphasis on site-specific, outdoor works intended to lastingly alter our perception of places.” (Lailach, August 1, 2007)

Amit Kumar Dhara at the time of workshop gave a speech about land art in an interview of 71 television of Bangladesh. He explained his concept of Land Art. He mentioned the history of this art in this subcontinent and suggested ways to revive this art form again.

“In Land Art, used material is encircled by the particular land. Aesthetic beauty is the prerequisite of visual art with this concept; land art should carry the artistic enhancement and environment-friendly. It would be ended yet again with the ambience slowly. In India, land art has introduced sometimes before but in Bangladesh, there was no practice in the name of land art. Found some artwork like as land art in a different way. We can mention that Ramkinkar Baij has created some sculpture based on some specific land and used local medium but mixed some cement. So, we can’t say that it was land art. In the Asian countries, we have a deficiency of unified movement for this art but others have achieved the goal already and published it strongly. So it is thought that they were the inventor of this art but this is not really. The artist realized that with this art movement it is obviously possible to enhance the consciousness amongst the mass people. So, land art should be more practiced in the contemporary art world especially in South Asia.” (tv, 2018)

FINDINGS AND DISCUSSION

Participants of the workshop worked in various types of concept of land art. The process of using local material was a new experience for them. With the direction of the resource person, students tried to show their best through land art creations.

A group of students created a land art, based on *the Immersion Ghat* (Figure:4,5). This was a laborious work. Artists used local materials such as plastic bucket, brunches of trees and mainly local clay. They depicted the scenario of an immersion ghat after the immersion and using the local materials to create some eidolon of the God-Goddesses and their creator of the Hindu community. Their concern was to revive the same honor of the eidolon after the immersion also.



Figure 4: Immersion Ghat, Raangemari, Khulna, 2018



Figure 5: Immersion Ghat, Raangemari, Khulna, 2018

The following artwork is named on *Devouring* (Figure:6). In this art, artists want to raise their voices about the anomaly of all sectors. Devouring is that opposing

language against communalism, prejudice and all inauspicious powers. They used branches of trees in a spiral style to depict the symbol of dirt and with the help of leaves symbolized the process of devouring.



Figure 6: Devouring, Raangemari, Khulna, 2018

Another artwork is *the Source of the Organism* (Figure:7). It also shows say the source of life. Artists delineate the process of emerging life and describe the source of energy. Their concern was the emergence of the earth also. Different colours encircled by the crack of soil depicted the cell of the organism.



Figure 7: The Source of the Organism, Raangemari, Khulna, 2018

Students were also aware of global warming. Here the name of the artwork was *the Effect of Global Warming* (Figure:8,9). And they wanted to spread out the impact of

global warming on nature and animals by this land art. Artists depicted the loss of wild animals as a result of global warming.



Figure 8: Effect of Global Warming, Raangemari, Khulna, 2018 Figure 9: Effect of Global Warming, Raangemari, Khulna, 2018

In this artwork, *Relation* (Figure:10,11), artist Amit Kumar Dhara depicted the relation between India and Bangladesh. He created two women's portrait using the local material in a pond. One side of the pond is full of water and another part is empty. A village road separates two women but their hair is mixed with each other. That is a metaphor of relation or inner attachment.



Figure 10: Relation, Raangemari, Khulna, 2018

Figure 11: Relation, Raangemari, Khulna,

After the workshop, one of the students, Sunny Kumar Das involved himself with the land art continuously. One can find an impact in his academic art work. He tried to apply the concept of the art spontaneously. Already he has completed some project regarding land art. Recently he has completed such type of land art based project in Dhaka individually and also in a group. He created this artwork, *Balance* (Figure: 12). In this artwork, he depicted the balance with ecosystem, between people, Nature and others. All these elements are running through a proper balance.



Figure 12: Balance, Dhaka, 2019

ANALYSIS AND EVALUATION

In this study, there was a set of questionnaires for survey among the participants regarding the effectiveness of workshop. The number of the participants was twenty eight. To the question: 'this art should be practiced in academically' the participants were of the view that land art is needed to be academically practiced. About the question of the prospect of land art in Bangladesh, twenty seven students agreed to the bright prospect of land art in Bangladesh. Regarding challenges, there was a question about obstacles in the way of land art. Most of the students were of the view that there was some obstacle in the way of land art. There were more questions about their concept, emotions and inspiration to land art, impact on their academic practice and fulfillment the objective of the workshop, Khulna or in a broad sense Bangladesh is a fertile ground for land art. The responses to the questions were satisfactory. *Figures 13, 14, 15 and 16 show the results.*

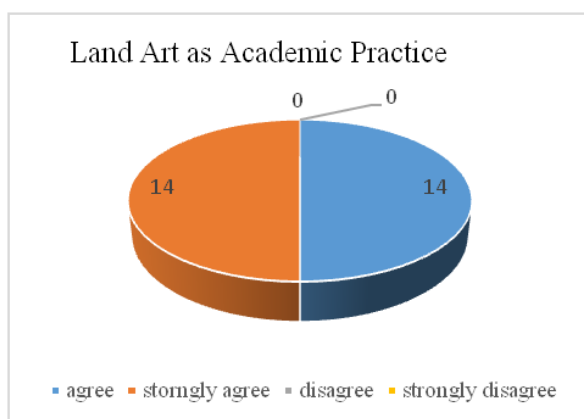


Figure 13: Land Art as Academic Practice

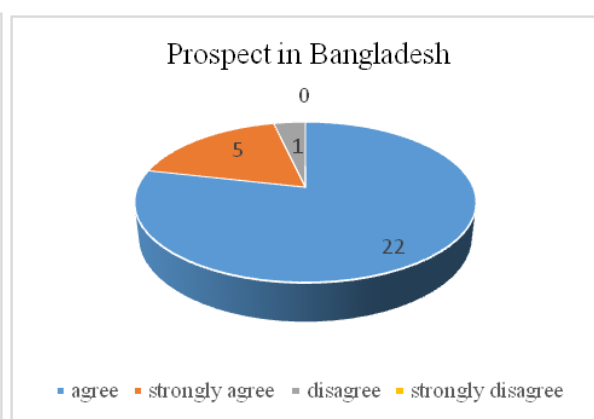


Figure 14: Prospect in Bangladesh

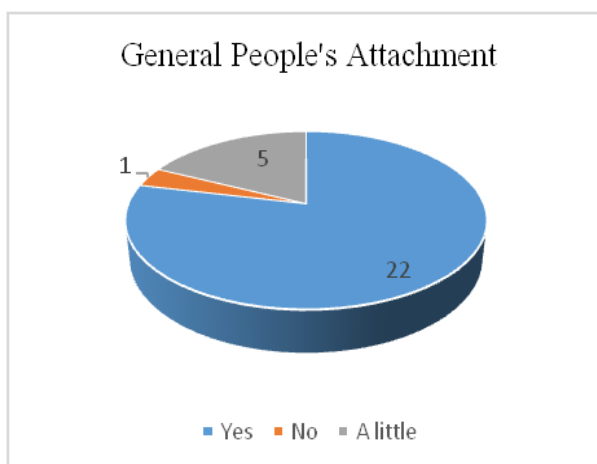


Figure 15: General People's Attachment

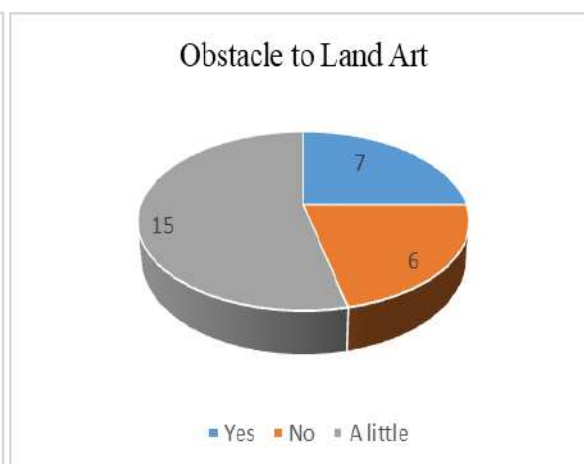


Figure 16: Obstacle to Land Art

FINAL OPINION

The artists in the workshop were very excited about the project entitled "Land Art workshop 2018 ". Their involvement was exalted with the untouched materials. Unprocessed materials and love for nature led them to make some creative artworks with great visuals and aesthetic impact. With the combination of choosing landscape, materials from nature and the flourishing of the concept was a really tough job. But they created mature land art considering ecological and environmental balance. Their artwork showed variety in the selection of theme and context and also selection of locations and materials. In order to create this type of art, they had to establish good relationship with the general people as their support was inevitable for the project. This also helped the students in socializing with general public. Thus it may be concluded that Land Art has great prospects in Bangladesh.

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Part II Literature

Chapter 12

FEMALE SUCCESSOR OF PT. RAVI SHANKAR: A NOVEL TREND IN INDIAN CLASSICAL MUSIC

PRAGATI DWIVEDI

INTRODUCTION

Indian classical music is worldly famous for its gharana system and it rooted in the 18th century when Mughal attacked on India, and music became captive in the court of kings and emperors. And this gave birth to gharana system so that every musician's uniqueness can survive in a particular area. The thinking of the great musicians became narrow in order to keep and maintain their distinct features alive. They never used to share their knowledge with anyone rather than his own son or a very devoted disciple (very rare).

It was believed that a girl is supposed to go to another house and this way their teaching may enter into another gharana without any direct teaching. Therefore the great maestros of the ancient times never bestowed their knowledge upon their daughters. In certain circumstances if the daughters are extremely talented and extraordinary then they give them the lessons.

Even in the family of great sarod player ustad allauddin khan , he never gave the taleem of music to his daughter, rather than Annapurna, because one day he found annapurna sitting in a room and singing the phrase exactly like baba which ali akbar was also unable to sing. On seeing this baba felt her potential and decided to teach her sitar and surbahar.

Gradually Indian music stepped into British ruling and got influenced with western culture in result of which many musical instruments were used.

After independence Indian music came out of the cages of every imprisonment and started its journey as a new dawn.

Since the evolution of 21st century, Indian classical music became steadfast towards progression, and in this process it welcomed many new changes, which are as follows:-

- From gharna system to institutional music
- From guru shishya parampara to teacher- student style
- From direct teaching to e-learning
- From real instruments to digital instruments.

Amidst of all these changes, a beautiful trend took place in Indian classical music, which is of female successors. Today females are carrying forward the lineage of their gharana. Female successor is not a new phrase. It was firstly introduced by razia sultan followed by Indira Gandhi. After that women started appearing as an inheritor in almost every field. Thus the field of Indian classical music is also not untouched. Women started carrying forward the patrimony of their father. Especially In the sphere of Indian music the tradition has been recently followed by Mita naag (vishnupur gharana) daughter of veteran sitarist Pt. Manilal Naag, sahana banerjee (rampur senia gharana) daughter of pt. Santosh banerjee, and kaushiki chakravarty (patiala gharana) daughter of pt. ajay chakravarty, Aruna narayan kalle daughter of the great reknowned sarangi maestro pt. ramnarayanand anoushka Shankar and norh jones as well. Who are the worthy daughters of a worthy father? Pt. Ravishankar.

Pt. Ravi Shankar was an epitome of sitar. He is revered as the godfather of world music and also as an Indian musician and composer, best known for popularizing the Indian classical instrument sitar all over the world to a great extent.

Pt. Ravishankar, who brought novelty and possibly in every genre of Indian music, whether its fusion music, duet, composition, taking Indian music to western doors making some changes in the structural form of his instrument sitar and his strings creating new ragas and others.

After serving the director of All India Radio, he began to tour India and the United States. In the process, he collaborated with many notable musicians, including George Harrison and Philip glass. He even collaborated with famous band the Beatles honoured with 3 highest civilian awards, shankar passed away in California on 11 December 2012 at the age of 92.

After the demise of this great personality, his legacy is being continued by his talented heirs- anoushka Shankar and norah jones.

Norah jones is the elder daughter of ravishankar. Norah has successfully created her independent identification in global map of world music. She is a vocalist and pianist. She developed a unique blend of jazz and traditional vocal pop, with hints of bluesy country and contemporary folk, due in large part to her upbringing. She has won numerous awards and has sold more than 50 million records worldwide. She is alone 9 times Grammy award winner.

While the younger daughter of pt. ravishankar- anoushka is carrying forward the original form of Indian music through sitar (musical instrument) for which her father is actually known. In the field of sitar playing a long queue of male players are drawn since the evolution of sitar and sitar playing. e.g. rahim sen, maseet khan, raza

khan, imdad khan, inayat khan, vilayat khan or pt. ravishankar himself, but Anoushka Shankar is tremendously great artist of today's age and a powerful name among female sitar players. She learned sitar exclusively from the age of 9 under her father and guru, the late pt. ravishankar and made her professional debut as a classical sitarist at the age of 13.

By her incredible hard work and practice she has earned several prestigious accolades: including 6 Grammy award nominations, recognition as the youngest and first female recipient of a British House of Commons shield. Most recently, she became one of the first five female composers to have been added to the UK 'A' level music syllabus.

Anoushka has championed her father's four sitar concerts with the world's leading orchestra including the London symphony orchestra, MDR sinfonieorchester (orchestra), Lucerne symphony etc.

Through her bold and collaborative approach as a composer Anoushka has encouraged cross-cultural dialogue whilst demonstrating the versatility of sitar across musical genres.

These 2 daughters of pt. Ravi Shankar are the rising stars of this world. Both of them are successful enough to be known by any music or world music knower. They both are the best example of women empowerment, that inspire and encourage women to work hard and become recognition of your family like a successor.

CONCLUSION

The limited amount of research into women musicians (especially regarding sitar instrumentalist) carried out to date. This article has drawn a little effort towards glorifying the women new concerns of Indian classical music who are proving successors of the lineage of their father.

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Chapter 13

REPERCUSSIONS OF WAR: ANALYSIS OF VIKRAM SETH'S POEMS

ANIL KUMAR

AFTERMATH OF WAR: A STUDY OF VIKRAM SETH'S SELECT POEMS

Vikram Seth, born in 1953 in Kolkata (India), is a well-known poet, novelist and writer of children's literature. He came across not only the varied cultures of India but also the cultures of China, California and England, where he lived for many years. His living in abroad influences his writings profoundly. Vikram Seth possesses the art of creating a living and breathing world that keeps the readers engaged and focused. Seth has authored the novels entitled, *The Golden Gate* (1986), *A Suitable Boy* (1993), *An Equal Music* (1999) and his an upcoming novel is *A Suitable Girl*. As for as his poetry is concerned, his anthologies *Mappings* (1980), *The Humble Administrator's Garden* (1995), *All You Who Sleep Tonight* (1990), *Beastly Tales* (1991), *Three Chinese Poets* (Translated in 1992), *At Evening* (1993), *The Frog and the Nightingale* (1994) all are published in, *The Collected Poems* (2014). Seth's latest collection of poems *Summer Requiem* published in 2012. He has also written a travelogue, *From Heaven Lake: Travels Through Sinkiang and Tibet* (1983). He has received the *Crossword Book Award* (1999) for best fiction in English, *Padama Shree* in Literature and Education (2007), *The 25th Greatest Global Living Legends in India* (2013).

The themes of his multifaceted poetic works are frustration, tension, pain and family relationship. The frequent themes of his poetry are agonies and ecstasies, love and hate, wit and despondence, sorrows and failures in real life. Love, despair, homesickness and nostalgia also reverberate in his works. He has also written the historical poems about the scientific inventions, invasions and the aftermath of these invasions on the humanity and all the living beings of this universe. Particularly, how the war survivors face the aftermath of war is the focus of this study. Seth has painted the reality of the consequences of war as a painter in his poems. As for as his poetry is concerned "...his poems are nicely poised between a tearful emotional state and its self-consciously dry-eyed, 'precisely hefted' verbalization" (Mehrotra, 148).

How this ghastly event (war) affects the lives of survivors, who are now destined to face the world without their loved ones, is focused here. The so-called gifts of war for the victors and survivors are the mutilated bodies of their relatives, pools of blood, sorrow, hunger, anarchy, poverty, peacelessness and so on. Life can be better, if war like incidents are not there, in this context Seth in his poem "Close of Play" says that,

It is pity. Life is, or can be, good.
 To sing, eat, swim, work, sleep, make love-to be
 Breathing and out of pain, to have the arm
 Of one's friend around one, or one's ears surrounded
 By the deep quilt of music, to see the stars,
 To understand their fire – ... (TCP, 43)

All the living beings are created by God with his virtues of peace, pity, love and compassion for each-other or all. In the above stanza it is rightly said that life can be good but the scientific inventions, which are for the welfare of all living beings and society, are misused. In this context Seth in his poem "From The Golden Gate" says that,

Those who devise these weapons – decent,
 Adjusted, family-minded folk-
 Don't think they plan death. Their most recent
 Bomb...
 ... batters
 Live cells and yet- this is what matters-
 Leaves buildings and machines intact-
 This butchering brainspaw is in fact
 Soothingly styled a 'radiation
 Enhancement device' by these same men.
 Blind in their antiseptic den
 To the obscene abomination
 Of the refined ampoules of hate
 Their ingenuity helps, create, (Mehrotra, 158)

These lethal inventions has kept the humanity and human beings at stake. But for the inventors it is quite normal, they regard it as their duty, it is described in the same poem,

They go to work, attended a meeting,
 Write an equation, have a beer,
 Hail colleagues with a cheerful greeting,

Are conscientious, sane, sincere,
Rational, able, and fastidious.
Through hardened casings no invidious
Tapeworm of doubt, no guilt, no qualm
Pierces to sabotage their calm.
When something's technically attractive,
You follow the conception through,
That's all. What if you leave a slew
Of living dead, of radioactive
'Collateral damage' in its wake?
It's just a job, for heaven's sake.

(Mehrotra, 158-159)

These lethal inventions are only for the end of civilizations. With the help of these lethal weapons, pilots from the fighter planes locate or set their targets, to make the deadly air-strikes. It is again in the same poem, where poet says,

They breed their bombs here; others aim them
-Young targeteers at their controls-
At living souls, to kill and maim them
(Although their unemotive goals
Talk not a 'death' but 'optimizing
Effective yield'), while, mobilizing
Uncertain radar, we explore
The skies and prod ourselves to war.
Then, locked inside their lethal closet,
Go codes received, launch keys in place,
Bright crew-cut zombies will efface
All humankind. Too late to posit
What made them fire from the hip.

A flight of geese? A faulty chip?

(Mehrotra, 159)

These air-strikes during war are just to eradicate humankind, humanity and all the living civilizations of the earth. The "flight of geese" is symbolic of innocent common

people, who have to suffer throughout their remaining lives, after such horrendous events.

The invention of atom strengthens the cause or power of nations but its misuse cause havoc on masses and nations. Finally it becomes an impossible task to reach at an agreement of not to 'use nukes' as in the stanza given below,

Fatigues, down jackets, and bandannas,

Handicapped veterans in wheelchairs

...

A replica of the grim reaper,

Placards – 'I am my brother's keeper',

'Nice folk don't use nukes', 'Work for life,

Not death', and a huge 'Strive with strife' –

Quarrelling, waving, wrangling, singing,

The lively unanimous throng,

Two thousand minds, two thousand strong,

Submerge their disagreements, bringing

Common concern and hope to bear

Against the smithy of 'hardware'.

(Mehrotra, 159)

This meeting for unanimosity, for not to use nuclear weapons/nuke, ends in animosity. The need for peace is felt, but at what cost. The conflict, with the passage of time takes the shape of war. When the war starts it never ends, it ensues another war, and this creates never ending hatred among nations and human beings. The fear of this impending horrendous event caused by hate, slowly and steadily engulfs the earth, which will finally mar the humanity and its godly virtues. For this Seth says,

That night of hate grows dense around us.

We laugh through what we can't dispel,

While apathy and terror hound us

On well-intentioned paths to hell.

Best to concede, to the septic chorus

Of the world's counsels, what's good for us,

And let them, if they choose to, mar

Our common earth with civil war.
 Live day to day; relieve a little
 What sorrow lies within our scope;
 A moratorium on hope
 Will, if it makes our laughter brittle,
 Lend peace until that day of wrath
 When the smooth doomtoys hurtle forth. (Mehrotra, 156)

The 'doomtoys' i.e. the weapons of destruction are now ready to cause havoc. Ironically these 'doomtoys' are regarded as 'smooth'. They have paved the way towards the end of everyone/thing as in the poem "From The Golden Gate" "... Young couples, school children, grandmothers,/ Old hippies punks with hair dyed green,/ Staid-suited men who've never seen/ Another demonstration, others/ Who've been to scores, walk hand in hand/Towards the place where death is planned" (Mehrotra, 158). Everyone is moving towards the place where the death is planned by their so-called counterparts, in the form of inventions. With the passage of time hatred increases and the sorrows are there at every step of life, waiting for everyone. The whole country is at stake, as in the following stanza,

The night of hate that covers earth,
 The generous country of our birth,
 The single land from which we borrow
 All that is ours – air, insight, tears,
 Our fragile lives – for a few years,
 ...
 ... in the madness a voice utters
 Words full of calm that to us seem
 To bear the dry light of a dream
 And stain our walking with more sorrow. (Mehrotra, 156)

Finally the long awaited day came, on which the worshippers of hate, cruelty and other anti-humanity activities, want to spread anarchy, bloodcurdling, plundering and many other such activities. On August 6, 1945 and August 9, 1945, two atom bombs were thrown on Japan's major cities, Hiroshima and Nagasaki respectively, to make an end of second world war. This attack has shocked the entire world. These particular days and the coming generations were marred by this atom-bomb attack. The consequences of this heinous act are before us, even today. The poem "A

Doctor's Journal Entry For August 6, 1945" is a record of what had happened on this particular day. Both, the peace and calmness of the day were marred by this nuke. For this ill-fated day poet says,

The morning stretched calm, beautiful, and warm.
 Sprawling half-clad, I gazed out at the form
 Of shimmering leaves and shadows. Suddenly
 A strong flash, then another, startled me.
 I saw the old stone lantern brightly lit.
 Magnesium flares? While I debated it,
 The roof, the walls and, as it seemed, the world
 Collapsed in timber and debris, dust swirled
 Around me—in the garden now—and, weird,
 My drawers and undershirt had disappeared.
 A splinter jutted from my mangled thigh.
 My right side bled, my cheek was torn, and I
 Dislodged, detachedly, a piece of glass,
 All the time wondering what had come to pass. (TCP, 169)

The end of civilization had started. Everyone was shocked to the nerves. There follows a stampede to save the life. The sky and wind, both were spreading death. A huge clamour for lives was there, for this poet says,

...'Stumbling to the street
 We fell, tripped up by something at our feet.
 I gasped out, when I saw it was a head:
 'Excuse me, please excuse me-' He was dead:
 A gate had crushed him. There we stood, afraid.
 A house standing before us tilted, swayed,
 Toppled, and crashed. Fire sprang up in the dust,
 Spread by the wind. (TCP, 169-170)

In the air and on the earth there was nude dance of destruction and death. The crumbling down of a house to the ground, is symbolic of end of peace, pity, love, godly virtues, nations and civilizations as well, in the fire of hate and greed.

Everyone was concerned for the life of his/her own and for the lives of his/her family as well. One such incident is depicted in the same poem by Vikram Seth,

...

Where was my wife? Alarmed, I gave a shout,
 'Where are you, Yecko-san?' My blood gushed out.
 The artery in my neck? Scared for my life,
 I called out, panic-stricken, to my wife.
 Pale, bloodstained, frightened, Yecko-san emerged,
 Holding her elbow. 'We'll be fine', I urged-
 'let's get out quickly. ...

...

My legs, stiff with dried blood, rebelled, I said
 To Yecko-san she must go on ahead.
 She did not wish to, but in our distress

What choice had we? (TCP, 169-170)

When his wife left him and he was all alone among the corpses and ruined buildings, he saw the panorama of ruthless death and destruction. He saw the dark future of the present and the generations, yet to come. For this he says,

... A dreadful loneliness
 Came over me when she had gone. My mind
 Ran at high speed, my body crept behind.
 I saw the shadowy forms of people, some
 Were ghosts, some scarecrows, all were wordless, dumb-
 Arms stretched straight out, shoulder to dangling hand;

It took some time for me to understand (TCP, 170)

This realisation of future has shattered, not only his, but everybody's soul to the roots. No one was there to help anyone, only nerve-shattering shocks from every direction of the universe were there, for this poet says, "My legs gave way. I sat down on the ground. / Thirst seized me, but no water could be found./My breath was short, ..." (TCP, 170). This vista of sorrows and glum is continuous, and in this continuity he saw,

...

A woman with a child stand in my path-
 Both naked. Had they come back from the bath?
 I turned my gaze, but I was at a loss
 That she should stand thus, till I came across
 A naked man-and now the thought arose
 That some strange thing had stripped us of our clothes.
 The face of an old woman on the ground
 Was marred with suffering, but she made no sound.
 Silence was common to us all. I heard
 No cries of anguish, or a single word. (TCP, 171)

The naked man, woman and child are symbolic of the moral nakedness of human beings, humanity, crumbling down of human values, helplessness, hopelessness and finally the end of generations. The 'marred' face of an old woman on the ground symbolises the end of our traditions and rituals. Now the sorrows and sufferings has become the lot of everyone. The silence of death and destruction prevails everywhere.

This is not only the description of present scenario, but our history is also replete with such type of incidents. One such example is there in Seth's poem, "Ballad of The Army Carts", in which the emperor is thirsty for victory at any cost, "... Those frontier posts could fill the sea with the blood of/those who've died, / But still the Martial Emperor's aims remain unsatisfied./ In country after country to the east, sir, don't you know, /In village after village only thorns and brambles grow" (TCP, 270). The greed of the emperor make the villages, cities and the whole country humanless, only "thorns and brambles" grow there. Even after this havoc the "Martial Emperor" has ordered his armies to go further for more havoc. The armies move and the, "Carts rattle and squeak,/ Horses snort and neigh-/Bows and arrows at their waists, the conscripts march away./ Fathers, mothers, children, wives run to say goodbye "(TCP, 270). The army is on march, with its weaponry to wipe out human race along with its virtues. The people of the nation, who have lost the ground, have to face the humiliation at the hands of victors. The victors not only humiliate them, but impose levy on them, as is described in the following stanza of the same poem,

Though you are kind enough to ask,
 Dare we complain about our task?
 Take, sir, this winter. ...
 The troops have not yet been set free.

The district officers come to press

The land tax from us nonetheless.

But, sir, how can we possibly pay? (TCP, 271)

They cannot even complain about the injustice meted out with them, they are now destined to bear such type of problems and humiliations. This is not the end of their sufferings. The heart rending plight of parents is described by Seth in his poem, "Ballad Of The Army Carts"

...

Having a son's a curse today.

Far better to have daughters, get them married-

A son will lie lost in the grass, unburied.

Why, Sir...

The bleached ungathered bones lie year on year.

New ghosts complain, and those who died before

Weep in the wet grey sky and haunt the ear. (TCP, 271)

The memory of these sons, who have met a violent death in war, have now nothing to do with anyone, but the conscious of the parents, who have survived of war, is haunted by memories of their sons. In context, of this heart rending grief, Hoshang Merchant in his poem, "An Indian Poem for Baghdad" has rightly said, that, "What rain will wash this blood?/How many monsoons will it take?/The house and garden are gone/After all we are all tenants on this earth" (SP, 24). One can say that it is impossible to balm the wounds of soul of humanity and human beings as well. Every living-being on this earth, is now shocked and grief-stricken. In this context Seth in his poem "Ghalib, Two Years After The Mutiny" says, "... none but God can know my plight./ Men have gone mad from cares far less than those I fight./ But grief and cares for what? you ask-what do I/claim?-" (TCP, 167). This plight has become more grim and heart-rending, when poet, in the same poem depicts about the stranded families after mutiny, "My brother died insane; his children and his wife,/ Stranded..., eke their pittance of a life./ The children of high lords go begging in the street./My household, God knows how, finds just enough to eat" (TCP, 167). After the mutiny families and conscience as well, has stranded in the streets. Poverty, hunger, begging and many other social evils have risen their heads.

Women and children are synonym to innocence, but they suffer more during or after the war, as compared to others. One such description of a woman's forced sexual-

intercourse is given by poet in his poem "Lithuania: Question And Answer" where he says,

...this is the case:

A woman of a good family in Kovno
 Came to me weeping, comfortless. The Germans
 Had raped her and had tattooed on her arm
 The legend, 'Whore for Hitler's troops.' She found
 Her husband recently, and they intended
 To build again a proper Jewish home.
 (Their children had been killed.) But when he saw
 The words he was appalled, and felt constrained
 To ask, 'Is she permitted me or not?
 Was there consent in this?' She came to me,
 Eyes asking mercy. Tell me what to do.
 This took place in the city, not the field.
 Nor did she cry out, therefore we may assume
 That she consented. But Maimonides
 Has said a sword above the head spells force.
 Would it avail her to cry out? A sword
 Was over all our heads. She could not wish
 To lie with the abominable wolves.
 This leads to the conclusion in this case
 That she was forced.

(TCP, 163-164)

The troop members have forced the woman / women for sexual intercourse, on the edge of sword. All this happened openly, in the broad day-light not in a lonely place. The panorama of women's plight and sorrow did not end with their declaration as whores after rape. Their problems further intensified when poet says, "...I know that some men have divorced such wives./ Alas for us this happens in our times" (TCP, 164). Such type of innocent women left in lurch by their relatives, even after knowing that they have no consent in this case. For this narrow mentality of people/society Seth in his poem, "Lithuania: Question And Answer" says, "Far be it / From anyone to cast aspersion on/ These honourable women. He who hears/ The pleadings of the

poor will heal their sorrow" (TCP, 164). Only, the person who listens and understands them (women) can 'heal their sorrow.' In context, with this grief-stricken situation Hoshang Merchant, in his poem, "Bombay, 12 March 1993" is asking to God, "Where were you/when all was burning?/ Where was the small flame to warm/When the big flame burnt?" (SP, 38). In this stanza 'big flame' is symbolic of lust for female body and physical and psychological atrocities meted out to them, even God was silent at that ill-fated moment. Again in his poem, "An Indian Poem for Baghdad," Hoshang Merchant asks a question and answer it himself. He says, "Whose earth is it anyway?/ The earth is his who can make it rain/ The tears of mercy from two eyes..." (SP, 25). The earth belongs to those who possess a human heart with godly virtues.

In such type of conditions no one can do anything, except praying to God as Ghalib, in the poem "Ghalib, Two Years After The Mutiny" by Vikram Seth, "... the blood flows from my pen./ The names go on; O God ! What can replace such men?/ Those of my friends who live, like Miran and Majruh,/ Condemned to roam the world, may God preserve them/ too (TCP, 167). The very first line of the above stanza is symbolic of anarchy and blood-curdling everywhere. The plight of Ghalib is not only his, but it is the plight of whole mankind. Like Ghalib, whole humanity and humankind, totally shell-shocked from its heart, mind and soul. Nothing belongs to him now in this whole world. In the same poem he says,

Nor is my time my own. I have grown old. How can
I bear this load? I am no giant but a man.
...my heart lacks fire-why fire? even life.
I have lost two more friends, one dead, one sick at heart.
Another twenty months, and I too will be dust:
My body to Rampur, my soul to light, I trust.
What grief, joy, praise or shame afflict me in this spell.

I will find strength to face. Goodbye. My all be well. (TCP, 168)

In the last stage of his life Ghalib realises that neither joy or grief nor praise or shame affects him now. He now knows that death is nearing him and it will give him strength to face all this. The second reason of his ability to face all this is, his being immune to all this. For the survivors, he hopes that everything will be good, with the mercy and grace of God, but fact is that, that future is unpredictable, only God knows what is coming next.

If one is victor on the heap of corpses, pools of tears and blood, in real sense he/she is loser because such type of victory will lead towards the extinction or mutation of

every species, as in the poem "Close of Play," "Leaving the breathing dead we call survivors/On a radiant waste. Viruses perhaps/May breed despite a thousand shocks. We will not/ Once so mutated see a new live child" (TCP, 42). After so many shocks "Viruses" can survive not humankind. We shall never see even a mutated human child. In this context again, poet in the same poem says that we are the last generations who are surviving yet, but for the coming generations, it is not sure that they will exist,

We are the last generations. Surdas, Bach,
Rembrandt, Du Fu, all life, love, work and worth
Will end in the particular rain. Computers
And chisels will rust, unpeopled city by city,
Beijing and Boston, Rome, Madras, grow still.
The kolkhoz milkmaid, the Basque goatherd, the peasant
Eking his sustenance from the Nile's silt; old
And young; black, brown; the Rio millionaire
And those who starve in the favela; without
Discrimination, justice or injustice,
Antagonist and indifferent alike
Will house the charge of death, and as the dust
Dissolves in the sea, the dolphins too, the complex
Whales. Seaweed may still survive; life's sap
May permeate a crippled grass; but we,
'The roof and crown of things', if such we are,
Will be defunct. (TCP, 41)

The crux of this stanza is that, if war like incidents follow frequently then the sea-life and vegetation can survive but humankind, which is regarded as the 'crown of things', can never survive in such type of situations, and very soon the planet earth will turn lifeless, like its sister planets. As discussed in the poem "Close of Play" by Vikram Seth,

...
...but here it grows
More hazardous- for what was it but that

That will now bring us death, this will to know-
And ultimate knowledge is not ultimate power
But ultimate and seeable helplessness;
And though it is for our few generations
To value living these particular days
Until the earth rejoins its fellow-planets
In common lifelessness, circling around
Their mother-star in deepening entrophy,
Rejoin it will; and soon. It is a pity
But nothing new to an old universe.

(TCP, 43)

These anti-human incidents will end with the end of human-race, then the only planet, where the life exists will automatically join its sister-planets in lifelessness. All this means, that with the nourishment of hatred we are nourishing the mother-planet towards lifelessness in slow but steady way. Finally the earth will nourish its dead ones only. As in the poem, "Close Of Play" poet says,

The custom of frenzy, pride and fear will ebb
Only with us; soon fifty nations will cluck
Over their extirpative eggs; and governments
Will get their sages, journeymen and maniacs
As randomly as in past centuries.
The toxic madmen who come to sting mankind
Every so often will not forbear to appear
In deference to changed circumstance; and Hitler
Will not grow sweetly scrupulous when next
He froths in his bunker. Someone, sooner or later
Will view this world through the eyes of capable hate
And 'earth of the slumbering and liquid trees',
The apple-blossomed earth will nurse its dead
Or tortured and denatured crust, and our strain,
For all its promise, power and prayer, will die.

(TCP, 42-43)

The political system of the world will enhance this 'frenzy' of hate, finally the prayers of mankind for good future will die. Nothing will remain on this planet, no one, even to guess about the human race, which now exists, but moving towards extinction. As is described in the same poem,

A mote held up against bright clouds of stars
 The earth will move through universal time
 And humankind will not be missed. If some
 Distant intelligence scans the earth some day,
 Mozart will be vibrations to them. Our relics,
 Our alien skeletons, and the history
 That led us to the radiance we attained
 Will make them merely curious; but to assign
 ... an extinct consciousness reach them...

(TCP, 41-42)

Nothing will remain there to guess even, that human-race has ever existed on any planet of this universe. In the next stanza of the poem, "From the Golden Gate" the human beings are described as virus who will finally expunge their own race,

What, after all, is earth's creation?
 A virus in the morgue of space.
 What's Mozart but a weird vibration
 Congenial to a brain-sick race
 Rabid with virulence. ...
 ... No change
 Of note is likely when this strange
 Irradiated beast has finished
 Vomiting filth upon its bed
 Of inhumanity, and is dead.

(Mehrotra, 157)

Human beings themselves are responsible for such type of incidents. There seems no end for such type of incidents, even if war-mongers and human race will extinct, someone else will come on the stage to perform and enhance the same cataclysm.

The ultimate power who is omniscient, omnipresent and omnipotent, resides somewhere, and watching the whole vista. He will intervene finally for the cause of innocents, as is described by Seth in the poem, "Lithuania: Question and Answer",

Preserve those words. They bear no tint of shame.
 They will remind you that we yet shall see
 The fall of the transgressors from whose face
 Is blotted any human semblance-wolves,
 Beasts of the forest and voracious wolves
 Who hasten to spill innocent blood and kill
 The pious and the upright. Read those words
 But think of Moses' words, the man of God:
 'Sing aloud, O you nations, of His people;
 For he avenges the blood of his servants, and
 Renders revenge upon His adversaries'. (TCP, 164)

Not only the messengers of God but God himself assures his followers. As in Hindu scripture, *Bhagvad Gita* god in his conversation with Arjuna says,

यदा यदा हि धर्मस्य ग्लानिर्भवति भारत।
 अभ्युत्थानमधर्मस्य तदात्मानं सृजाम्यहम्॥७॥ (BGAIL, 198)

This Sanskrit text mean,

"Whenever and wherever there is a decline in religious practice, O descendant of Bharata, and predominant rise of irreligion at that time I descend Myself" (BGAIL, 199). In the following text of the same scripture God again assures his followers that,

परित्राणाय साधूनां विनाशाय च दुष्कृताम्।
 धर्मसंस्थापनार्थाय सम्भवामि युगे युगे॥८॥ (BGAIL, 200)

This Sanskrit text means,

"To deliver the pious and to annihilate the miscreants, as well as to reestablish the principles of religion, I Myself appear, millennium after millennium". (BGAIL, 201). All this means that God not only assures his devotees but He by His virtues is, bound to save His creation from any problem, and for this He will incarnate in this universe from time to time, whenever it will be necessary.

There arises a hope when God will intervene to punish the wrongdoers and will spread peace, pity, love, compassion and brotherhood in whole universe. With these godly virtues humanity will have its roots again. It is clear that nothing can survive after war and its consequences. Nothing can be nourished under the shade of such bloody incidents. Such incidents can never bring peace, love and pity; rather they nourish anti-human and anti-humanity virtues. The aftermaths of war are separation

from near ones, poverty, hunger, famines, begging, lust, loot and finally the kingdom of anarchy prevails. With the passage of time it becomes impossible to eradicate these issues/problems. Such type of incidents lead humankind to doom. These incidents must be stopped, to sustain the planet earth throbbing and full of love, peace and mercy for whole creation.

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Chapter 14

FILLING THE GAP: URBAN/RURAL; MEN/WOMEN IN MANJU KAPUR'S BROTHERS

PRISHA GUPTA

INTRODUCTION

Manju Kapur's latest novel *Brothers* is based on a real-life incident. The novel is based on the incident of Pramod Mahajan's assassination. It slowly becomes clear that the mysterious murder plot is not what is at the center of the novel. She asserts for her latest novel *Brothers*, that "the novels I had written so far had been located in urban milieus, most particularly Delhi". The representation of cities is one of the features of Manju Kapur's novels. She claims that "I wanted a different setting" for this story (*Shaping the World*, 135). Kapur's latest novel *Brothers* highlights the visible gap between women belonging to a village and those hailing from a city.

The novel is divided into three sections namely – Tapti, Virpal/Himmat, and Mangal. The novel follows the back and forth narrative. The first section is devoted to the contemporary scenario of the year 2010. Kapur invests equally in establishing all the three characters. She introduces most of the themes in the first section. These themes continue to get explored by her in the rest of the novel. These include – marriage, family, caste. The second section goes back to the past and traces the history of the Gaina family in Lalbanga, Ajmer from 1930's. It majorly focuses on the lifestyle of people living in rural areas. They have very little scope to improve their living standards. This section explores the rural life at great length.

The third section comes back to the main plot that includes the life of the three main characters in the novel – Himmat, Tapti, and Mangal. It reveals the inside story, which has remained concealed so far. Kapur only uses the plot as the storyline and fictionalises the interaction of these characters. She also uses factual details like the designations of the characters or their real-life locations in order to approach the story realistically.

The novel explores the strife between two brothers, both of them hailing from village. The elder brother Himmat is shot dead by his younger brother and Tapti's husband Mangal. The equation between the three characters is not revealed until the end of the novel yet some hints are dropped to show that the relationship between Tapti and Mangal has turned sour. "He had never once not wanted to see her" (*Brothers*, 4). Throughout the novel, many instances are suggestive of an infatuation between Tapti and Himmat.

EDUCATION

Brothers is set in the village of Lalbanga, east of Ajmer, “the land here is dry, the earth a light powdery brown” (57). This well-researched world of the village has been created by Kapur enabling the readers to judge the gaps between village life and city life. In village people do not take education seriously, so much so that when the two main characters of the novel, Himmat and Mangal, graduate it is considered as a sign of pride for their families as no one in the village studied so much. In the village they take caste and the revenge associated with themselves very seriously. Everything in the village is based on caste, including one’s profession. The story is about the two brothers and their pursuit to escape the life of the village and grow successful in a bigger city – Jaipur. Himmat is the first one to escape this village life. After seeing his elder brother prosper in Jaipur, Mangal too feels the need to leave his mark in the success book. It shows how much importance is given to city life by these poor farmers, who have very little or no facility in villages. There is no scope for the individuals to grow.

At the center of the novel is Tapti who stands for the middle-class women with ambitions. For her, the materialist possessions are not as important as her desire to be independent. Despite having a husband who promised her all the “gold and diamonds” (272) she asserts her wish to go for higher studies and establish herself as a government official. But he does not encourage her in her decision. She also exercises the right to her body by undergoing a tubectomy without her husband’s knowledge as “she vowed to establish a professional life, become someone who could not even remotely be constructed as a stay-at-home breeder of male children” (266). After asserting that his roots lay in the village, Mangal keeps pestering Tapti to produce a male child for him but she always had faith in herself that she will be able to bring up her daughters to be “capable independent women” who “were as good as sons” (273). Tapti’s progressive mind-set is a reflection of her upbringing in a society that was comparatively more accepting of women. She can be seen quoting factual details on how the sex ratio in India is the lowest in Rajasthan when Mangal expects a boy child. She persuades Mangal to let her study as she wanted something of her own. In fact, Himmat gives consideration to her education over dowry while choosing her as the bride for his younger brother. Himmat teaches Mangal to behave like a “civilized human being” (237) by suggesting that the girls in village differ from the girls in village. Women were not to be insulted in cities and the idea of co-wives did not belong here anymore.

GENDER

Contrary to the popular belief of several critics who look at *Brothers* as a novel about the two men, it can be seen as presenting slices of the lives of women based in different locations and time zones. Apart from these two main characters, Tapti’s

character has a huge role to play in the novel. She is representative of a strong-headed, independent urban woman. Her character stands in stark contradiction to other women characters in the novel, mainly those situated in the village.

Clearly, the life for women in villages is harder than for the ones in cities. As far as Tapti is concerned, even though she is judged for making the decisions for herself and her daughters but she has the liberty to make choices and live her choices. In the village, women are shown to be non-existent for other members. It all begins with the question of child marriage which is shown to be rampant in villages. Virpal got married to Mithari when they were five and six years old respectively. Virpal was still young when he decided to leave his house without anyone's knowledge. While he went on a difficult path to realise his dreams, his wife had no choice but to live in her in-law's house and wait for her husband to come back. She was not allowed to go back to her own parent's house as

Only a pregnancy would allow her to do this. To be a wife without a husband, that too was no life. She had to hear comments like man-eater, inauspicious, bad karma, etc. No reply was expected to any of this; all she could do was pull her ghughat lower over her face. (75)

The reference to pregnancy here points out the tradition where women are sent to their maiden house till delivery of the child. Otherwise women are supposed to take care of her in-laws and work efficiently to serve them. This familial scenario is compared with the social scenario of the times where "the freedom struggle meant that women were more in the public eye" (84).

Mithari's character is shown to have advanced from an inexperienced woman to a woman with some liberty coming at the hands of a man, who is her husband and has tasted the life of a city. Kapur uses "farmer" as an adjective to describe her as "far more farmer than he" when compared to her husband "Jat farmer" (86).

Another significant character is Dhanpal's wife Gulabi. Gulabi's character represents another perspective on a woman's existence. Gulabi has a daughter with Dhanpal before he leaves for Africa to serve in WWII. While he was away, she was always skeptical of her status in the household which can only be upgraded after she produces a son. When he returns victorious, Gulabi's hopes are revived as "survival is a sign that she is meant to bear sons, even though so far her womb has been weak" (93). Soon Gulabi gives birth to a boy, "with great future, alert with big black eyes, the image of his father" (96). This boy is Himmat and the description of his birth is suggestive of his humble roots and throws light on the poor living conditions of women in the village.

The birthing rooms lie towards the back of the compound [...] It is adjacent to the stall for the cattle. You can hear the thud as a hoof hits the earth, the splash of dung, the clank of a pail as cows are milked. It is here that a woman who gives birth lies for forty days, here too stay those who are menstruating. (96)

These details show women in the same picture as animals. By the virtue of being women and having to go through the labour pain and menstruation, compel them to live under such unhygienic and undignified conditions. The story continues and it is told that in older age Gulabi gives birth to another son and it is considered as a miracle. This son is named Mangal.

From the same generation of women, the character of Kishen Lal's widow throws light on the life of widowhood. She is not named for most of the narrative. Eventually, Himmat finds out that her name, Guddo. She is introduced as someone who is the cause of her husband's death. Apparently, Kishen went to fetch some hot kachoris and in the urgency to be able to serve it hot to his wife, he was hit by a car and got killed. Apart from being blamed and abused for her husband's death, she has to do all the household chores. Meanwhile, Himmat comes over to live with his uncle's family in place of their dead son. Himmat gets involved with Guddo in a romantic relationship. It begins as a friendship between the two and Himmat's desire to help the young widow experience the pleasures of life. In the beginning, he would get the forbidden eating items for her. Eventually, they develop a sexual relationship in secrecy until one day Guddo disappears. Himmat, later suspects that she must have been pregnant and in order to save herself from disgrace she left without anyone's knowledge. Her character helps Kapur to show the humane side of Himmat and also throw light on how a woman is seen responsible for the pregnancies that are an outcome of two beings, a male and a female.

CASTE

There are two sides to Himmat's character. One that of a village boy who turned into a big politician without any political lineage. Another, as represented to the readers through the character of Tapti. Both the images are glorified and thus gain a lot of sympathy for the character's untimely death. The former image is narrated mostly through the second section of the novel with the village in the backdrop. For the people living in this village "the earth is their mother, animals their benefactors" (57). This section put the theme of caste into perspective and it becomes clear that all the characters act according to their castes.

Caste lines divide the village. There are Jats, Rajputs, Bhils, Yadavs, Gujjars, Malis, who largely lived as rivals, doing their duty to god by preserving the distinctions he had created with the vigour at their disposal. (57)

The story goes back to 1930s when Himmat's grandfather, Lal Singh's cow was seized by the Rajputs and he was attacked (57). Lal Singh's rebellious son Virpal was blamed as "it was the natural order of things for beatings to flow from stronger to the weaker, from older to younger, from male to female" (58).

This highlights how the social structure functioned before Virpal took it upon himself to do something for the betterment of the people of his village and caste. In the vogue of patriotism, Virpal "left the village to serve his country" (67). He tried to gain education but "it was difficult to take a village boy and thrust an education down his gullet". He returns to fulfill his marriage and familial duties after working in a shop for eleven years. He takes his wife Mithari to the city where they have a son. Their only son, Kishen, dies in a car accident eventually. It is then that his younger brother Dhanpal sends his elder son Himmat to stay and look after his uncle. It was Dhanpal who took family's responsibility on his own shoulders after Himmat had disappeared earlier. He eventually was sent to Africa in order to serve the then British government in World War II. After England won the war in 1945, Dhanpal returned as a changed person. The fear of war never left him and he always spoke of it and of "bombs, bullets, wounds, death" (93). He had two sons – Himmat and Mangal. After Himmat was sent to learn the city ways, Mangal stayed back, waiting for his brother to come back to take him along.

All these men have struggled in their own manner and it was their individual struggle that allowed both Himmat and Mangal to complete their studies in a city. They became the first from their clans to have achieved something like this. Yet "some people cannot survive once uprooted" (39). This statement proves to be true in the case of Mangal. He never failed to assert that he was a farmer's son and that his roots were in the village. His attitude towards Tapti also shows that he treats his wife the way women around him were treated when he was young. After getting married he expects sexual favours from her without her consent. It is highly suggestive of the fact that he considered her as a commodity which was now his property. He asks her if Tapti's mother has not explained her wifely "duties" (247). This attitude comes from his upbringing in a rural area where women were not asked for their consent. He becomes a victim of his own desires and ends up in jail by the end of the story. He is never able to leave the inherent village characteristics in order to adapt to the new culture of the city. Apart from the fact that villages do not have high living standards like cities which can include good hospitals, schools or even the supply of electricity, villagers live according to their own code of honor. These codes hold no significance in the cities. This is the reason why in the city where he committed the heinous crime, Mangal is not granted an excuse for killing his own brother. In fact, he is never apologetic about it. On finding out about Tapti's affair with Himmat, Mangal reminds himself of how "women were killed for far less in his village" (367).

According to Mangal, he did the right thing by allowing the police to record his statement and assuming responsibility for his deed. Thus, by his logic, he could not be considered a criminal as he behaved according to “the honour code of the Jats” (44). Village works as a motif to build the character of Mangal who is representative of “a man who was essentially a villager. Who, despite all his years in the city, had a villager’s way of dealing with problems, whip out a gun and shoot” (10).

CONCLUSION

Brothers is essentially a novel that shows the lives of people in both rural and urban locations. The struggles are different for men and women yet the change in geographical location reflects the cultural shift. Himmat tries to overcome the caste hierarchy under which his clan had been suffering for years and soon “his notions of social justice have assumed a more personal aspect” (165). Mangal tries to outdo himself by asserting his capabilities at par with his brother’s success. He claims “together we will be a force to reckon with in Rajasthan, he politician, and me the industrialist” (243). Tapti tries to uphold herself as an individual who cannot be repressed into becoming an ideal wife according to the standards of her husband who idealised women from the village. The novel comes out as a great study of human nature as all the characters are deeply rooted in their values, yet hoping to upgrade their social status from the traditionally established roles prescribed by society.

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Chapter 15

DISABILITY: DISCRIMINATION AND BIASNESS IN INDIAN LITERATURE

HEMA KUMARI

“Bharatvarsh me andhe aadmiyon ke liye na naam ki jarurat hoti hai, na kaam ki.
Surdas unka bana banaya kaam hai, or bheek maangna bana banaya kaam hai”

Premchand 1927-28, 5

Surdas is the protagonist in Premchand's very famous work *Rangbhoomi*, the above lines form the same means that “in India blind people don't need a name and a livelihood to survive as *Surdas* already existing name for them and begging is the work suited for them” (working translation by me).

So, Can we say that disability is more than just an impairment? Does culture also plays a very important part in how we see disability? When talking about disability, Reddy talks about how disablement is process, using the argument of Erving Goffman he explains how society creates a bifurcation between abled and disabled, thus a social identity is created and this social identity is created on the basis of anticipations of social actors and the benchmarks are continuously created and recreated which are deeply rooted in their various cultures (Reddy 2011). Sudesh also reconfirms the same point that ‘historical events and texts, beliefs system and social institutions contribute in the process of disablement’ (Sudesh 2008).

This working paper is a not a paper which discusses the problems of people with disability as per but the attitude towards them and how it has been building up. We must understand that the perspective and attitude of any particular community or society doesn't develop in a single day but it is a process which is always evolving and reshaping itself. I believe that there are more or less three major factors that shape and size a particular perspective towards any discourse or idea, majorly religious practices, linguistic tools and foreign influences.

So, as mentioned above in this particular paper we will be discussing a particular aspect of disability studies which is culture. We will also try to understand why culture is an important aspect and cannot be ignored while doing disability studies.

With although a bleak growth we now see that disability studies is now picking up some pace, but many scholars agree that defining disability is not an easy task because of its multifaceted character, ‘disability is a multifarious category as it has been and still is understood and interpreted by different people in different ways’ (Bhattacharya 2014). The struggle for defining the basis of disability has been a major

concern in for disable studies theorist since its very advent. Sudesh is of the view that while defining disability we should be careful about two major points that is, the definition should not include any moral judgments about how disability is acquired and secondly it should have a clear cut relationship to dysfunction and impairment as well as to the social environment (Sudesh, 2008,).According to census of 2011, 26,810,557 people in India have some kind of disability (Census 2011). As per, The Rights of Persons with Disabilities Bill - 2016, we have 21 kinds of disabilities. So, we have to keep this in mind that there is more than one kind disability. Disability is defined when a person lacks ability to carry out his day to day activities. Recent scholars of disability studies claim that disability is not just limited to body but it is beyond that and to deal with this debate we should know that there are two major models to study disability one is medical model and the other one is social model. According to medical model, a disability is an outcome of an impairment which needs to be corrected or cured thus medical model reduces a person with to a socially isolated object for medical science. While according to social model, both 'disability and impairment are two exclusive notions' (Oliver, 1990). As impairment does not always leads to disability and "disability is a social creation" (Reddy, 2011). I feel that both these models are complementary rather than paradoxical because when talking about defining our understanding of disability, we should consider the everyday life experience of the person while simultaneously looking at his social position is also significant as social model looks at the 'culture, values, norms, castes, class, region and religion' (Singh 2014).

Tremain (2017), in this context is very important as she claims that the medical science has made disability purely a physical disadvantage and nothing beyond the body. She is of the view that disability is not transhistorical and transcultural but it is deeply rooted in the structures of power. She claims that we need to look at disability as political entity too. Similarly, Malhotra (2008) says that our cultural construction is the basis of how we give meaning to a disability and only this cultural construction defines how we perceive ability or disability.

WHY? CULTURE AND DISABILITY

Before going any further, we should discuss that why should we read culture, literature or language to have a deeper understanding of disability?

We should clearly accept this fact that we cannot understand any concept fully until unless there is a contextualization. To understand disability in India, we need to understand it in Indian context. The locale of disability as a discipline was evolved in USA and UK in 20th century and disability history has become knowingly or unknowingly a "Universal Project" and highly Eurocentric (Anand, 2013). Anand claims that we need to follow our own genealogy. While talking about development Coleridge talks about how we should be aware of the culture of target

community, when preparing developmental programmes for disables, awareness of cultural issues are important to integrate disables into the mainstream. He asserts that meaning of 'disability differs from one culture to another' (Coleridge, 2009). Ghai feels that disability studies and movement in India is very problematic because it follows its western counterparts where they are talking about rehabilitation and service delivery while we are still struggling for bare minimum (Ghai, 2002). We should also be very careful about the power structures which work in every culture and simultaneously the belief system and norms it produces. Chandler, 2003 claims that no ideology is neutral. Nothing works in a vacuum; Jagani claims that vulnerability of disables not because of their impairment but because the society is dominated by abled bodied (Jagani, 2017).

"The dominant groups perpetuate their privileged position and exercise their power through the production of truth" (Foucault, 1980).

Here, Foucault is of the vision that we should not receive the instructive ways in our societies as self-evident, it is essential for us to investigate the hidden power structures which the dominant keep reproducing to uphold their dominance. In this paper, we will attempt to read the instances in religious scriptures (various cultural nuances) and how they have enunciated the idea of disability.

A CONTEXTUALIZED UNDERSTANDING OF DISABILITY

Tremain (2017) often condemns the idea that disability is majorly a medical condition which needs to be escaped and cure, if occurred. She slashes this medical model of disability and argues that disability is deeply rooted in the essence of socio-political and economic condition, disability is certainly not a cultural and politically neutral concept.

We cannot to do social sciences without reading culture, disability studies in social science is fairly a new phenomenon. Here in this section, we will try to find nuances of disability in epics like Mahabharata, Ramayana, Manusmriti, Garuda purana, Charak Samhita and Skandapurana specifically. We cannot repudiate the fact that 'disability is deeply embedded in the sacred texts, mythology, cinema, scriptures, folklore, proverbs, and poems and riddles' (Ghai, 2015).

We see that people with disabilities are more or less always 'barred from the economic, political and political sphere all over history and most of the cultures' (Singh, 2001), this process leads to social stigma.

Disability in India is always perceived with negative connotations, a matter of pity or sympathy. Hindu ideology is *Karma-Pradhan* ideology, disability is often equated to *dukha* (bad Luck) which is suffering and this suffering is generated through karma (Ghai, 2015). 'Within India disability is perceived as retribution of past sins'.

Addlakha (2007) reiterate that disability is indeed a bad karma. According to *Charak Sanhita*, present diseases are always the result of past life misdeeds (Anand, 2013).

We must now look in the direction of *Garuda Purana*¹, this text is a collection of dialogues between the divine bird *Garuda* and lord Vishnu and they are discussing meaning of human life. In *Acara Khand*, the chapter of 'Results of good and bad deed', it is written that a person who steals knowledge or does not pay attention to the instructions (does not follow *Dharma*) is born again as a dumb man. In the chapter, 'Results of actions' of *Dharma Khand*, it is mentioned that who eats only sweets becomes rheumatic, who does not return the deposit becomes one-eyed, who lives on earning of wife becomes lame, performer of cruel deeds become dwarf, who speaks lie cannot speak properly, who steals becomes blind, who give stale food to Brahman becomes hunch-backed in next birth (Garud Purana n.d.). This *Purana* undoubtedly states that only corrupt, immoral and wicked people get disability. People who are cruel, cunning and non-follower of the *dharma* gets disability, this is the reason disables are permanently observed with pity and sympathy or even disgrace to the family and we try to repair the person and not put effort towards inclusiveness.

Skanda Purana is another case in point which talks about *Shani*, the son of *Surya* in *Kasi Khanda*. The mother of *Shani* was *Chaya* who was a forged image of *Sandhya*, his real mother. *Shani* is one of the nine planets, according to the Hindu astrology. *Shani* is known for bringing badluck to people, *Kruralochana*, *Mandu* and *Pangu* are the few names by which *Shani* is known. Once *Shani* was hungry and his mother could not prepare the food by that time, *Shani* out of anguish kicked his mother and his mother cursed him and cursed him that the leg he has used to kick will become twisted. We can understand that the undesirable image of *Shani* is there because of his dark complexion and limping leg. *Shani* is also a god of principles, even today we think that disables should live a morally correct life to minimize his or her suffering. *Shani* even after the great follower of *Dharma* is still reflected as evil, it is often believed that that we should not stand in front of *Shani's* idols because his direct gaze is a bad omen.

In *Mahabharat*, there are two characters, *Dhritarashtra* and *Shakuni*, *Dhritarashtra* is blind and *Shakuni* has twisted leg. Both of them are often considered key reason for the great battle of *Mahabharat*.

Dhritarashtra was king of the *Hastinapur*, but he was not the first choice for the king but his elder brother *Pandu*. He only became one when his brother died; *Dhritarashtra* was blind so he was not considered suitable to be a king. It was only after the death of his brother's death, he was crowned when there was no choice left (Arora 2019).

¹From *Garuda Purana* published by Motilal Banarasidas (1997).

This character brings out the element, how disables people are treated as incapable and this is the reason may be that even after the PWD Act (2016), we are still following a theory of welfare and mostly this welfare is carried out by NGOs and various organizations. We see that Industrialization has further deepened the case that disables are incapable (Anand 2013). *Dhritarashtra's* wife *Gandhari* also used to remain blind-fold for lifetime, we see that there is subtle idea that disabled should not marry an abled body. The episode of Gambling also makes us believe that a person who is blind is not suitable for a post of king because if he could have then he could have saved *Pandavas* or *Draupadi* from the consequences.

The character of *Shakuni* is seen as the most evil character of Mahabharat, he is often equated as the most cunning person. When *Bhisma* got to know that his sister *Gandhari* was a widow of a goat, this agitated *Bhisma* and he wanted to kill *Gandhari's* family. *Shakuni* was the only person left in his family other than *Gandhari*. *Shakuni's* father deliberately twisted his leg so that he never forgets what they have done to his family. The gambling episode of Mahabharat is the most problematic episode, here *Yudhishtira* (*Pandavas*) and *Dhuryodhan* (*Kauravas*) played a game of *Chopat* (game of dice) where *Shakuni* played by the *Kauravas* sides. *Shakuni's* dice could never be defeated; it is believed that they were made of his father's bone (Pattanaik 2010). *Shakuni's* disability and his cunningness are often inter-related; we can see that somehow most of the negative mythical characters are disables. Treating disables as wicked and evil is a trend. To prove this case, we should also discuss *Ramayana*.

Manthara is a hunch-back character of *Ramayana*, her character is imperative in *Ayodhya Adhyaya* of *Ramayana* where she tells *Kekayi* that she should stop *Ram* from becoming the king and to ask *Dashratha* to make *Bharat*, her son, the king. She says that what kind of mother is she, who wants her son to become servant. It is believed that *Manthara* is the reason, *Ram* was exiled for 14 years but there is another story attached to this too. *Narada* came to earth to remind *Ram* that he has to kill *Ravana* but *Ram* said he will have to become the king as there is no choice for him. Then *Narada* requested *Saraswati Devi* to change the mind of *Manthara* and because of that she said what she said against *Ram*. Both *Manthara* and *Shakuni* are portrayed as the villain of the epics but we do not see the other side of story. This makes us understand that how the so called normal body is seen perfect and any deviation from it become evil. Ghai (2002) calls that 'normal body' is imaginary and also Ghai (2002) talks about how in *Manusmriti*, disabled women is never right for marriage and it is ethical to leave her, if she gets disabled even after the marriage. She talks about the episode of *Laxman* cutting nose and ear of *Surpanhaka*, making her unsuitable for marriage, the subtle idea of this episode presents that disability, ugliness and imperfection cannot be separated.

CONCLUSION

We have seen that major religious scriptures in India have created bifurcation between abled body and disabled body and not only in *Hindu* religion but Christianity too reiterate that disability is disobedience to the god because God created everyone alike (White 2017, 37). Here, the dominant party is abled body which is essentially using its power to define and segregate the disabled bodies. Ghai (2002) says that the way in a racist society, the blacks are rendered invisible to maintain the autonomy and rationality of whites. Likewise, the disabled are segregated or rendered as abnormal to preserve the idea of wholeness and normalcy of the abled body. The world is predominantly abled bodied and the power structures have formulated the knowledge about the disables and the attitude towards them.

We see that they are not only considered incapable and evil (we clearly see the hermeneutic circle of this knowledge). So, it's not only indispensable to change the laws for disables but also to change the attitude and this change only will change the disability environment from welfare to right based.

We should be studying disability as a discourse as they are highly sidelined, are lowest caste possible, have no role in social movement, and are not the part of major developmental programme and roots of all this problem is our attitude towards the disabled.

So, in this paper we tried to look at disability with a lens of culture and traced the 'disablist' nuances rooted in the particular culture, we have seen that how with all these beliefs and thought we have continuously disabled disable thus 'othering' them from the abled and we have to move from charity to development, with this paper, we are left with the question of what is normal and abnormal, why is abnormal insane and normal sane.

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Chapter 16

EMERGENT SUBJECTIVITIES IN CHICK LIT: A POST-FEMINIST READING OF HELEN FIELDING'S *BRIDGET JONES'S DIARY*

HINA GOYAL

The question of subject has become an important point of discussion in the postmodern times that has been addressed by linguists, psychologists, philosophers and theorists from time to time. Multifarious perspectives on the issue of subject and subjecthood have increased the speculations all the more. Whether the subject is to be understood in scientific, philosophical, metaphysical, psychological, spiritual or theoretical terms, the inscrutable realm of the subject cannot be limited to a few rational or analytical discussions. Nick Mansfield in the book *Subjectivity* (2000) refers to subject "as both the most critical and important, but also the most elusive and abstract phenomenon" (179). The notion of subject, which constitutes one of the most focal questions of postmodern times "has become an essentially contested category, continually revised, devised, supervised, or denied" (Hassan 428). Though the term subject is a highly contested term, tracing its meaning and its connection with the word 'self', its development and reflecting upon some of the significant perspectives contributed by important philosophers, psychologists and theorists especially the feminist and postfeminist theorists will help in understanding how the chick lit writers delineate the characters in their works. Besides, the exploration will unleash Helen Fielding's approach to subjectivity in *Bridget Jones's Diary* (1996).

The term subject is understood in manifold ways. In grammar, it is understood as the driving force of the sentence. It incorporates the sense of selfhood by initiating the action in a sentence as 'I'. Though the word subject is used interchangeably with the word 'self' in cultural theories and espouses self in its oeuvre, there are some differences between both the terms. The word subject is inclusive of an outward experience which exists in connection with the norms of the society whereas the word 'self' signifies an inward experience which remains unaffected by the outward experiences and "the sense of social and cultural entanglement" (Mansfield 2).

It is important to note that the notion of subjectivity has its roots in the premise put forward by the seventeenth-century French philosopher Descartes. It was Descartes who fueled the argument of what it means to be a subject. The oft-repeated statement "I think, therefore I am" explains his principle of mind/body dualism (31). 'I' becomes the centre of truth and knowledge as a philosophical subject that is continuously involved in introspecting on the purpose of its existence. The

proposition put forward by Descartes associated subjectivity with faculties of the mind like imagination, reasoning, perception and agency. He held 'I' at the centre of his argument for explaining subjectivity. He foregrounded the working of mind which starts functioning by doubting everything. It is this skepticism that leads 'I' towards knowing the quintessence of his/her existence.

The psychoanalysts explore the interiority of the subject. Sigmund Freud, a noted psychoanalyst, approached subjectivity as a mode of experiencing the interior structure in terms of understanding gender differences. Freud believed that subjectivity "is instilled in us as a result of our encounter that triggers a crisis that awakens our interior life" (Mansfield 8). He dilated upon the masculine and feminine subjectivity because he felt that it was the idea of being different from the people around us that led us to explore the inner recesses of mind. Lacanian theory has given another useful model of subjectivity. Jacques Lacan, the French psychoanalyst, extends the scope of Freudian subjectivity by alluding to mirror-stage which a child experiences between the age of six and eighteen months. It is the stage when a child experiences subjectivity by looking at his/her image in the mirror and views it in terms of external forces which play a significant role in his/her development. In the words of Lacan, "the mirror-stage ... manufactures for the subject, caught up in the lure of spatial identification, the succession of fantasies that extends from a fragmented-body image to a form of its totality" (4). Lacan's perspective highlights the role of visuals in the formation and development of subjectivity.

The issue of subjectivity has also been approached both by feminist and postfeminist theorists. Simone de Beauvoir in her work *The Second Sex* (1949) highlighted the women subjects being subjected to marginalized roles. She urged women to rise above complacency and highlighted the condition of women in the male dominated world. She writes: "It is an easy road; on it one avoids the strain involved in undertaking an authentic existence... Woman may fail to lay claim to the status of subject because... she is often very well pleased with her role as the Other" (21). However, she did not make women fully responsible for accepting their fate as *Other* rather held men responsible for promoting the culture of *Other* since it gave them power over women. Besides, she ascribed the subordination of women and their lack of will and determination to change their subordinate status mainly to their body. She was of the view that it was only when women would rise above their bodies that they would be able to experience liberation.

Judith Butler set out to evolve a new description of subjectivity by emphasizing the need to deconstruct its meaning in the world of queer and trans subjectivities. She adhered to the postmodernist and poststructuralist practice while explaining how subject is constituted. In her popular but equally controversial feminist treatise

Gender Trouble (1990), she writes: "Gender ought not to be conceived merely as the cultural inscription of meaning on a pre-given sex" (11). She projects forth the idea that gender is not limited to biological differences rather it is performative which means that it depends on the behaviour of individuals and their actions how they form their identities. Her premise is built on the ground that subjects are "socially constituted" and are open to change and contestation through their performances (15).

The insights contributed by different philosophers, psychoanalysts and feminist theorists paved the way for approaching subjectivity in the context of changing times. Contemporary era is marked by a new kind of subjectivity mainly the postfeminist subjectivity which is seen in the postfeminist discourses which highlight the new image of women different from what feminist theorists highlighted in their discourses. However, it does not make a clean break with feminists as such. It gives way to what feminist theorists proposed by changing the image of women from being mere victims of circumstances to women of strength. Women subjects are presented as raising their voices without fear and they emerge as triumphant women who are in control of their lives. They accept their womanhood and are not subject to marginalization by the patriarchal world rather it is the men who are given secondary roles and their existence in the texts is found only in relation to the women around them. Angela McRobbie in the book *The Aftermath of Feminism: Gender, Culture and Social Change* (2009) suggests that the change in the depiction of roles of men and women can be seen as a positive development which is a clear indication of touching new horizons of fresh insights and the emergence of postfeminism justifies this change. She highlights the new roles performed by women: "The transformative effect results in healthier subjectivities, cheerfulness, better 'self-esteem' and improved quality of sexual relationships" (124-125). She further suggests that the postfeminist subjects are moving "from the shadows into the spotlight of visibility" (McRobbie 125). This significant change can be seen in the way new theoretical frameworks have come up with broad outlook towards subjectivity.

There has been an emergence of a new feminism - technofeminism which presents the postfeminist stance of approaching subjects in literary works. The technofeminist theorists give new dimensions to subjectivity keeping in view the technological revolutions. They project forth the idea that the digital revolution has contributed immensely by heralding the decline of patriarchal power. In the book *TechnoFeminism* (2004), Wajcman writes: "An emerging technofeminism conceives of a mutually shaping relationship between gender and technology" (2). She proposes that technology has opened new channels of growth and development for women and it is creating a gender free structure in society. She also makes reference of

Cyberfeminists who imagine a “gender-free future” (2). Donna Haraway is an important theorist of the postmodern times and a technofeminist who approaches subjectivity by using the metaphor of cyborg in her pathbreaking work *A Cyborg Manifesto* (1985). Tracing the origin of the term cyborg is important to understand Haraway’s perspective. The term was coined by Manfred Clynes and Nathan S. Kline in 1960. It was used to describe the dependence of humans on technology. It also referred to a human being whose functions of the body were controlled by technological devices. Due to a continuous interface between humans and technology, the term has gained a wide popularity in the context of postmodern times. It has been used by many postmodern theorists who have approached it from varied dimensions. Haraway has used the term to highlight the need to reconstruct gender roles taking into account the new technological advancements that surround us. She illustrates in her postmodern discourse that the advancement of technology has given new dimension to the way subjectivity is viewed.

Technofeminists like Donna Haraway with their postfeminist approach endeavour for justice and equality transgressing binaries and break the stereotypes. They present a futuristic vision of subjectivity which is ever evolving and fluid in nature. As Mansefield rightly suggests that Haraway challenges the old feminist way of approaching the subject “by referring to the ironical political myth of the cyborg in an effort to provide a pleasurable alternative of imagination for social feminism that had fallen short when arguing feminist identity politics by a common woman’s experience” (160). Haraway questions the fractured identities created by feminism which does not offer any space to women to rise above the binaries. In the essay *A Cyborg Manifesto*, she writes: “The dichotomies between mind and body, animal and human, organism and machine, public and private, nature and culture, men and women, primitive and civilized are all in question ideologically” (32). She uses the metaphor of cyborg to elaborate her point of view. Cyborg has no gender and represents both men and women. It unfolds new possibilities of viewing the subjects and can be viewed as the product of postfeminism. According to Haraway, the emergence of the new feminist sensibility is a gradual evolution. She demarcates this evolution of subjectivity by highlighting the role of capitalism that has offered new dimensions to evolving subjects. She writes: “So let me return to the earlier image of the informatics of domination and trace one vision of women’s ‘place’ in the integrated circuit, touching only a new idealized social location seen primarily from the point of view of advanced capitalist societies” (46). In view of this, she feels the need to revise the theories to view subjects from new angles and the need to approach texts with new perspectives and the emerging paradigms.

Donna Haraway’s model of subjectivity is applicable to the chick lit fiction which is the product of the postmodern times. Chick lit is written by women for women. The

chick lit writers embrace the concept of cyborg while portraying the characters in their texts. The chick lit characters with the attributes of cyborg are harbingers of equality and are viewed as “privileged subjects of social change” (McRobbie 15). The women subjects of chick lit texts evolve throughout the narratives and go through a process of transformation as the story progresses. The road to self-discovery empowers them to accept challenges of life. They enter the realm of the postmodern world of fluid selves shattering their fixed gender identities and join the stream of new, empowered and masculine subjects which justifies the concept of cyborg.

The women subjects of chick lit are also viewed in terms of ‘the makeover paradigm’ those points towards the growing “focus upon the psychological- upon the requirement to transform one and remodel one’s interior life” (Gill, 261). These subjects are engaged in self-monitoring and self-surveillance. They are aware of the demands of time and the society around them that expect them to look beautiful. The need to self-surveil has also been amplified by social media and digital culture that tell women to improve their appearance by making use of the techniques like face uplift and breast enhancement surgeries. These subjects undoubtedly represent cyborgs who march ahead on the path of regulating their bodies in order to adapt themselves to new environs and advanced technologies as Haraway accentuates: “Transformations are affected by virus vectors carrying a new developmental code, by transplant surgery, by implants of microelectronic devices, by analogue doubles, and other means” (63). The new components of modifications may include “suitable biochemical, physiological and electronic modifications” (Appleby 104). The postfeminist subjects are conceptualized as “capable of transformation through self-scrutiny and body work, replacing previous concepts” (Riley, et. al. 98). It shows that technology liberates women by giving them multiple options to equip themselves to be a perfect fit in the postmodern world. However, Haraway suggests that women should learn to embrace and control technology rather than allow it to control them. N. Wakeford writes in an essay included in Jennifer Terey and Melodie Calvert’s collection *Processed Lives: Gender and Technology in Everyday Life* (1997):

Networking activism and support are interwoven as we push ourselves to learn to work with the new electronic tools we are encountering. Together we anticipate a future where growing numbers of women can access and use the global connections to promote women’s equality. (Gamble 69).

The beauty conscious subjects of the chick lit novels embrace technology because they feel that it empowers them. They keep themselves abreast of the changes that

the world of technology has brought for them. They use the electronic tools like the beauty apps to look beautiful. They buy expensive and branded attires to attract attention of people by advertising their assets. They believe that the brands give them a new identity and empowerment. Rachel Bowlby in *Shopping with Freud* (1993) highlights the way women subjects of chick lit are portrayed as attention seekers and how they join the mad race of consumerism: "All the world's a showroom, every man or woman is an advertisement for himself or herself, aiming to 'impress' and please his or her consumers. By the same token, everyone is also, in relation to everyone else, a consumer, taking in as well as giving off impressions; 'paying' or withholding his or her attention and interest" (Bowlby 68-69). Bowlby's assertion is that the postmodern world presses upon men and women to make a display of their attributes. Since every man and woman is under constant pressure to fulfill the demands of the times, it leads them to enter the realm of consumerism. They not only look glamorous but enjoy sexual freedom as well. In an article "Sex and the City: A Postfeminist Point of View? Or How Popular Culture Functions as a Channel for Feminist Discourse", the writers point out the significance of sexual freedom in life of women. They write: "Sexual pleasure and joy are a specific form of pleasure. Women have a fundamental right of sexual freedom and pleasure and are not judged if they use this right" (Adriaens and Bauwel 11).

What makes the chick lit narratives meaningful is the way the readers relate to the characters as they chart out and embark upon their individual journeys. The protagonists of chick lit fiction represent the majority of women; a realistic character or "the Everywoman" of their time (Smyczyńska 24). The revolutionary zeal of the protagonists in negating the age-old traditions and the rigid customs make them relatable to women of contemporary times who do not want to be lorded over by men around them.

The protagonists of chick lit exercise their will to embrace singleness which gives them a space of their own. They exhibit tremendous strength to prove that their decision to remain single is their choice. Helen Fielding provides a thoughtful understanding of the chick lit protagonists' choice for singlehood in her novel *Bridget Jones's Diary*. Bridget Jones, the protagonist of the novel, stands firmly against the society when she is questioned for not entering the institution of marriage. She proves her stance by recalling what Shazzer comments on the status of singletons. The words of Shazzer leave a positive impact on Bridget's mind. She reflects upon the joy of remaining single and realizes that she is not the only one who is single. There are many women like her who are financially independent and are happy to stay single because it gives them an edge over men. The singletons are free from being slaves of men. They need not perform the mundane tasks that the married

women perform to make their husbands happy. In order to pacify herself, she reinforces what Shazzer says:

“And because there is one more bloody way to live: one in four households are single, the nation’s young men have been proved by surveys to be *completely unmarriageable*, and as a result there is a whole generation of single girls like me with their own incomes and homes who have lots of fun and don’t need to wash anyone else’s socks. We’d be as happy as sandboys if people like you didn’t conspire to make us feel stupid just because you’re jealous.” (42).

This description of singletons is full of strength. It gives an account of Bridget’s life signifying financial independence, happiness and freedom from the domestic duties that were traditionally associated with women. Shazzer’s speech ends with the idea that the ordeal Bridget faces is due to single women being subjects of envy of the other women. The words of Shazzer leave a positive impact on Bridget’s mind making her happy. She gives vent to her feelings by saying, “Singeltons! I shouted happily. ‘Hurrah for the Singeltons!’”(42).

It shows that Fielding presents her characters undertaking an exploration of the self that goes beyond mere contemplations of their socially constituted roles. Bridget Jones is the perfect cyborg character who transcends the narrow boundaries constructed by feminism. She carves a space of her own by rejecting the space that the society has given her. She is a cyborg who “being both material and opaque” (Haraway 13) knows that boundaries cannot restrict her rather strengthen her to be bold and strong. The character of Pam Jones further reveals that woman’s space is still under the structure of patriarchy but her protest shows that she needs to go beyond the borders to find a space previously unexplored by society. Mary Allyson Ruge in the thesis entitled *From Subject to Cyborg: Reframing Identity within Female Spaces in Neil Gaiman’s Black Orchid and A Game of You*, writes: “By rejecting stories from the patriarchy, cyborgs have the opportunity to tell their own stories” (9). Pam Jones too rejects the story of patriarchy and carves new stories like cyborgs that have the ability to define women’s roles in contemporary times and the ability to “create possibilities of new gendered embodiment” (Balsamo 39).

The novel introduces the readers to Magda, Bridget’s friend, who is not a happily married woman. She represents an educated woman who has a good job but she leaves her job to raise her child. The contrast between Bridget and Magda’s character clearly shows that marriage brings a bundle of responsibilities. She even meets the

disdain of her husband because he does not value her job. Magda confesses that she is jealous of Bridget Jones's singleton lifestyle: "You should make the most of being single while it lasts Bridge, ...Once you've got kids and you've given up your job you're in an incredibly vulnerable position" (132). She tells Bridget that her husband cheats on her and takes her work for granted. She says, "I know Jeremy thinks my life is just one big holiday, but basically it's extremely hard work looking after a toddler and a baby all day, and it doesn't stop" (132).

Helen Fielding presents a contrast between single and married women through the characters of Bridget and Magda. Magda wants to free herself from the burdens and responsibilities which are entrusted upon her in the patriarchal world. Donna Haraway's cyborg world also points towards the need "to confront effectively the dominations of "race," "gender", "sexuality", and "class"" (21). Magda too confronts the domination by voicing her feelings about her unhappy married life that hardly gives her space to develop as a sovereign individual. Bridget feels that she is ridiculed as an "unmarried freak" but she realizes that she is in a better position comparing her life with her (132). She even advises her friend Magda to "seize power" by indulging in a relationship that will be a kind of lesson for her husband (133). However, being a single woman brings a lot of challenges for Bridget like facing the societal pressure. She is blamed for valuing her professional life more than her personal life.

Donna Haraway's conceptualization of cyborg seems to offer a solution to the single women like Bridget who are blamed for being career-oriented. The Assisted Reproductive Technologies have unfolded numerous options for women which help them rise above the limitations of their body that keeps on giving them alarm about the expiry of their reproductive years. These technologies can be seen as an effective solution for women's subjugation that is mainly associated with their maternal body. Shulamith Firestone's *The Dialectic of Sex: The Case for Feminist Revolution* (1970) is considered a magnificent work in which she describes the inequality existing in the society due to the female biological functions characterized by childbearing and menstruation which limit women. She talks about the new solutions offered by technology which help women to make choices. Bridget faces the undue pressure imposed on her by her mother and her friends who feel that Bridget's career is an obstacle on the path of her getting married. They feel that the delay in marriage will harm her reproductive years. Donna Haraway's construction of cyborg seems to offer a solution to women like Bridget Jones by pinpointing the role of technology as an aid to career-oriented women. The introduction of assisted birth techniques like In Vitro Fertilization and surrogacy prove to be a boon for such women. Although there is no reference of Bridget thinking of assisted birth technologies like IVF in the

novel, yet what Donna Haraway suggests has the potential to come to the rescue of women like Bridget who prefer their career over family.

Bridget Jones is an active participant of 'the makeover paradigm'. She reads self-help manuals and magazines to keep herself abreast of the latest trends in fashion. She relies on cosmetics because she feels that these cosmetics give women empowerment. She makes use of the weight losing technologies like the exercise machines to lose weight. Haraway in *A Cyborg Manifesto* stresses that "communication technologies and biotechnologies are the crucial tools recrafting our bodies" (33). Women like Bridget make use of these technologies to look beautiful. The life of Bridget is focused around losing weight. She is seen writing her diet plans in her diary and keeps on evaluating her goals throughout the novel. One of her diary entry includes: "Today is an historic and joyous day. After eighteen years of trying to get down to 8st 7 I have finally achieved it" (105). After losing weight, she feels as if she has won an impossible battle. Bridget is a woman who is brand conscious and loves wearing branded attires. She expresses her desire to "buy things from Marks & Spencer" (122). In her discussion on *Bridget Jones's Diary*, Clare Hanson comments that the novel endorses bodily perfection as the route to empowerment. She claims that Fielding's novel offers "a kind of lipstick feminism that assumes that a woman's best weapon in life is a floaty white dress in a romantic setting" (17). The book *Even a Blind Chick Sometimes Finds a Bargain: Analysis of "Chick Lit" in Relation to Post-Feminism and the Market: On the Example of Sophie Kinsella's "Confessions of a Shopaholic"* (2015) gives a peep into the lifestyle of chick lit heroines who are obsessed with fashion and beauty:

Chick lit heroines are often presented as fashionistas who define themselves by the clothes and brands they were always desperately trying to prove their individuality and to confirm their identity. Free and excessive shopping is put on a level with liberation and emancipation, as chick lit fashionistas is economically independent working women. (Kirchhoff 2).

Bridget Jones is also a fashionista who feels that expensive attires give her an identity and raise her status in the world around her. Being an economically independent woman, she feels that the brands give her emancipation from the clutches of patriarchy. In addition to following a 'singleton' lifestyle and indulging in consumerism, the characters of the chick lit novels are seen communicating freely on the subject of sex. Bridget discusses her sex life with her friends Jude, Sharon and Tom. She gets involved with her boss Daniel Cleaver and expresses her feelings freely while having sex with him. Daniel tells her to "undo the zip of her skirt" (33). Bridget Jones does not surrender herself before him rather expresses her feelings openly by pulling up her skirt. She represents the figure of cyborg and transcends the barriers created by society where it is considered a taboo for women to share

their opinions on sex which is in concurrence with what Haraway writes: "There is nothing about being "female" that naturally binds women. There is not even such a state as "being" female, itself a highly complex category constructed in contested sexual scientific discourses and other social practices" (16). Haraway's perspective makes it clear that women subjects are not limited to their biological roles. They have all the rights like men. The way the chick lit women subjects spurn the male centred society proves that there is no place for narrow constructions like male and female. Bridget Jones wants Daniel to be overtly sexual which is clear from her statement when she says that she wants him to be " naked lust-crazed sex beast"(124).

Sharon, the friend of Bridget, expresses what she feels about the sexual space that should be allowed to women. She voices clearly that sex is not the men's prerogative. Women should enjoy the same space in sex as men. She points towards the coming up of times when men will not be "leaving their families and post-menstrual wives for young mistresses" (126). In the years ahead, women will exercise their free will in sexual acts and they will not let men dominate them. She says that men will not dare "trying to have sex with women without any niceness or commitment, because the young mistresses and women will just turn around and tell them to sod off" (126). She even says that "men won't get any sex or any woman unless they learn how to behave properly instead of cluttering up the sea-bed of women with their SHITTY, SMUGGED, SELF-INDULGENT, BEHAVIOUR" (126-127). Sharon's loud comments are in tune with Haraway's prognosis put forward in *A Cyborg Manifesto*. Haraway writes: "We have all been injured, profoundly. We require regeneration, not rebirth, and the possibilities for our reconstitution include the utopian dream of the hope for a monstrous world without gender" (67). The way Sharon comments on the need to end the domination of men in sex further highlights the need of reconstitution of gender roles, the premise that emanates from Haraway's composition.

It can be inferred that chick lit writers challenge the gender stereotypes by reversing the gender roles through the portrayal of their characters. Their characters fit into the cyborgean identity created by Donna Haraway which offers them freedom from the grabs of patriarchy. The genderless identity created by Haraway rises above the politics of the body. Helen Fielding by embracing Haraway's cyborg highlights the new image of women. She has presented the female subjects of her novels as revolutionary subjects who exercise freedom in choosing the path of their lives. They embrace the changes that the world of technology has offered them and justify the concept of cyborg as cyborg can also be seen as a reaction, on the one hand, to feminist theories that treat women "as passive victims of technological change and, on the other hand, to those that see new technical forms as offering unlimited freedom" (Wajcman 4).

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Chapter 17

ASCERTAINING CENTRALITY IN CHIMAMANDA NGOZI ADICHIE: HALF OF A YELLOW SUN

VARTIKA SHARMA

INTRODUCTION

According to Cambridge dictionary of English, the word centrality is mentioned as “the fact of being in, at, from, or near the centre or the most important part of something”. The centre in post colonial literature can be representing those groups in community who have the capability and destructive tools. That is, the centre controls community. Those at the centre can say their stories because they have the authority to do that. As a consequence, history is than registered from of those in the centre views. Power generally stems from socio-economic and political set-up for those in the centre. For example a man can send his children to school then they are in the centre and the illiterate children become the periphery. The illiterate children will write stories about their daily lives that do not take into account the stories of the illiterate. Postcolonial literature’s periphery relates to those on the community’s brink. Those side-lined and oppressed individuals and organizations can be defined as a periphery. History, generally excluded the narratives of those in margins because of the power exerted by those in the centre of it. Post colonial literature thus attempts to identify these subalterns, who have usually been side lined because of colonialism and tell their story. The relationship between the centre and the periphery in any context is problematic. This is because the very existence of the periphery gives the control of the centre. That is, the centre cannot exist without the periphery. This is so because of the exploitative nature of relationship. The exploitation of the periphery keeps the centre at the top of the power structure. However, the independence of this state of affairs ensures that the periphery to subvert the power of those in the centre. Postcolonial literature is also about redefining the social discourse that the colonizer had perpetrated about Africa. Western knowledge was portrayed as unshakable dictum that could not be questioned. The centre, being western culture, has dominated the African landscape. The notion of marginal consciousness, sometimes called of ‘centered awareness’. Robert Park’s concept of ‘marginal man’ was also the centre of discussion. A modern urban, the immigrant is drawn towards the two centers of attractions. Park’s double edge concept cuts through the complexity of urban life and composed of people. In British colonialism period, the language and policies of Indian colonialism both are rightly deserved because of the western visionary theorization.

Chimamanda Ngozi Adichie, (born September 15, 1977, Nigeria), Nigerian author whose work drew extensively on the Biafra war in Nigeria during the late 1960s.

Adichie work has been translated into more than many languages and has appeared in various publications, including "The New Yorker, Granta, the O. Henry Prize Stories, the Financial Times, and Zoetrope. She is the author of the novels *Purple Hibiscus*, which won the Commonwealth Writers' Prize and the Hurston/Wright Legacy Award; *Half of a Yellow Sun*, which won the Orange Prize and was a National Book Critics Circle Award Finalist and a New York Times Notable Book; and *Americana*, which won the National Book Critics Circle Award and was named one of The New York Times Top Ten Best Books of 2013. Ms. Adichie is also the author of the story collection *The Thing around Your Neck*".

Half of a yellow sun by Chimamanda Ngozi Adichie is an exceptional work by her. Her works are read in all over world and it has been translated into more than thirty languages. Her first work *purple hibiscus* came out in 2004 and it is about a childhood devastated by a religious patriarch, which won the common wealth writer's prize and shortlisted for the orange prize.

For the title of *Half of a yellow sun* she takes from the emblem for Biafra, the break way state in eastern Nigeria that survived for only three years and whose name become a global by word for war by starvation. The symbolic meaning of the title *half of a yellow sun* represents the rising sun on the *Biafra flag*. It brings the new hope for glossy and dazzling destined. It also identifies the Nigeria was one Arcadian like sun but it was separated by two states this is how Biafra and Nigeria are separated. The flag of Biafra shows the revolt against the government.

Chimamanda Ngozi Adichie writing highlights the complex issues of the society like religion, Political etc. In the *Half of a Yellow Sun* she portrays the realities of colonialism and Nigerian politics concluding the Nigeria civil war, which took place 1967 - 1970 and Nigeria got the independence from British colonialism. Nigeria itself has an arbitrary unification of over 300 different ethnic groups. The largest of these are Igbo in the Southeast, the Yoruba in Southwest and the Hausa in the North. She presents the periphery group of society who has been considered as a 'other' by the colonizers. Through her writings she depicts the subjugated and the suppressive community of the Nigerian society. She has played a role of a mediator, through which she is giving voices to voiceless people. The novel contains the element of realism as she portrays the reality of the Igbo people their suffering and stifling environment in which they are put in. Through her writings she also tries to uplifts the culture and tradition of Nigeria by promoting and craving a different unique shape in terms of third world literature.

A keen observation of the novel in the light of the theories of Homi K Bhabha 'Hybridity' and Allen Buchanan 'Theory of 'Secession'. Bhabha has written on hybridity and third space. Bhabha is for associated with the fertility and prominence for the dynamic development of the entire humanity with kindness. His approach to generalize the appeal and corporation of hybridity as well as its influence upon both colonized and colonizer in the post colonial situation is subject to serious criticism. Through the lens of hybridity and third space, the novel is has to have characters from both the west and the colonized nation whose identity is blurred, since they have been influenced by both the culture and language. Their identity in terms of purity and originality is under erasure and suspect. They suffer from this identity crisis on the one hand and they use the languages of either side's as a tool to ease their life affair and mission on the other. Richard is an agent of imperialism or he feels that he is the colonist and, "Olanna, Kainene, ugwu who represent the people of the colonized society are culturally hybridized". They are so contaminated that they do not only speak language of the colonized but also imitate the accent and lifestyle as well. They are neither completely Nigerian nor are they fully English. Hence they are in dilemma and thus suffer from in-betweenness. Their uncertainty pushes them to suffer crisis of integrated identity. Also Adichie in the novel describes the condition of Igbo community in Biafra which suffers from the Nigerian dominance. The people of Biafra suffer from identity crisis and aim to withdraw themselves from the hegemonic conditions imposed by the Nigerian government. The present study has tried to trace and record the politics of secession in the novel. The theory secession, talks about the concept of 'withdrawal'. When Nigeria got independence from British rule, the ethnic groups has feared of their identity. Further they demanded for secession to Nigeria government that they will make their own country. The result of the secession led to Nigeria Biafra war. Nigeria government stopped the aids which they providing to the Igbo people and started massacred of people. There were two wars being fought side by side. The first one is survival of the Igbo as a race. The second one is survival of the Ojukwn leadership. After the secession Ojukwn and gowon have different opinions. They were both against each other because the Gowon divides the country in twelve states when the declaration of the republic of Biafra was under a military regime in which an Igbo general was the first beneficiary. Hence, the Biafra failed the national self determination theory. At the last the secession is failed to survive, Biafra is surrender to Nigeria.

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Chapter 18

DISCOVERING THE IMPACT OF STANDARDIZED BEAUTY ON THE PSYCHE OF BLACK WOMEN IN TONI MORRISON'S *THE BLUEST EYE*

ALIA KHALID

INTRODUCTION

Beauty is a combination of qualities such as shape, colour, form that pleases the aesthetic senses especially the sight.... this is the googled definition of beauty but this paper intends to go into the psyche of women and to know its effect on women especially black women through Toni Morrisons *The Bluest Eye*. Morrison represented the black women experience by portraying the events and situation in their life of through shocking experiences. *The Bluest Eye* is heart touching novel all because of Morrison's use of character which are deeply moving like Pauline, Pecola, Claudia.

As long as mankind can be remembered the society has defined beauty on its look. This definition of beauty is dangerous for women and especially for black women because of the emotional and physical chaos it brings with it. We are consuming the lies the society is feeding us on the table in shining crockery. Media is playing the important role in brainwashing our perspectives and our body. Blond hair, blue eyes with white skin is made the bench mark of beauty. In the so-called modern society across the globe women out there have to struggle for the equal pay, a good platform because they don't have light skin tone. Glamorous world has the most unglamorous stories of inequality they did to black women despite their tremendous talent.

The Bluest Eye traces the traumatic life of blacks' especially American black women. The novel represents the psychological plight of black women; it shows how blacks were obsessed with an American parameter of beauty. *The Bluest eye* is about the American traumatic tale of black girl. Toni Morrison mind and art were full of creative urge during 1970s. *The Bluest Eye* witnessed the light and the centrality in 1970s which dealt with the obsession of black for American parameter of beauty. The result of the American parameter of beauty caused such a traumatic violence in the psyche of black women that it almost becomes impossible for them to desert the mode of determination in connection with beauty. A search on American parameter of beauty which was about having white skin, blonde hair and blue eyes was like the mandatory element required appreciating a women grace and charm. Although society of America boast of the individual development irrespective of their gender

and race but this was not the ground reality, black was facing the epistemic violence. Morrison made a thorough inquiry of the peculiar state which was witnessed by African American society who was facing the overabundance of outrage behaviour of whites. In her thought-provoking surveys Morrison received a disrupted emotion because of living in American society where whites target was proposed to black as exclusively important thing which was at the same time impossible for black to achieve. The story of the entire novel revolves around the young black girl Pecola whose psyche was so much affected by the American standards of beauty, she believed that blackness converts her to ugliness. Morrison didn't use this as a single consideration; she justifies her view by revealing the powerlessness of black people and homeliness of black poverty.

The social issues which Morrison brought in the limelight was the danger of racism, she developed the novel representing how it was dangerous for the image of African society and especially for the black women. Morrison brings the pricking story of Pauline and her daughter Pecola who belong a financially weak family, Morrison represents how the mainstream life of the society has detached them. The novel is a mirror to the society where thousands of Pauline and Pecola are victim of an unhealthy mindset where they are made believed that their personality doesn't exist and they are of no worth. The effect of standardized beauty was shown by Morrison through its female character every now and then in the novel. Breedlove's psyche was developed in such a way that they have converted their unworthiness into ugliness, they have developed a self-hatred. Popularly among everyone's mind blackness is like an unfavourable connotation. There are infinite numbers of phrases and proverbs which has played important role in designing the psyche of human being or has developed a society which believe several things as they are the universal fact, black is by the large used as a symbol of either evil, sin or devil. It represents the aesthetic and emotional implications. Black which stands for ugliness and evil is denoted as an antithesis of the goodness and sanity of whiteness.

In the novel Claudia MacTeer recalls every incident of that year which contributed in making her best friend's Pecola life miserable; she recollects the incident of Pecola Breedlove's rape and the death of her baby. Pecola's family background is described who are the victims of standardized beauty. Pauline and Cholly Breedlove parents of Pecola had a bad marriage. Pauline is a hard-working woman who nags Cholly; on the other hand Cholly is alcoholic man who every now and then beats Pauline. There is communication gap between them; whenever they communicate it ends up in quarrel and fight. Pecola and her brother Sammy are always in a search for escape. Sammy frequently runs away from his family. Pecola meanwhile prays daily without failing that her eyes will turn into a beautiful blue colour. She believes that

if her eyes become blue, things would be different - they would be pretty, and more than that, she would be pretty. Pecola becomes obsessed in her quest for blue eyes.

Later in the novel Morrison brings the character of Maureen in the novel through this character Morrison once again shows the harsh effect of the standardized beauty on psyche of society. Maureen Peal, who goes to the same school where Claudia goes, is admired for her physical appearance because she is a white girl. She is perfect according to the American standards of beauty because she is white girl with green eyes and long hair. Her physical appearance becomes the reason for her popularity among teachers and classmate. Morrison through the use of Sherline Temple cup also tries to show how the psyche of society was deeply influenced by the standards of beauty and its adverse effect on black. Morrison also uses black cat with blue eyes to show the influence on the psyche of society. Morrison pens down the adulthood of Pauline in which Morrison showed how media played its role in developing the psyche of Pauline Breedlove which further became harmful for her and her daughter Pecola. Pauline had interest in watching movies; she often started going theatre for watching movies. she was fascinated towards Hollywood actors like Jean Harlow, she admired them as true representations of beauty. Her psyche developed in such away that nothing less than that seems beautiful to her. Pauline thoughts were so much influenced that her own daughter, Pecola, was ugly for her and instead she treated the offspring of her masters as her own daughter because they were white skin girls with blue eyes and blonde hair. It was the closest she could get to having it herself.

In *The Bluest Eye* Morrison represented how whites denied the culture and history of black and especially black women. The mass culture industry has increasingly rejected every image which represented the production and consumption of normative values. These values generally attached rigidly to gender. In *The Bluest Eye* Morrison throughout the beginning of every section used Dick and Jane primer this is not just the primary text it shows how the psyche of a children is developed since the childhood on the concept of beauty. Its widespread use made learning the pleasures of Dick and Jane which worked as toxic in the growth of intellectual thoughts in an individual. In the contemporary life, it stands as the only visible model for happiness and thus implicitly accuses those whose lives do not match up to the prevailing standards of beauty.

Blackness in this globalised and liberal world is still the profound experience of gender. Woman has to suffer this trauma of the standardized beauty. Pecola, Pauline, Geraldine all are grown up in a environment where every now and then they are made realised that they are not beautiful they are not worth it to leave a beautiful life. Their psyche didn't developed overnight, it started developing slowly and gradually since the day they came to this unjust world. Media, society even the

primary book played an important role to make them believe they were not beautiful. It became legacy to pass on the same psyche to the coming generation. Pauline was made believed she wasn't beautiful she passes the same thought to her daughter Pecola; she isn't white so she isn't beautiful.

CONCLUSION

The novel is about the fantasy of a black girl who wanted blue eyes. This novel not only describes the miserable life of Pecola but it shows every aspect which played its role in making her life miserable. There are several Pecola out there who are fighting with themselves and their creator for not making them beautiful on the standards of society. The unhealthy psyche of this society is making the life of the innocent girl miserable. Morrison through her novel represented the painful condition of black especially women.

We the people of this growing and developing society are biased; we are biased of the physical appearance. This society should be made better place to live in for every human being out there because everyone is beautiful in their own way. We should not promote or support anything which has negative impact on the psyche of growing children. We should develop a society where we promote humanity and kindness.

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Chapter 19

HUMANISTIC CONFLICTS WITHIN ONESELF, RESULTING DAMNATION: A STUDY OF DR. FAUSTUS

NEERAJ PIZAR, SHIPRANEGLI, SHIVANGI AUMTA

INTRODUCTION

Humanism is a non-religious philosophy based on liberal a human value which emphasizes the dignity of man and his perfectibility:

Humanism stresses on the importance of the individual human personality, and its power to learn from suffering. To rise above circumstances in this process, it takes cognizance of the paradox that lies at the root of life - the individual is part and parcel of the cultural environment that shapes him, which the self is always in conflict with the culture that shapes him. (Panigrahi 20) Humanism was started as a literary movement in Italy during the fourteenth century, with the revival of Latin and Greek Classics. "Humanism, in its strict sense, is the Renaissance literary cult of the so-called new learning, a revival of Greek, Latin and Roman studies". The human element in these Classics was found as a spirit of freedom and independence emerged from it. Therefore the revolt against the authority of the church started and a social movement

Paved its way in which the man was the center and measure of all things. In the present project

Different humanistic values have been touched which are as follows:

- Anxiety
- Pride
- Desire
- Greed
- Lack of knowledge
- The conflict between good and evil

Anxiety: The Dr. Faustus play opens with a character Faustus, a commoner, who receives a degree in divinity but is not satisfied with it. Uninterested with other forms of knowledge, he begins to search for something different which could provide him more benefits in terms of knowledge, power, and possession. He then decides to

study necromantic books. Faustus signs a deal with the devil after the completion of twenty- four years, his body and soul both would belong to the devil. This indicates that whatever does he did lead him to his destruction; thus, further suggesting that the human path of modernity is a path towards self-destruction. Faustus's anxiety is manifested most when there is a deal between him and Mephistopheles, the devil. Before Mephistopheles arrives with a message from Lucifer, Faustus is unstable about what to do as there is a conflict in mind probably his own conscious. His instability is further expressed in his behavior after he realizes that he is now involved in futile activities. He is not satisfied with hell too. He thinks he has missed something high as heaven. He now wants to repent; he is oscillating between resoluteness and repentance.

Pride: Dr. Faustus is a man possessed by him, blown up in pride, and blinded by his intellect. Faustus, a self- centered man dares the ideals of death and the Devil. The first scene of the play opens with Dr. Faustus in his study room, where he is seated, and he begins to think in depth of what he wants to do. He talks about his graduation from different levels of education. Throughout the play, the seven deadly sins are displayed, which have an impact on Dr. Faustus during his search for ultimate power. However, it is one of this wickedness of the seven deadly sins that play a particular and critical role in his demise. Pride creates Dr. Faustus inability to repent; therefore, resulting in his damnation. His fall was because of the same pride and ambition that has caused the fall of angels in heaven, in the Garden of Eden (Abrams 768). Faustus fall is anticipated during his first encounter with a devil, inquiring for a reason for Lucifer exile in hell.

However, Faustus was too stubborn and overcome by his pride to realize his freedom, and therefore does not repent. He is again unconcerned with the fate that lies ahead of him. He believes himself to be so powerful that there is no pain in hell capable of harming him. With time does Faustus realize that he has missed the point at which he could have prevented his fall? Faustus's pride leads him to discard the limitations of human power and knowledge, and his transgression is properly punished at the end of the play.

Desire: Faustus does not worship God. He says to himself that "The God thou serv' st is thine own appetite" (v, 11). Rather than serving God, Faustus wants to serve himself and fulfill his desire. His demand for power and possession is boundless. This can be evident with his conversation with Mephistopheles: Be it to make moon drop from her sphere/ or the ocean to overwhelm the world" (iii, 40-41).

Dr. Faustus is a fearless seeker for riches, power. His desires for riches and power can be clearly understood when he says: "I will have them fly to India for gold, ransack the ocean for orient pearl, and search all corners of the new-found world for pleasant

fruits and princely delicacies." For instance, Faustus desires gold from the East Indies, pearls from the depth of the sea, soft fruit and princely delicacies from America. Faustus represents the new and aspiring spirit of the age of the Renaissance with limitless desires. The danger of Faustus' doom was seen in Faustus's last soliloquy in which Faustus."

Greed: Definition of Greed: "Greed is a state of restlessness of the heart, and it consists mainly of craving for power and possessions. Possessions and power are sought for the fulfillment of desires. The chief expressions of greed are related to the emotional part of human. Greed (Latin, *avaritia*) is also known as avarice, cupidity or covetousness. Greed is applied to an artificial, rapacious desire and pursuit of material possessions. Thomas Aquinas wrote, "Greed is a sin against God, just as all mortal sins, in as much as man condemns things eternal for the sake of temporal things." In Marlowe's Faustus, the protagonist finally admits his Greed for worldly pleasure, 'i.e., for having concentrated too much on his materialistic thoughts. Faustus's hold over knowledge was incredible, but he lacked wisdom. Therefore, he fell prey to the seven deadly sins.

Lack of Self-Knowledge: The character of Faustus failed to understand that human knowledge is distorted, and this lack of understanding fuels his desire towards immortality. Faustus ignores the academic disciplines of logic, medicine, law, and divinity. Not only does he have lost faith in an academic discipline, but he has also begun studying magic, then he decided to sell his soul to the Devil in exchange for knowledge and power. Faustus' pride becomes an obstacle which blinds him to his mistakes while trying to obtain extensive knowledge. Had he used logic when talking to Lucifer he would not have agreed to sell his soul?

Furthermore, when Faustus begins to question Mephistophilis about the secrets of the universe, he is disappointed because he is told very little that he does not already know. By the end of the play, he seems to have lost his hunger for knowledge. Faustus doubts the study of Logic. He reflects on the Greek philosopher Aristotle by quoting him, "Is to dispute well logic 'schiefest end? Affords this art no greater miracle? Then read no more, thou hast attained the end;" (1.8-10). Faustus believes logic does not test his knowledge as he was confident that he has excellent debating skills, and there is no other reason for logic.

The conflict between Good and Evil: In the play, Doctor Faustus is accompanied by two angels in the play, the good angel and the evil angel. Both angels try to advise him on a course of action, with the evil one is usually more influential. Faustus, on the one hand, has a thirst for knowledge and supreme power; on the other hand, Faustus realizes that it is folly to renounce heavenly pleasures for short-lived mortal happiness. Faustus' choice to go with the desires takes him to utter destruction.

Therefore evil gains the upper hand in the life of Faustus. He indulges in many pleasures with devils and is even shown the seven deadly sins in person. Faustus is depicted as doomed from the very beginning. Although he has chances of remembering God, he quickly put aside thoughts of God and turns to evil. Faustus was once a kind soul. Even during his last moments, Faustus curses himself for willingly destroying the scriptures and ignoring God.

CONCLUSION

Faustus downfall was not because of the power but because of the knowledge which was limitless. Faustus dared to challenge the existing socio-cultural norms. However, there pertained constant anxiety in him whether or not to follow his decision. The prevalent conflict between good and bad angel, pride, anxiety, lack of self-knowledge and greed he had caused his downfall. In the course of enjoying the worldly pleasures and exploitation of power, Faustus forgets his destiny but is also is sad during the last hour of his death. In between, he had chances to repent the devil, follow the path of God, but the effect of evil was so much that he could not do so. During the last hour of his death, he starts cursing himself for ignoring God and destroying the scriptures.

Although, Faustus had great control over knowledge, but he lacked wisdom. He had more greed for worldly pleasures. Rather than serving God, Faustus wanted to serve himself and fulfil his desires.

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Chapter 20

LOOKING AT QUEERNESS THROUGH THE LENS OF THE BLACK IN AUDRE LORDE'S *ZAMI*: *A NEW SPELLING OF MY NAME*

SNEHA THAKUR

Black, for ages has been linked with evil, while white stands for good. Black has always been tantamount to negativity and evil. It symbolizes evil, death, power, formality, elegance mystery and fear. Along with black, red, and orange too create an aggressive impression. Edgar Allen Poe's 'The Raven' makes use of black to symbolize death. Black meant dirty, impure something which needed cleansing, both physical and mental. This conception which was provided to us by literature came down to be followed in real life as well. The prejudice based on color impacted the treatment of the black people too.

The whites looked down upon Blacks or the non-whites, or the browns because of their colour. They too had imbibed the notion of subservience of Black and superiority of the white race. Thus, the discrimination was imbued by the whites and there is no denying to the fact that the Blacks for long have accepted this subjugation. Blacks were looked upon as socially, culturally, financially, politically and intellectually weaker section. They continue to face this oppression from the whites till date in some or the other respect. They were relegated substantially from the rudimentary life.

The whites on the other hand, reified themselves as pure, clean, innocent and superior race. They were in complete contrast to Black people. The white felt that it was their duty to civilize Black. Rudyard Kipling's famous poem, 'The White Man's Burden' is an example of racial prejudice. The burden which is referred to here is the burden of the white to civilize and save the non-whites. He has described the captives as wild, angry and devilish. The poem shows that all the wisdom and practicality can only be expected from the white as they are intellectually superior race. Thus the seeds of racism were sown long back, and are flourishing since then.

Similar types of practices were seen in feminism. Feminism came as a landmark movement in the history of the world. But soon, feminism only became the movement of the white women and their interest and once again leading to the marginalization of Black women. Thus, Black feminism emerged as a reaction to this. It was "a revolutionary feminist movement that can speak directly to the pain that is within folk, and offer them healing strategies, healing theories" (hook, 1994, 33). It

impassably berated the monolithic, elephantine culture of the white feminists and developed a culture and race specific brand of Black feminism. The quest for their own voice and their demand to be heard constitutes a core theme of black feminism. The prevailing groups, in order to exploit black women, have come up with restricted and conventional representations of the black women by claiming them as inferior.

Alice Walker in her short story, "Coming Apart" (1979) coined the term 'womanist'. Womanism is a social theory based on the history and everyday experiences. Women's Liberation Movement was expanded beyond its concern by the women of color in 1970s to expand feminism for the problems of white middle-class women. The adoption of "womanist" symbolized an embracing of race - class issues in feminism. She also used "womanist" to refer to a woman who loves other women, platonically or sexually. Walker gives instances of Anna Julia Cooper and Sojourner Truth (women's rights activist). She also included the writers like bell hooks and Audre Lorde, as womanists. She also gave the famous quote focusing on the differences between the prevalent 'feminism' and her 'womanism': "womanist is to feminist as purple is to lavender".

Female body has always been an area of interest in art and literature. Literature has dominantly tried to establish a rigid conception of female body. Female body is objectified sexually. Gender roles are socially constructed as Simone de Beauvoir posits "One is not born, but rather becomes, a woman" (The Second Sex, 1949). Subjugation of the bodies of women has been a consequence of these gender roles. Similarly, heterosexuality is also a societal construct. Judith Butler in her seminal work Gender Trouble (1990) develops her revolutionary performance theory suggesting that both gender and sex are performative aspects of discursive culturally constructed norms. People consider this as the normal pattern of life. "The body is not a thing but a situation" (SS, 30-31). Helene Cixous in her "The Laugh of the Medusa" (1983), asserted that the female body has been repressed historically through various systems of the society. The gays and lesbian were thought to be 'perverse' 'strange' 'queer' because their sexuality did not comply with the socially constructed norm of heterosexuality. In case of women, there were lesbians, who were homosexual women. It was tough for the society to come up and voice their views and opinions on sexuality and that too of sexuality which wasn't considered 'normal'. The situation was bleak and dismal for Black women as they were dually suffered for being women in Black race. "A lesbian is the rage of all women condensed to the point of explosion" ("Woman Identified Woman" 87). Thus homosexuality becomes an added challenge to them. Author of All Acts of Love and Pleasure (2014), Yvonne Aburrow said

The patriarchal/kyriarchal/hegemonic culture seeks to regulate and control the body—especially women's bodies, and especially black women's bodies—because women, especially black women, are constructed as the Other, the site of resistance to the kyriarchy. Because our existence provokes fear of the other, fear of wildness, fear of sexuality, fear of letting go—our bodies and our hair (traditionally hair is a source of magical power) must be controlled, groomed, reduced, covered, suppressed

Audre Lorde, an American writer is also a feminist and a womanist. She describes herself as Black lesbian, mother, warrior, and poet. She has contributed a lot in discussions of feminism, race studies, and queer theory. She fought against the marginalization of such categories such as 'lesbian' and 'Black woman'. For her, one cannot be a feminist, without having the 'lesbian consciousness': "But the true feminist deals out of a lesbian consciousness whether or not she ever sleeps with women." Her poems are a demand for social and racial justice, queer experiences and sexuality. In an interview, she tells Charles H. Rowell in *Callaloo* "My sexuality is a part and parcel of who I am. My poetry comes from the intersection of me and my worlds". In 1980 interview with Karla Hammond, Lorde goes even further, in naming all black women as lesbian:

"While Black sisters don't like to hear this, I would have to say that: all Black women are lesbians because we were raised in the remnants of a basically matriarchal society no matter how oppressed we may have been by patriarchy. We're all dykes, including our mommas. Let's really start getting past the shibboleths and taboos. They don't really matter. Being able to recognize that the function of poetry is to ennoble and empower us in a way that's not separate." (21)

She has offended many white feminists with her brand of feminism. In the same interview, she attacks Jesse Helm's by saying "Objection to my work is not about obscenity or even about sex. It is about revolution and change."

Zami: A New Spelling of My Name (1982) is her autobiography. Lesbianism is also part of Lorde's West Indian matrilineage. "There it is said that the desire to lie with other women is a drive from the mother's blood" (Epilogue, 304). Her mother, who was from Grenada, was born on the island of Carriacou. When she lists the women "who helped give me substance" (255), she always includes these West Indian foremothers. A central part of this matrilineage is lesbianism. Madivine. Friending. *Zami*. *Zami* is a carriacou name for the women who work together as friends and lovers. They are lesbians and often said to be married and whose husbands have been abroad have been abroad for many years. Anthropologists see lesbianism on Carriacou as the women's reaction to the men's absence. Thus, *Zami* becomes the

'new spelling' of her name. Lorde uses this opportunity to take a reflective account of the journey as a Black lesbian in 1960s America. It was a time rampant of sexism and homophobia. The book depicts her journey as a Black lesbian searching for her sexual identity and facing oppressions of race, gender and poverty.

From a very young age, Lorde found it difficult to comprehend the rules of racism. It was undoubtedly the era where light was seen as good and dark was seen as bad. She faces a lot of discrimination due to her skin color. Her childhood is full of such events. It began from her school days, when teachers, who were supposed to propagate knowledge equally among all students irrespective of their race, also did not spare her from the racial undertones.

"She has divided the class into two groups, the fairies and the brownies. In this day of heightened sensitivity to racism and colour usage, I don't have to tell you which were the good students and who were the baddies" (28).

As she grows up she realizes the fact that she belongs to a class which was racially oppressed: "But in high school ... my teachers were racists; my friends were that color I wasn't supposed to trust."()

It displays an apparent animosity towards race.

Lorde intertwines racism with the feminist movement. She uses her experiences to criticize flaws in feminist movement that did not come in accord to the needs of Black woman or the 'woman of color'. She attacks the prevalent sexism by citing few anecdotes of her own life. Lorde's rape by a boy in her childhood who "threatened to break her glasses" if she didn't "let him stick his thing between my legs". There is an account of Gennie, her best friend who was molested by her father. Lorde highlights these events of sexual assault as a way of sexism imposed on woman by oppression. She clearly differentiates her journey from that of a man and further she brings forth her uniqueness as a 'woman of color'.

Important part of her journey was her identification with her lesbian self. Time and again in the novel she expresses her inclination towards women – "Most of my childhood fantasies revolved around how I might acquire this little female person for my companion"(36). She tells us how it is difficult to be a homosexual in the society. The LGBTQ community faces problems due to their queerness. In the novel she has discovered her sexuality and incorporated her as an important part of her society. In the prologue too, she gives us a glance of her sexuality:

"I have always wanted to be both man and woman, to incorporate the strongest and richest part of my mother and father within/into me... I would like to enter a woman any man can, and to be entered".

Virginia Woolf in *A Room of One's Own* (1929) has advocated the concept of androgyny, "unity of mind" for the greatest happiness by the cooperation of both the sexes (97).

She begins to understand her sexuality when she gets her first boyfriend and doesn't enjoy sex. The advent of homosexual desire is when she has a desire to undress the little white girl out of curiosity. These incidents in her life make her realize that she desires female companionship. After understanding and accepting herself as a lesbian, she gets into a series of homosexual relationships. Helen Cixous, in "The Laugh of the Medusa" too have advocated the attunement to bodily needs and desire as potentially liberating.

Thus, Audre Lorde in her *Zami* shows us that how tough and challenging it is to be a Black lesbian in a completely orthodox and patriarchal society.

"Most black lesbians were closeted, correctly recognizing the Black community's lack of interest in our position, as well as the many more immediate threats to our survival as Black people in a racist society. It was hard enough to be Black, to be Black and female, to be Black, Female and gay". (266)

This journey constructed what she is today and she comes forward to accept it and come in terms with her sexuality. These women were her escape from the 'straight society'. It was the hatred of role playing of role playing that has drawn her towards the life which she led. To conclude being a feminist, she respects the women who have loved her and whom she loved. Her love was not merely physical, but also has a metaphysical note. "Every woman I have ever loved has left a print on me, where I loved some invaluable piece of myself from me – so different that I had to stretch and grow in order to recognize her" (303). Thus, *Zami* closes its narrative circle through an inspiring and energizing feminist Inter-connectedness.

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Chapter 21

POST-PARTITION NOSTALGIA: A STUDY OF INTIZAR HUSAIN'S BASTI

LEELA DHAR

The Partition of India in August 1947 was a man-made calamity that affected masses adversely. The horror of the event was embedded in the psyche of those who were brutally uprooted from their homeland. The trauma of partition and its aftermaths shook the collective memory and has affected the present to a large extent. Partition proved to be different for different people and communities. For India, it was just like breaking of an arm from one's body. For Pakistan, it brought happiness of independence. Similarly, it turned out to be a land of dreamland for Muslims as promised by their political leaders while in Indian context, it left many scares of pain and suffering behind. Moreover, the perceptions of nation's past undergo change with the passage of time as every generation rewrites history in different ways. The Partition of India became a subject matter for different people. For historians it became a matter of calculations and cause and consequences of this cataclysmic event. But the history written by historians lacked the emotions and fear caused by the event. So if one wish for looking at the event from a perspective of the margins, experiences of the ordinary people and voices of the suppressed ones which were missed by historians, one need to turn towards the literary accounts of partition.

Partition of India drew the attention of many writers to make it explored. Writers like Kushwant Singh in his *Train to Pakistan* (1956), Manohar Malgonkar in his work *A Bend in the Ganges* (1964), Chaman Nahal in *Azadi*, Raj Gill in *The rape*, Kartar Singh in *Twice Born Dead*, Bhisham Sahani in *Tamas*, Yashpal in his work *Jhootha Sach*, Kameshwar in *Kitne Pakistan*, Shashi Tharoor in *The Great Indian Novel*, Salman Rushdie in *Midnight Children* extensively explored the partition theme and its multiple dimensions with their different point of views.

However, there have been many writers who reside in abroad due to dislocation caused by Partition. Writers who live outside India, they still write about their homeland nostalgically are Qurratulain Hyder, Attia Hosain, Bapsi Sidhwa, Mehr Masroor, Ismat Chugati, Krishna Sobti, Amitav Ghosh. Attia's *Laila*, the protagonist in *Sunlight on a Broken Coloumn* is filled with nostalgia when she visits 'Ashiyana' getting surprised to see her house filled with refugees. Ashiyana which symbolically "indicates that the Muslims had made India their home" (Sharma 8). Similarly, in *River of Fire* Hindu-Muslim affinity is reflected in this way "The Nawab Vazirs of Oudh banned the killing of monkeys in defense to the Hindu Monkey God, a

Hanuman, Dushara and Holi were officially celebrated by many Mughal kings in the Red Fort at Delhi, Holi and Basant were official festivals in Lucknow" (Hyder 131). Qurratulain Hyder has notably contributed a lot through her long narrative in a nostalgic mood reflecting past life spent in India and its cultural grandeur.

As already discussed, Partition has been viewed through multiple perspectives since 1947. For instance, it was looked at through Hindu Perspective, Muslim perspective, British perspective and so on. Besides, it was also discovered that women writers like Attia Hosain, Qurratulain and Shauna Singh Baldwin and narrated gendered-based version of partition. "They present the gendered aspect of violence and show how their honour became the index of their vulnerability" (Malik 174). However, a few significant writers who were displaced during partition feel nostalgic while narrativising the so-called event partition of India.

Coming to the present work taken for study is *Basti* which like many other novels of partition captures a realistic picture of those who have been the chief sufferers during or after the partition. Although, it is about the people and beyond the suffering of partition during 1947, yet one cannot ignore the effect of the partition upon the family of Shia Muslims especially. *Basti* is told from the point of view of Zakir, a middle aged, a professor of history in the fictional city of Vyasapur which stands for Lahore. It is late 1971, the time of the Indo-Pakistan war when Vyasapur suffers the effects of war. It was the event of 1947 when Britishers partitioned India into India and Pakistan resulting in sudden problems like emigration and rehabilitation. Husain says that "some people hoped that Pakistan would be formed, but no one thought that they would have to migrate" (qtd in Bhalla 94).

History is witness to the fact that the cataclysmic event resulted in massive emigration for Muslims, Hindus and Sikhs. For Muslims it proved to be horrifying one. At the line of control, writes Shiv. K. Kumar, "an unending ant line of Muslim migrants trudging close upon each other's heel...moved forward, at a snail's space...it was a journey into the unknown" (Kumar 212). This large scale migration was also witnessed by Zakir, the protagonist of the novel. Zakir who is considered the mouthpiece of the novelist, and his family, like many other families, had to immigrate to Pakistan due to the partition. But on account of his divided soul he is torn between two places Rupnagar in India and Vyasapur in Pakistan.

Consequently, partition formed social, geographical and psychological desertion among the people who migrated from India to Pakistan. In Pakistan, Zakir, and his mother wonder why the landscape, seasons of the country to which they have migrated fail to capture their moral, social and creative imagination even though the trees, birds and rain are similar to that they have left behind. In his home at Rupnagar in India, every object in nature had radiated with meaning and was

available to them without any self-conscious attempt to search for it. Nostalgically, Even landscape and geographical sphere became the subject of search due to the reality of partition. Zakir says:

I finally discovered the neem tree; and had already heard the voice of the Koyal...When Ammi heard the Koyal's voice, she was extraordinarily moved; Ai hai! The koyal is calling. Then she fell absolutely silent. With her ear's alert for the Koyal's voice. And then I saw that her eyes were wet" (Basti 76).

In Rupnagar, Zakir and his mother feel comfortable when they hear the voice of Koyal. And they feel cheerful when they saw Neem tree. This similar environment awakens the sleeping memories of his mother. She still loves her home which she left behind. The above lines are indicative of the fact that the voice of Koyal reminds them of the environment in India.

Besides, in new country, at Vyaspur, people like Zakir sees the world around him through different eyes - through the eyes of a Muhajir who is forced by circumstances to look at someone else's sense of reality. Historically speaking, Muhajir were mostly settled in and around Karachi. They outnumbered Sindhis, Pathans and Punjabis in the city. Even "the hostility Muhajir faced from Bangladeshi and Sindhis is still to be seen there" (Puri 66). Like other Muslims, Zakir, too had migrated to Pakistan in the hope of finding physical, political and social betterment as promised by the Muslim political leaders in the new country. Instead he finds himself being pushed towards margin's reality.

Specifically, Partition forced the family of Zakir feel aliened in one hand and the people of his own community taught him a new identity - Muhajir on the other hand. This new identity namely Muhajir was given especially to those who came from India and settled in Pakistan after the partition. Like other Muslims, the writer also faced this problem in a new country. The attitude of the writer is very sympathetic and he asserts how Muslims were ill-treated in their own newly created country for which every Muslim was curious to get settled but had to face many problems like dislocation, insecurity, identity crisis and so on in their dreamland.

After the partition, in Pakistan, Muslims had to face another problem like Shia-Sunni conflicts. For instance, in matters of Khilafat, "Shias believe that Hazrat Ali, being the first paternal cousin and son-in-law and nearest to Holy Prophet should have been the first Khalifa. As against this, the Sunnis do not believe in blood or family succession but believe in the rule by consultation and consensus and consider the choice of Hazrat Abu Bakr as the first Khalifa in conformity to the wishes of Holy Prophet. Shias consider Hazrat Ali as the Wasi or first Imam" (Rehman 267). This difference becomes the root cause of their strife. Like Shia Muslims, Zakir, the protagonist and his family had to prove their Shia identity in the newly formed

country. This situation is illustrated when Zakir's father had left Rupnagar and migrated to Pakistan, he had carried with him only a few things which were precious and dear to him. On his deathbed, he tells Zakir that in Pakistan he has no property and money of his own but what he does possess, he wants to pass on to him as his legacy. His father says:

What is there left now that's good to talk about? Don't you see what's happening in Pakistan?' As he spoke, he picked up a book stained with mould. He opened it and looked inside, then handed it to him and said, it's a collection of Hazrat Sajjad's prayers. Keep it carefully.' He stopped and thought for a moment, then said, 'A questioner asked, 'Oh best of those who offer prayer! (Basti 177-78)

Besides, a few yellowing pages of the prayer book, Abba Jan leaves Zakir a tablet made of the healing earth of Najaf, a place where Imam Husain is buried and some prayer beads which are made of clay from Karbla. In Pakistan, Muslims have nothing to call as heritage. They have to prove their identity with the solid proof as Zakir's father had. In Rupnagar (India), his Shia identity had its established place within the unfolding history of the other religious traditions in the Indian subcontinent. But in Pakistan many Shia-Sunni conflicts often take place resulting in bloodshed and hatred all around. Consequently, in Pakistan, everyone is interrogated if one has no proof to justify oneself. So Abba Jan leaves a few yellow pages of the prayer book and some prayer beads behind which are made of clay from Karbala.

In the novel, grandmother of Afzal seems to be deeply embedded in the hope of going back to India. She believes that when flood water goes down, she is sure to be taken back to India. This hope reflects in the statement that "the flood must surely have gone down so take me back" (203). This hope of going back is source of her tolerance and strength which she needs the most in the newly created land.

Further, a white-haired man is shown sitting in Shiraz who explains how his hair turns white. He says that his white hair is symbolic of change caused by migration from India to Pakistan. He further says that when he arrives Pakistan, he looks at mirror and finds his hair grey. His loneliness is reflected "when I reached Pakistan my hair was white and I was alone. My first day in Pakistan" (65). The above lines are reflective of the fact that whiteness of hair is symbol of loss of home and family. His longing for his home and prosperity in India is suggestive of his nostalgic outlook.

Partition left many people into a state of confusion, anxiety and distraction. With the commencement of war during 1971, a number of people who were scholars could not write well due to scarcity of light. People like Zakir remembers India

nostalgically when light in Dhaka was turned off in such a manner: “Turn off the light, Turn off the light. And somehow I like the lantern. How lovingly I remember the lantern era, when electricity had not yet come to our Rupnagar, and inside the house and outside in the lane there was only lantern light. But now things are such that I can only remember the lantern era. I cannot read a book by lantern light. But I have found out today: I can write. The primary point of writing diary is that during long wartime nights it will help me discipline my distracted mind. It will help me put my mind on a single track and protect myself from confusion of thought (124-25). During war the writer tries to preserve his painful experiences in his diary. It was the lantern light which helps him focus on his writings. It reflects how useful lantern lights are today when one fails to do anything if electricity stops working. The writer remembers those days spent in Rupnagar when he used to study with lantern light. This nostalgic mood of Zakir is the symbol of all people who were dislocated during Partition.

It was partition which broke the hearts of such people who advocated unity in diversity. Zakir learnt the lesson through the example of the friendship between Bhagatji and his grandfather that means in an ethical community the claims of the ‘good’ are always higher than any assertion of solidarity with one’s own exclusionary group. The friendship between Bhagatji and Zakir’s father was so intense that nobody could imagine that his father had borrowed money from Bhagatji during the partition. At this, the author himself observes while conversing with Allok Bhalla in an interview saying “I went back to Dibai after my B.A. and met Bhagatji, he said to me, ‘Maulvi Sahib borrowed hundred rupees from me when he moved to Hapur. When you get a job and start earning, you can pay me back. It was then that I realized how deep a regard my father had for Bhagatji. He would never have borrowed money from any member of his own community” (Bhalla 82). It reflects how close relationship both of these communities had before the partition. This longing for secular culture and unity in diversity keep on running in Intizar Husain’s mind nostalgically.

Besides, the site of action in Basti is marked by fabled places – variously named Rupnagar, Danpur, Ravanban, Brindaban, Shamnagar, Sravasthi, Karbla, Jahanabad – which are mythic spaces untarnished by history, and where each object on any common day is bright with hierophany and is saturated with the sacred. These mythic sites, whose names are derived from Sanskrit, Arabic, and Pali sources together form an allegoric map of Indian civilization in which the wisdom lore of Hindus, Muslims, Buddhists and Christians is richly intermingled. For instance, the opening paragraph of the novel in which narrator, Zakir who has migrated to Pakistan, recalls his childhood in Rupnagar:

When the world was still all new, when the sky was fresh and the earth not yet soiled.....The peacocks' calls seemed to come out from the forest of Rupnagar, but from Brindaban....When a squirrel running along the rooftops, suddenly sat up on its tail and chattered at him, he stared at it and reflected with amazement that those black stripes on its back were the marks of Ramchandr-ji's fingers. (Basti 1)

It is imperative to notice that after nearly about forty years, the writer's attitude towards India is the same as he would possess before the partition. He recalls the climate where he enjoyed during childhood days. He seems to be nostalgic of Indian culture and its heritage bringing forth the environment, people and composite culture of the pre-partition India.

The novelist has delineated the relationship between the Hindus and Muslim in a vivid manner. His depiction of pre-partition relationships between these two communities reflect how peacefully the people of both communities lived and participated in each other's religious celebrations. Nostalgically, for the external peace, the novelist seeks to look back India which has been a permanent source of inspiration during the riot-torn days in Pakistan and later in Dhaka. So far as Muslim religion is concerned, the author himself does not adhere to the fundamentalism and fanatical forces. Even he says that "I am a Muslim, but I always feel that there is a Hindu sitting inside me" (qtd. in Tiwari 62). It is on account of Indian background where he was born and brought up. So it is quite natural for him not to have ill-will against his motherland. The author is nostalgic while writing on partition and its effects on the psyche of the people.

After having observed Basti in the context of nostalgia, one can say that the people who were displaced, dislocated and fragmented during partition yearn for their country even today. In the novel nostalgic elements are manifested in multiple contexts. In cultural context, Zakir reminds about the secular culture of India describing about religious places of both religions, Hindus and Muslims. For instance, Rupnagar and Vyaspur, and Brindaban and Karbala. Secondly, one can notice the relationship between Hindus and Muslims before partition. The close relationship is reflected between Bhagat ji and Abba Jan. Even the identity crisis the people faced during this event became a major hurdle in the way of Muslims. Zakir had to prove his identity by keeping the yellow pages of Quran in the safe places. If one talks about geographical sphere in vyaspur so that he can have solace for the broken-self caused by the partition. Even emotional elements like Zakir's love for Sabirah and hers for Zakir vice-versa. Sabirah, the heroine of the novel is left alone in India reminding her affection for Zakir. Partition broke many souls into pieces. Zakir's love is tormented and he has to cherish those memories of his love for Sabirah who they shared before partition. A few moments of love and affection are

best described in a letter sent by Surrender, a friend of Zakir who has also been tormented by partition. However they are still longing for their country. Finally, it is discovered that it does not matter whether people are well settled in abroad or not, they remain in a state of nostalgia as in above mentioned contexts. The writer tries to share his anguish of being among the dislocated ones in the face of partition. Although Intizar Husain is a Pakistani writer, yet he seems to incline towards India through his narratives in a nostalgic mood.

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Chapter 22

EXPLORING INDIVIDUALITY IN SELECTED POEMS OF W. D. SNODGRASS

JEETENDER KUMAR

Freud's psychoanalytic approach is used as a methodology to scrutinize the psychic struggle of Snodgrass. The poet was in anguish by the circumstances occurred in his life after divorce of first marriage. He was alienated from his daughter Cynthia due to first marriage broken. The feelings of abandoned father had given psychic pain to him and he tried to overcome his pain slowly and bit by bit. Snodgrass had searched himself by erasing unbearable part of his life and he tells his daughter that "we try to choose our life" (Gaston 81). Both father and daughter love each other and he surmounts his intolerable emotions and he establishes an identity of a father, he says:

Punished and cared for bars,
The coons and bread and water,
Stretch thin black fingers after ours,
And you are still my daughter. (Matuz 390)

The ache of absentee father and obsession for his daughter gave him relief by displaying his disposition in his writing. He has expressed psychic torments brilliantly in controlled form in the following lines:

Winter again and it is snowing,
Although you are still three,
You are already growing,
Strange to me,
Or in the lines
Whom equal weakness binds together/
None shall separate. (Howard 477)

He has recognized an innovative relationship with his daughter that nobody can detach us. Snodgrass has shown that he has modified his affliction. The poet has tried to trounce the power of negativity at present time. He depicts that:

...and I went on,

Rich in the loss of all I sing,
 To the threshold of waking lights,
 To lark song and the live, gray dawn,
 So night by night, May life has gone. (Howard 478)

The poet has discarded bitter fragments of his life. The ambiguous images have no value because he has penetrated to a new world, where pessimistic thoughts are not permitted to enter his life. Snodgrass has learned to live without his daughter and but with her sweet memories. In the 'The First Leaf' he says to his daughter:

Now I can earn a living,
 By turning out elegant strophes,
 Your six -year teeth lie on my desk,
 Like a soldier's trophies. (Haven 47)

This poem is an evidence of poet's sober and painful identification that his grip on his fear and to triumph over the obsession of his daughter. Snodgrass has decided to get rid of unconsciousness, which is articulated in the following lines:

Next year we'll hardly know you,
 Still all the blame endures,
 This year you will live at our expenses,
 We have a life at your. (47)

He scrutinizes that man must have audacity and strength to choose his life. He must have audacity to accept the choices in his real life. He feels sense of resolution in a poem 'To a Child' that his daughter must be taught about death and life. These two things are mysterious to her. He provides a record of incidents and observations, a growing awareness about death, love, hate and destruction.

Both have decided that they will live happily whether they are living together or not, they will move ahead in their lives. Father attempts to share all the experiences and secrets with his daughter and he succeeded in his task. He has sent her during their separation long letters filled with seeds and explanation of how they might be able to find nourishment for father and daughter relationship as:

Far from parent tree,
 Offering of love,
 They failed to reach her,
 Intercepted by those driven by less benign motives. (Gaston 91)

The strategy of the poet is to suppress the knowledge of his daughter about the death, but he completes it with the good news that love can create new life. The little child knows much of death and little of love. The poet's experience has taught him that love is least destructive as it is creative to endure and hope. In this poem he says:

I tell you love is possible,
We have to try it. (Gaston 95-96)

He has decided to get rid of unconsciousness and to give relief to his mind and soul from the haunted past. The pangs of pain is described in the poem 'Viewing the Body', the banks of flowers, and the flattering comments of visitor to the family. He writes:

Today at last she holds,
All eyes and a place of honour,
Till the obscene red folds,
Of satin close down on her. (86)

The painful condition of a girl was obscure and unnoticed in her life now takes a place of honour in coffin. The feelings of unconsciousness had made atmosphere poisonous and complicated. The slackness of Snodgrass's father and mother towards their children gave lot of psychic pain to Snodgrass. He expressed his pangs in the following lines as:

On the tree they still protect
From the ungoverned gang
Of neighbour boys – eaten with
But otherwise uncared for and unpicked,
The bitter cherries hang,
Brown and soft and botched.
The ground is thick with flies. (Haven 65)

The poet has realized that his parents are responsible for his sister's death. He finds himself unpleasant and breathless at parents home. The responsive people have blinded themselves to their ambience to nurture their children with authentic affection and concern.

He has shown his consciousness in the poem *Cardinal*. It is about a poet who goes in the woods for inspiration. He realizes his absurdity, lack of energy and creativity on

something outside himself. When he hears the cardinal song, he hears it as a song of natural self-assertion:

The world's not done to me,
It is what I do. (Haven 41)

Snodgrass has tried to relinquish his past memories to live peacefully. In *April Inventory* the young and armoured, the poet sees himself whitened by the passing years then takes stock of his shortcomings, his personal growth, his strengths and jousts in the ivory tower.

Snodgrass has made an inventory which he has missed throughout his youth (April/Spring). The poet has reminded his own failure to grow, both academically and personally. The April represents early spring. Though it is spring and the natural world is blossoming, and his colleagues in the academic world are prospering, his own efforts have not borne fruit. He delineates that:

I have nudged myself to stare.
This year they smile and mind me how
My teeth are falling with my hair.
In thirty years I may not get. (Haven 12)

The poet has started to analyse himself. He has remembered his failure in academic pursuit, family disputes and he feels that he has achieved nothing better in life. This incident has changed his life style and he started to think how to get rid of all these things in his life. He says that

Just a year ago
I made myself a little list,
Of all the things,
I'd ought to know. (Haven 12)

In the mid of this inventory the poet feels by his self- introspection that he must take another turn from this dark world to the world of sanguine thoughts which has started to remove negativity of his earlier life.

The poet has learned to be tender and caring. He prefers to learn to give enjoyment to woman he loves and to care an old man who was dying. He says that:

I taught myself to name my name,
To bark back, loosen live and cry;
To ease my woman so she came,
To ease the old man who was dying.

I have not learned how often I can win. (Haven 16)

The poet has sanguine views about his life and he says that he has achieved satisfying things of life like love and understanding of others and himself. He has found his failure and weakness. His inventory has brought himself understanding and self assurance and an acceptance of his own limitations and eventual decline.

He is now an open-minded man. He can now see beyond the narrow world of academics and can see in as:

The world of large,
There is a loveliness exist,
Preserves us. (19)

In the end of the poem it is crystal clear that poet has discovered gentler aspects of his harsh life. He has learned to live a satisfied life.

Snodgrass had depicted freedom from past in *Not for Specialists* concludes with forty new poems, written over the past decade or so, which provide many satisfying symmetries with the early work:

I am the mover, Snodgrass, known,
Through fields and meadows run to seed,
Under tended and overgrown,
With ragweed, sneezewort and neglect,
Where moths lay eggs and fireflies breed-
You are the harvest I collect. (Matuz 397)

After more than fifty years refining his "love game", Snodgrass keeps mindful of the rules, and the rules have enabled him continually to surprise and delight us. His poems can still move and enchant us with the power artifice can secure.

In the end it can be concluded that Snodgrass won the battle of life by exposing his pain through his confessional poems and he had preserved his own 'self' successfully.

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Chapter 23

SUBVERSION OF PATRIARCHY AND UPSURGING OF FEMALE VOICE IN TAGORE'S WORK: A STUDY ON THE WRECK

LATA NEGI, PURNIMA BALI & SARA SHARMA

INTRODUCTION

Don't let anyone speak for you, and don't rely on others to fight for you'

– Michelle Obama

Feminism is defined as fighting against the inequalities that exist between men and women. These inequalities are not natural but social; not pre ordained but are created by men so that they can retain their power. They keep control due to their ability to persuade the structures to convince the women that she is destined to be subordinated. The feminist theory works to evacuate these ideologies of dominance over women. Women books in the process of socializing to adapt patriarchal ideology and so are conditioned to derogate their sex.

Patriarchy can be defined as a social system where men hold primary power and dominate in roles of political leadership, moral authority, social privilege, and control of the property. Patriarchy is the social product not the outcome of innate differences between the sexes. It focuses attention on the way that gender roles in society affect power differentials between men and women. Artist, essayist and compassionate, Rabindranath Tagore was the primary Indian to be granted the Nobel Prize for Literature 1913 for *Gitanjali*. He was born on 7 May 1816 and died on 7 August 1914. He was also known as Gurudev which was given to him by Mahatma Gandhi.

The *Wreck* published in 1921 is the English translation of Rabindranath Tagore's Bengali novel, *Naukadubi*, published in 1906. After *Gitanjali*, it is one of Rabindranath Tagore's most translated books. It is the story of conflict caused by mistaken identity, resulting in an exchange of wives. Delightfully told and extraordinarily described, *The Wreck* probes the rift between the reformist and progressive Brahmo Samaj traditional, conservatism of Hinduism. The novel revolves around the lives of four individuals who are bound to be together by circumstances.

Ramesh is the male protagonist of the story and continuously promotes female intellect. In the beginning of the story when Akshay argues "Masculine intellect is like a sword and that even without a keen edge its weight makes it a formidable weapon, while woman's wit is like a penknife- sharpen it as you will it is capable of no serious task" (Tagore, 2) to this Ramesh roused and started to chant the praises of womankind. Not only he supports the intellect of a woman but also stands against the taboos that are put on women. When he got to know that Kamala is not his married wife he didn't reveal it to anyone knowing that the innocent girl will be cursed by society.

The father of Jogendra and Hemnalini, he belonged to Brahmo Samaj and supported his daughter. When Jogendra said, "I know it sounds unpleasant, but if you want to make everyone happy you must get married at once. You girls love to make mountains out of molehills. The same thing has happened to lots of others before. Marry some decent fellow and be quit of all this wretched melodrama as soon as you can" (194-195) to Hemnalini, she was shattered. To this dominance done by Jogendra, Ananda Babu rebelled and was very supportive of his daughter.

Trailakya Chakrabarti, who met Ramesh and Kamala on the steamer and supported Kamala throughout the novel and helped her to find Nalinaksha, Dr. Nalinaksha, wedded husband of Kamala was in favour of giving respect to women which has been narrated by Tagore in the mentioned conversation:

"But you haven't heard my whole story yet," said Kamala, with downcast eyes. "There's nothing for you to tell me; I know all," said Nalinaksha. Kamala drew her veil across her face. "But mother," she began, and could not finish the sentence. Nalinaksha pulled her veil aside. "In the course of her life, the mother has forgiven many sins. Surely she can forgive you for what was not a sin at all!" (358).

These lines beautifully describe Nalinaksha. During the time this novel was written, females were suppressed by the males, and various taboos were associated with her. Knowing that Kamala was with another man, Nalinaksha accepted her as his wife and gave her the respect she deserves.

Both the female characters in the novel are the protagonists. Kamala considers herself the unfortunate one. She was the victim of mistaken identity and is depicted as a traditional Indian woman. She was educated but self-pitied herself at the beginning of the novel because of her fate that she was facing since her childhood but when she got to know that Ramesh is not her husband she went away quietly and started living independently. To support her livelihood she started working as a servant but never went back. Rabindranath Tagore promotes the importance of

female education through Hemnalini. Hemnalini is a strong woman who speaks for herself and takes her stand. Her character talks about individuality and freedom.

REPRESENTATION OF FEMALE CHARACTERS

Rabindranath Tagore has always been inclined to his heroines. He, in almost every work, has shown a powerful (emotionally as well as socially) woman. Same has been the case in '*The Wreck*'. There are two main female protagonists, Kamala and Hemnalini talking about the sweet, child hearted Kamala and she was not so educated but possessed innocence. She has been portrayed as a strong and traditional woman who has learnt to stand for herself, unlike other women of the 20th century. After Ramesh got to know that she is not her wife, he started maintaining a distance.

In the beginning she was hurt as she was not able to understand why Ramesh was doing so. Instead of being broken and crying she started to accept the things as they were and became stronger. In an incident where she was alone in the room on the ship and was frightened because of the weather as there was thunderstorm. Uncle Chakrabartti asked her to go to Ramesh's room, but she denied and decided to live alone in her room. She would have confided in him, but she decided to stay strong by herself and denied the care of Ramesh. When Kamala came to know about the truth, that she is not the wedded wife of Ramesh she left everything without telling anything to anyone and independently left. She didn't seek financial aid from anyone instead for her survival she started to work as a maid. Firm and confident in her decision, she fought for her survival but didn't beg in front of anyone.

She was a traditional Indian woman and was less educated, but she perfectly depicts the potential inside a woman. She had many options to quit on her life, but she didn't and strived hard till the end and found her happiness at last. Rabindranath Tagore has beautifully portrayed her as a bold woman who was capable enough to take her own decisions. At the time of Tagore there was male dominant society and patriarchy prevailed at a larger rate. Women were not allowed to make their own decisions, and they have to lead their entire life based on society's decision. But she left her everything without thinking anything about society and led her way. After she left her house she has faced many difficulties, but she didn't give up and fought with them bravely. Kamala is the perfect example of a bold and independent woman.

Hemnalini, the other female protagonist was an educated and open minded one. She is a woman of her word and respect. Her character talked about individuality, freedom, justice, power, dignity, and rights. Rabindranath Tagore through Hemnalini wants to promote girl education and perfectly depicts an independent and educated woman. Her character is portrayed as a strong and graceful woman

having independent views. Contrary to Kamala, she was an educated woman. Hemnalini refuses to marry Akshay, her brother's friend. Hemnalini is strong enough to stand up for her rights. She loves Ramesh despite their religion differences. She follows her mind be it her adoration for Nalinaksha or refusal to believe anything bad about Ramesh. She waited for Ramesh as she trusted him and stood against her brother. She was a confident woman and trusted her decisions and didn't believe her brother because she trusted Ramesh that he wouldn't do wrong with her and she had confidence in her love for him. She was good in every field.

Hemnalini was a perfect daughter and Ananda Babu used to support her in every decision. She loved travelling and used to go on vacations along with her father for change of air. She was independent in taking her decisions be it in cancelling her engagement with Nalinaksha. When Ananda Babu finds out about Ramesh's marriage he gets distressed, but Hemnalini motivates him and tells him they she's fine. She knows how to handle the situation and stays strong for her father. At the time when girls were not given education, she hadan education, and she sat for the First Arts examination. Hemnalini forgives Ramesh. She chooses love as a reason to forgive and forget. Hemnalini was equal to Ramesh in her intellect. Hemnalini takes her decisions by herself as she waited for Ramesh to come back, but when she realises that he won't come back to her she shows courage to start a new life. She was also quick in making decisions.

The beauty of Rabindranath Tagore's writing is that both the characters (female) are different from each other yet have an essence of their own. Their Similarity is their strength, and both carry it differently, unlike other early 20th century women. Ramesh is one of the characters who have been in support of women education in the novel. He regarded sewing as a wholly unnecessary pursuit unworthy of serious notice. He and Hemnalini could meet on the common ground of literature, but where needlework was concerned he had to retire into the background. Ramesh now set himself to think out a plan of action. Even if he could find out where the husband's people lived and send Kamala to them it was very doubtful if they would receive her, and it would not be fair to her to send her back to her uncle's house.

Ramesh was thinking all the time that what kind sort of reception she would have from society if it were known that she had been living all this time with another man as his wife. He thought that even if Kamala's husband were alive was it likely that he would wish or dare to take her back. Whatever Ramesh did with her he would be casting her adrift on a chartless sea. He could not keep her with him on any footing except that of a wife, and he could not hand her over to anyone else; and yet Ramesh and Kamala could not live together as man and wife. Ramesh had hastily to smudge out the charming picture of this girl as his future companion in life though he had painted it in such glowing tints while love mixed the colours. He assumes that this is

the girl whom he married and they live together for a while. Later, when he does find out, he hesitates to break the news to her because he knows that Kamala has grown attached to him. While Ramesh is a “typical Bengali male,” he wants to achieve the impossible task of keeping everyone happy; Hemnalini and Kamala are strong women in their rights. Thus begins Ramesh’s efforts to solve the problem in such a way that he doesn’t hurt anyone’s feelings and everything is resolved in the best manner possible. But in his quest to do so, he causes much anxiety, hurt, suspicions to rising and puzzlement. Ramesh loses his father in the accident but a few feet from where he regains Consciousness he finds a woman in a bride’s garb. Thinking of her more as a duty than wife he takes her to his home in Calcutta and tries to be a responsible husband.

'*The Wreck*' has to be seen from the point of that period’s conventional morality. Chastity plays a major role in the novel. Morality is fundamental. Rabindranath Tagore wrote this novel on optimistic front as could be seen by how Hemnalini set out to survive her disappointment and get on with building a life and Kamala (who does not know she has the wrong husband) became determined to adjust and succeed as a wife in the marriage in which fate had placed her, even if it’s not what she expected. Ramesh's intentions become slightly ambiguous. Although on the one hand, he is portrayed to be intent on locating Nalinaksha (through an advertisement that he puts out in the paper), on the other hand, Ramesh develops a soft corner for Kamala. He does not consummate their relationship, and yet, he promises to keep her happy for as long as she is with him. He was Jogendra’s friend and was in love with Hemnalini. Even Jogendra didn’t support her sister. Akshay was always against women education and thought that women’s were only for household work like sewing. But Hemnalini was strong enough to stand up for herself. She knew what was good for her that’s why she chose Ramesh instead of Akshay. Ramesh always used to support her. Akshay and Jogendra always saw women as a symbol of maternity or a person who spends her whole life pleasing the men at home. Akshay once argued that masculine intellect is like a sword, even without a keen edge its weight makes it a formidable weapon, while on the other hand woman’s wit is like a penknife –sharpen it as it is capable of no serious task.

Tagore gives feminism his meaning - he provides his feminists lead to finding themselves in the face of society without hurting others. Women did suffer emotional trauma as always. Ramesh hopped from Hemnalini to Kamala again and again that hurt both the women. Fortunately, both showed immense strength. Kamala decides to leave Ramesh and live by herself. The Ship wreck that night was unfortunate for all but its most of all affected only women characters in the text. Through the text, Tagore has been successful in upsurging the female voice in the most positive manner and has also been able to subvert the patriarchal society as a whole.

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Chapter 24

THE LAST RIGHT: A CRITICAL ENQUIRY INTO U.R. ANANTHA MURTHY'S SAMSKARA

JOYDEEP BHATTACHARYYA

INTRODUCTION

U.R. Anantha Murthy's *Samskara*, published in 1965 is set during the pre-independence era. Though there are no direct confrontation of the villagers and the imperial power, through one of the characters, Naranappa, we know that in the backdrop of the gaining nationalist movement, Congress party is gaining stronghold, and the new government when succeeds, shall obliterate the deep rooted caste division in the society. The *agrahara* acts as a single individual unit within the larger framework of Duravasapura, which acts as a functional whole. Interestingly, the setting seems to be falling under the Marxist parameters of superstructure and base, the brahmins of the *agrahara* with their art, culture, religion and philosophy form the ideology, whereas the neighbouring settlements of the farmers (which the text categorises as the Other), form the means of production through their agricultural lands and they act as the relations of production, being the *lumpenproletariat* themselves.

In *The Oxford History of Hinduism: Hindu Law*, Alex Michaels in "Rites of Passage", argues that on the surface level, *samskara* is defined as the "rite of passage", but the fifth century scholar, Sabara had propounded that *samskaras* are applied to make someone or something fit or suitable for some purpose, making them *yogya*, for the purpose of attainment of wholeness and salvation. The first question that rises in our minds is regarding Naranappa's rights after death. The Brahmins of the *agrahara* are busy dealing with the question, if he should be cremated by the fellow Brahmins or not as he himself has given up his brahminhood. They fail to understand that pyramid structure of any religion, preaches that everyone is born as a human being first, and therefore everyone deserves their last rites according to the customs of their religion. One is born as a human being first, and then comes his/her religion, which is indirectly inherited from one's parents, and lastly one follows the caste system that is rooted in one's religion. Brahmin powers, here fail to notice that structure Garudacharya says, "The real question is: is he a Brahmin at all? What do you say? - He slept regularly with a lowcaste woman..." (*Samskara*, 5). Later he adds, "He didn't die an outcaste; so he remains a Brahmin in his death. Only another Brahmin has any right to touch his body. If we let someone else do it, we'd be sullyng our brahminhood" (*Samskara*, 9). Instead of ensuring that his rights after death are ensured, they waste time deciding his caste. Lakshmi Kapani in *The*

Philosophical Concept of Samskara observes that Jean Filliozat equates the concept of samskaras to the concept of montages where unconsciously, regroupment is done by the conscious mind. It is further asserted that the character of a person is a complex totality of samskara, some affective, other intellectual. The original character of a person resides less in the thalamic phenomenon, and more in the functioning of the thalamic circuits. Here also, Naranappa's original character resides less in the thalamus and his presence is felt more in the realm of the functional unit, as he tries to liberate himself as well as the others from the brahminical tyranny.

Apart from the dead Naranappa, the village women are totally subjugated by the Brahmins. The Brahmins believe in the ancient laws of Manu which anyway considers women as secondary to men. Accordingly, the women of the *agrahara* are treated by the Brahmins in accordance to the ancient laws. They are continuously objectified. Mostly, the widows have shaved head, needless to say, that it's the law of Brahmins that the widows are forced to follow. The women, who are married are also victimised and their rights are denied by the orthodox Brahmins. They are married off at a very young age. Though constitutionally, they have the right to choose the due course of action regarding marriage, in the society as portrayed in *Samskara*, they are remarried off by their parents, even before the age they reach puberty. Thus, they are not only physically, but also psychologically immature when they are married off.

Under the current Indian constitution, Article 15 of the Indian Constitution prohibits discrimination on the grounds of religion, race, caste, sex or place of birth. It proclaims that the state shall not discriminate against any citizen on the grounds only of religion, race, caste, sex, place of birth. In *Samskara*, we find that in a deeply cast ridden and a patriarchal society, the rights of the Brahmin women are totally deprived by the religious bodies, which in absence of direct interference from the state, has become the governing body of the village of Durvasapura. They are not even allowed to speak up their mind, especially in front of the men. When Anasuya, Lakshmana's wife tries to put her opinion in front of the Brahmins, regarding the gold jewellery that rightfully should belong to her own sister, her husband Laxmana inwardly supports her wife's opinion himself, but is afraid that other Brahmins shall chide him for allowing Anasuya to speak in front of men and he retorts, "You shut up now. Why are you prating in an assembly of menfolk?" (*Samskara*, 14).

Through Lakshmiddevamma, the narrator has portrayed how women are deprived of their own properties. Lakshmiddevamma was married when she was eight years old, and her husband died when she was ten. But her right over her properties is violated by Garuda's father. ".....Garuda's father had taken custody of the little property and jewellery she had" (*Samskara*, 42). Garuda's father, in return, provided her a place in his own house. Garuda's wife didn't even provide her with a full meal and gradually

this turned into daily quarrels and fights. Garuda finally turned her out of his house. Only after Praneshacharya's interference, does Garuda agree for a monthly allowance of a single rupee. Left absolute alone in the world with nobody to look forward to, she turns into a misanthropist. The Brahmins fail to see the injustice and deprivation of her rights that has been inflicted upon her, resulting in her current disposition. Moreover, the brahminical society brands her as an ill-omen she is blamed and almost cursed for being a child-widow. The narrator says, "Because she was a child-widow, they called her Lakshmiddevamma the Ill-Omen" (*Samskara*, 42).

As mentioned earlier, she was married when she was eight, needless to say, that she was either forced, or lured into marriage by her parents, who either being a part of the society ruled by brahmin tyranny are forced to follow the customs, or are blindfolded by the brahminical religiousity themselves. According to the current constitution of India, it is illegal for girls to get married before eighteen. Therefore, her marriage does not hold any legal validity, and can easily be nullified. The institution of marriage is totally corrupted in the village and its neighbouring areas as well. Not only with Laxmiddevamma, but also in the following generations, the same tradition of child marriage continues. When Praneshacharya encounters another Brahmin in the temple, the other brahmin was also trying to fix his daughter's marriage. Interestingly, we notice that even after a considerable passage of time, girls are still getting married before attaining the legal age, eighteen. To Praneshacharya, the Brahmin said, "We've a young girl, getting ready for marriage. In a year or two, she'll reach puberty. We can't get our girls reach puberty, before we find them husbands; we are not yet that spoiled" (*Samskara*, 129). Furthermore, their sexuality is exploited, and they are judged on the basis of their skin colour. The objectification of the underaged girl is done by the society itself, and yet at the same time, the girl is commodified to be sold along with certain pre-established conditions. For that, the parents are ready to provide her proposed husband with money. The Brahmin tells Praneshacharya, "If necessary, we won't object to giving her a dowry, sir. You know, the times are wicked; dark-skinned girls have a problem getting husbands..... The only defect is her dark complexion, but her eyes and nose are very shapely" (*Samskara*, 132).

In the contemporary scenario, the Section 9 of the Hindu Marriage Act of 1955 embodies the concept of restitution which declares that after solemnisation of marriage if one of the spouses abandons the other, the aggrieved party has a legal right to file a petition in the matrimonial court for restitution of conjugal rights. Anasuya, Laxmana's wife had married her daughter off to an orphan child, Shripati. He leaves his wife, as she averts sexual liaison between the two of them. Anasuya herself is greatly responsible for the current condition of Lilavati, as she provoked her daughter into sexual abstinence. But she indirectly points out to her daughter, as

if she wants to get rid of her responsibility. "She asked for the tenth time, 'Did Shripati say when he was coming back?'" (*Samskara*, 31). This proves that her daughter has no rights of her own and lives according to the decision of her mother. Here her rights are challenged by her own mother only. Thus, Lilavati's conjugal rights are deprived, both by her husband and by her parents, and in absence of the presence of the State; she is left in a state of absolute deprivation.

The society is ridden with blind faith and unscientific way of living, where menstruation is seen as a taboo. Praneshacharya, himself proclaims, "How can I touch a woman polluted by her menstrual blood? (*Samskara*, 84)" Praneshacharya, the epitome of Brahmin virtues, marries an invalid woman, Bhagirathi, as he was determined to live a saintly life. The state doesn't interfere even after the newspaper had reported about the epidemic, and makes no arrangements for immediate inoculation even after knowing very the potential of epidemics like these can cause.

In *Samskara*, Putta seems to be working as a pimp for Padmavati, a prostitute, and it seems that he is indirectly exploiting Padmavati, as he arranges Padmavati for Praneshacharya for free. He says,

Don't think that the woman is a common prostitute. No, sir, No lowcaste man has been near her. And she isn't the kind of spirit that'll accept any ordinary Brahmin either. Not for money, not for a few coins. Didn't you see for yourself? She has an estate. Even the ancient sages would fall for her; she's like that (*Samskara*, 125).

Born in the family and in a community of prostitutes, Chandri is the character, who is criticised by everybody for enticing and leading Naranappa astray from his righteous path. Even liberal minded Shripati says,

What does it matter if she's a whore? You tell me; didn't she behave better than any wife with Naranappa? If he drank too much and vomited, she wiped up the mess. She even wiped ours, didn't she? Anytime, even at midnight, when he woke her up she cooked and served him, all smiles. Which Brahmin woman would do so much? Stupid shaven widows! (*Samskara*, 72)

Her humane values are totally ignored under the garb of her profession and the community she belongs to. Even for Shripati, it is her virtues of being a homemaker, which is of most importance. For Durgabhatta, a Brahmin himself, and a liberal humanist in orientation, she is nothing more than a prostitute, though we know that she was living as a mistress, and nowhere it is mentioned that she actively works as a prostitute and her humane nature surfaces when she is ready to give up on her jewellery and ensures Naranappa's cremation.

The functional unit seen through a lens of geo-political space provokes the 'base' of the Marxist structure; the others are the farming communities, who can be classified as the *lumpenproletariat*, according to sociological definition, an underclass, who lack awareness of their collective interest as an oppressed class. Their villages are marked by *Mari* temple, making it clear for others to discriminate between a Brahmin and a non-Brahmin temple. Though they are not oppressed directly, but because of Naranappa's actions, we know that the Brahmins of Durvasapura are worried about this class, as they have started fishing from the holy water of the temple. The Brahmins of the *agrahara* codified the fellow humans of the neighbouring areas as well. For, those peasantry and the socially backward class are subservient to them. The peasants also respect the Brahmins back. When Praneshacharya visits the *Mari* village, the villager says him, that he cannot have his lunch, knowing that there is a Brahmin in the village, who is hungry. Therefore, he offers Praneshacharya, milk and bananas.

Within the *agrahara*, there is no direct representative of this peasantry, but through Shripati, we come to an underclass woman, Belli, who like Chandri, is seen just as a sex object by Shripati. Interestingly, Belli is not a prostitute either by her profession or by her caste. She is just not a Brahmin. The narrator says,

Shripati had taken Belli at the river when she had come to get water, only after he had heard the Acharya speak of Shakuntala's beauty. He couldn't stand it anymore. Belli was carrying a pitcher of water on her head, the rag on her body had slipped, and as she stood in the moonlight bouncing her breasts, the colour of earth- she'd looked like Shakuntala herself (*Samskara*, 39).

In contemporary times, Indian constitution is trying to define the parameters of marital rape. Though, constitutionally, marital rape is not a crime, in this scenario, it cannot be termed as marital rape either, as Shripati and Belli are not even married, which makes it a forced sex, which is definitely a criminal offence and a violation of Human right for women. Belli is forced into sex, on the riverside as well as when people are dying of bubonic plague in her village. She tries to resist sex, out of anxiety of her village people who are dying in a jiffy, but is practically forced into sex by Shripati, who just uses her for physical gratification. The narrator exclaims, "Belli had never talked like that. Shripati was amazed, but disregarded her words and undid her waist-cloth" (*Samskara*, 40). After the death of Belli's parents due to plague, Belli leaves her house, as the horrified villagers cremate her parents inside their hut, and she is lost from the text as, in the given time frame, unlike the contemporary constitutional framework, there were no provisions for destitute women, ensuring that get a place to stay and some kind of economic independence.

The Other or the underclass is slightly different from the Brahmin society of the *agrahara*. It looks like there is ambiguity in their dealing of women. The Brahmins are ready to give dowry along with their daughters, in order to compensate for the shortcomings in the physical appearance of the girls. The un-named villager, a representative of the Other says to Praneshacharya, "I bought a bride for my son, paying a hundred rupees as bride-price. But ever since she came, she's been sitting dully in a corner, possessed by some she-demon" (*Samskara*, 96). Unlike the Brahmin community, here is a bride price that the groom's father has paid, but that hardly makes any difference, as now he thinks that he has literally bought a commodity from a market, and expects the commodity to function according to his desires. So, commodification of women take place in this context as well, but through a different methodology altogether.

Through another character of Putta, we come to know that though the women of their immediate society are beaten, at least the fellow women do have the audacity to question this practice unlike the Brahmin community. Putta says, "My mother-in-law says at times, 'What rights has my son-in-law to beat my daughter?' But my father-in-law hasn't mentioned it, not once. But then my wife hasn't learned the lesson, despite the beating (*Samskara*, 108). Here also, the father figure being a male and a patriarch, further deprives the women of their right to life.

CONCLUSION

Any involvement and participation of the state is almost absent, with no direct or indirect representative, religion rules over the citizens, who are continuously deprived of their rights by the brahmin community alongwith the deep rooted patriarchy, which still follows irrational old customs. This structural schema of the society leads to situation, where everybody is victimised by somebody or the other. Beginning with their last rites to their rights that they ethically own in their day to day lives, everybody is victimised. Here not only the women, but the men are also deprived of their rights, by the society, which, in absence of direct interference of the state, becomes a rigid and tyrannical regime itself. Interestingly, it seems that there is an ambiguity regarding the condition of women of this peasantry class. On one hand, they are victimised both by the men of their immediate family, as well as used by the Brahmins of the *agrahara* for sensual gratification, with or without their consent. On the other hand, through Putta, we know that at least the mother-in-law do have the right to question the treatment her daughter faces at the hands of Putta. Putta's wife wants to go to her paternal house every month. Whereas, Anasuya the Brahmin wife of Laxmana is not even allowed to speak her mind up. She on the other hands wants to get rid of her own daughter, Lilavati. For the Brahmins, married daughter staying at her father's house is a much bigger shame than the peasantry class. Though, both of these classes fail to notice how rights of the people

of their own community are getting deprived, the extent to which their rights are denied and their self realisation varies.

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Part III

Music

Chapter 25

GURU NANAK DEV, SUFI SAINT SHAYKH FARID AND HINDUSTANI CLASSICAL MUSIC

GURSHARAN KAUR

It is well known that the four *Vedas- Rig, Yajur, Sama and Atharva* comprised of ritual hymns and incantations that depended on their power as intoned speech for effective implementation. ⁸ From *SamaVeda* evolved here the tradition of *Samans* singing and eventually the *GandharvaSangita* with the Raagas came into being and was lead by *Naarad Rishi*. The *Prabandha* was the traditional Adiform of devotional singing prevalent there when the *Dhrupad, Haveli Sangeet, Samaj gayan, Kirtis, Bhajans, Nam Kirtan and Padavali Kirtan*⁸ came to being in medieval times.

In the Bhakti Era in the Indian sub-continent there also arrived Sufi Sangeet with music compositions and verses created by Sufi Saints. Sufis follow a religion of intense devotion; Love is its manifestation. Poetry, music and dance are the instruments of its worship. Also attaining oneness with God is its ideal. This is a humanistic-mystic tradition of Islam based on the pursuit of spiritual truth as it is gradually revealed to the heart and mind of the Sufi. With advent of Muslim rulers, Sufi saints and their music cast their deep influence in the Indian subcontinent. Sufi concept rests on love and devotion to one god, Allah, (Nirgun Bhakti) accompanied with a castless, simple and pious living. This is very much evident in the compositions of the Saints. Shaykh Farid Ji asks with utmost humility, awe of Creator, for blessing of love from Almighty.

SGGS Ang 488: Bani Shaykh Farid Ji तेरी पनह खुदाइ तू बखसां दगी॥ सेख फरीदै खैर दी जै बंदगी॥४॥१॥

Oh Lord, Sustainer and Cherisher, you are infinite, unfathomable and endless. Those who recognize the True Lord- I kiss their feet. || I seek Your protection - You are the Forgiving श्रवदगार अपार अगम बेअंत तू॥ जिना पछाता सचु चुमा पैर मूं॥

Lord. Please, bless Shaykh Fareed with the bounty of your meditative worship. ||४||१||

Prominent Sufis saints of this movement were 9,10-

1) Chistiya sampradiya of Khawja Moin-ud-Din Chisti (1143-1234 A.D.) Baba Farid-ud-Din Ganj-i-Shakar (13th century), Nizam-ud-Din Aulia (14th century) .

Others proponents were 2) Suhrawardi Sampradiya: Sheikh Shihabuddin Suhrawardi 3) Sheikh Nizam-ud-Din Ullah of Qadri sect 4) Khwaja Pir Mohammad of

Naqshbandi sect. 5) Mullah Mohammad Mahdi, Introduced Mahadawi. 6) Nuruddin Noorani (Wali), of Risi sect. 7) Abu Wali Qalander, of Wandering Darveshes monks. 8) Abdullah Shattari, gave Shattari order in Lodhi Dynasty, Miyan Tansen was their follower.

Sufism originated early as a reformist wave bringing in music in religious practices going against rigidity in Islam. Its appeal was by with melodious composition accompanied by often classical or folk singing and accompaniment of Sarangi, 9.10 Shehnai, Rabab, Kansi, Chimta, Daffli, Khartal. Its appeal was further enhanced using Algoza, Been, Tumbi, Dholak, Tumbaknaer Daff, Dhak, Manjeera, Nut, Thali, Ghungaroo, Chankana, Chenda, Sufi movement made its influences felt outside Islam and also on history of all contemporary religions.

For Indian people the bhakti's ultimate aim is meeting with ultimate God or Eashwar. Though the Hindu and Muslim religions are different in practices, the aim in both is spiritual oneness with Eashwar or Allah. Sufism essentially based on concept of Nirgun¹¹ (Formless & one) worship while Hinduism started with same concept but later has diverged into Nirgun and Sargun (Form or deity) worship. With advent of Sufi saints, the influence of Nirgun worship became popular with various saints during the bhakti movement since medieval India. Guru Nanak, Namdeo, Kabir, Sheikh Farid, Bhagat Dhanna, Bhagat Ramanand, Baba Bulleshah, Shah Hussein, are some proponents of Nirgun worship.

Sufi saints worship practices deeply influenced large masses people as Sufi compositions were based on various social happenings, folklore, love stories and historical events. These compositions enmeshed in classical ragas and folk dhunis inspired the spirituality within the singers and listeners alike. Some of the various forms of music employed are *Khayal, Trivat, Savela, Savan geet, Quawalli, tarana, gazall, kalbana, naksh, gul, basit, rang, dhamal, mandaha, kafi, basant*. The musical excellence of Sufis' introduced new ragas like Raag Multani associated with Sheikh Bahauddin Zakaria of Multan, invariably the music has contributed to richness in culture here and this has happened in places all over India. Other raags commonly sung are *Jaunpuri, Sarang, Gaund, Tonk, Maarva, Pahari, Bhairon, Yaman, Ramkali, Bharvi, Malkouns, Prabhati, Darbari, Sorath, Goojari, and Malhar*. Along with Sufi Saints Guru Nanak & later Gurus of Sikhs made exceptional contributions to Classical Sangeet with some original raags added. The works of Guru Nanak and Sufi Shyekh Fareed Ji are discussed below.

GURU NANAK DEV JI

Guru Nanak Dev Ji, the founder of Sikh religion, born 29th november 1469 in Rāi Bhoi Kī Talvaṇḍī (Nankana Sahib)¹⁴ has made invaluable contribution to classical music. Guru Nanak Dev is considered a most revered persona who is considered

by followers as part of Miramar himself. SGGS Ang 1395 Bhatt Kirat “अपि नाराडणु कलाघृ रि जग महि परवरियउ ॥ निरकारि आकारु जोति जग मंडलिक्रियउ ॥ (Lord Himself wielded His power and entered the world . The formless took form, and His light he illuminated the realms of the world). He was revered by Sikhs as well as both Hindu and Muslim public. When he passed away on 22 September 1539 (aged 69) at Kartarpur a miracle happened. Flowers were found instead of body, one half was buried by Muslim and other half cremated by both Hindu and Sikhs. Today Kartarpur is witness to his mazar and Samadhi in same place, now a Gurudwaras. Guru Nanak's Bani is enshrined in SGGS, final version prepared by the Tenth successor guru, Guru Gobind Singh. SGGS Contains bani of six Sikh Gurus and 35 other Bhagats, Sufis, Bhatts and Gursikhs. It is the only authentic holy scripture in world prepared and verified himself during life time by the proponent of any religion.

Nanak was an extraordinary child, distinguished by his divine grace. Blessed with a deeply contemplative mind and rational thinking, young Nanak would often astound his elders and teachers with the sublimity of his knowledge, particularly on divine matters. Growing up, he refused to partake in traditional religious rituals, and often spoke out against several prevalent societal practices such as the Caste System, idolatry, and the worship of demi-Gods. By the age of 16, Guru Nanak had mastered multiple religious' texts and languages including Sanskrit, Persian, and Hindi, and was writing what many believed were divinely inspired compositions.

SGGS Ang 722: Raag Tilang Mehla 1. जैसी मैं आवै खसम की बांणी तैसड़ा करी गिआनु वे लालो ॥

As the Word of Forgiving Lord comes to me, so do I express it, o Lalo.

Married at age 18, was blessed with two sons. Bhai Nanak Dev accompanied by Bhai Mardana, a Muslim childhood friend, then moved to the town of Sultanpur Lodhi,³ and worked as an accountant. His philosophy was pursuing family life, work and also worship one God. So, Guru Nanak worked during the day but the early mornings and late nights, he meditated and sang hymns accompanied by Bhai Mardana on the rabab (a stringed instrument). One morning while bathing in nearby “Vaine Nadi” (river), he went into Samadhi for three days. Re emerging from river Nanak uttered, "There is no Hindu, no Musalman (Muslim)". Nanak announced that he had been taken to the Almighty God's court and given a divine mission. He pronounced the Gurmantar Waheguru, and the Mool Mantar. Guru Nanak then began the next stage of his life, to preach his unique doctrine (Sikhi) to the entire world.

For the next 30 years, accompanied by Bhai Mardana, Guru Nanak undertook four major spiritual journeys, running across India, South Asia, Tibet and Arabia,

covering about 30,000 kilometers. In these journeys, he preached the new concept of God stated in the Mool Mantar

SGGS Ang 1: सति नामु करता पुरखु निरभु निरवैरु अकाल मूरति अलूनी सैभं गुर प्रसरद ॥ जपु ॥ आदि सचु जुगादि सचु ॥ नानक होसी भी सचु as “The One and only one (Ik Onkar), the Truthful (Satnaam), All powerful Creator(KartaPurakh), Fearless (Nirbhau), Without hate (Nirvair), Timeless form (Akal Murat), beyond Birth and Death (Ajuni), the Self-Existent (Saibhang), By Guru’s grace (Gur Prasad), Chant and meditate (Jup), True from primal beginning (Aad Sach), True in all ages (JugaadSach), True Here and Now (Hai Bhi Sach), O Nanak Forever and ever be True (Nanak Hosi Bhi Sach). This verse, or Mantar, is most revered and spoken or sung in all times by his followers.

Guru Nanak Bani in SGGS has 974 no’s Shabads^{11,12,13}, Saloks, Vars, Pauree composed in 19 no’s ragas namely Sri, Maaj, Gauri, Asa, Gujari, Bihagara, Vadhans, Sorath, Dhanasari, Tilang, Soohi, Bilaval, Ramkali, Maru, Tukhari, Bhairon, Basant, Sarang, Malhar, Prabhati, and also recorded in SGGS in this order.⁷ In addition there is mention of 16 mix ragas¹⁴ Viz. Gauri - Gaurari, Gauri - Dakhani, Gauri -Cheti, Gauri-Bairagani, Gauri- Purvi- Deepki, Asa - Kafi, Vadhans-Dakhani, Kafi, Ramkali Dakhani, Maru -Dakhani, Basant - Hindol, Bibhas, Parbhati - Bhibhas, Parbhati dakhani, Gaurimala. Guru nanak composed 974 hymns or shabads, saloks, astpadees, A breakup of raags of shabads, Ashtpadiyan, panchpaday. patee likhee, Ik-Tukee, By Guru Nanak are as below:¹⁴

Raag	Nos shabad, Ashtpadiyan	Raag	Nos shabad, Ashtpadiyan
Sri	65	Maaj	1
Gujari	10	Bihagara	1
Dhanasari	15	Tilang	5
Ramkali	30	Maroo	33
Basant	22	Sarang	5

Raag	Nos shabad, Ashtpadiyan	Raag	Nos shabad, Ashtpadiyan
Gauri	54	Asa	75
Vadhans	7	Sorath	16
Suhi	21	Bilaval	9
Thukhari	6	Bhairon	9
Malhar	15	Parbhati	24
		Total	423

Guru Nanak's writings, in the form of 974 spiritual hymns comprising the Japji Sahib, Sodar bani, Aarti, Sohila, Asadi Var, Baraha Maha, Sidh Gosht, Dakhani Onkar, Shabads in ragas, Saloks, Vaars, Seethinis.

To understand the contribution of Guru Nanak in the field of Hindustani classical music we need to know where and how he lived. It is believed that Guru Nanak is the the second most travelled person in the world; most of his journeys were made on foot with his companion Bhai Mardana. He travelled in all four directions - North, East, West and South. The founder Sikh Guru is believed to have travelled more than 28,000 Kms in five major tours of the world during the period from 1500 to 1524.

Guru Nanak First Udasi (1500 to 1506)⁶First stop at Eminabad at Bhai Lalo who accompanied him throughout his travels. Bhai Lalo's main duty was to note all the hymns Nanak sang on paper which later was passed to the Second guru Guru Angad Dev Ji as record.

As Guru Nanak turned towards east, at Tolumba(Makadampur in west Pakistan) and met Sajjan Thug.Sajjan planned to kill Nanak and companions Bhai Bala and Bhai Mardana in night and loot them. Allperceiving Guru Nanak sang the below verse all night, Sajjan thug felt Nanak read out allhis wrong doing,had a heart change and fell down on knees before Nanak asking for forgiveness.

SGGS: Ang 729. Raag Suhi Mehla 1.¹⁴उजलु कैहा चिलकणा घोटिम कालडी मसु । धोतिआ जूठि न उतरै जे सउ धोवा तिसु॥1॥ सजण सेई नालि मै चलदिआ नाल चलनि । जिये लेखा मंगिए तिथे खडे दिसनि ॥1॥ रहाउ ॥- नानक नामु समालि तूँ बधा छुटहि जिस 6 1 3(six bandhs)

Baba Nanak went via Afghanistan,Kandahar to Bagdad and sat outside the city. He was wearing robes of Sufis and started his kirtan. When the Pir Kazi heard he was enchanted and came to meet him outside the city.

Gazal Bhai Gurdass Ji Ang 1 no 35 “फिरि बाबा गइआ बगदाद नू फिरि जाइ किआ असथाना ँ॥ इक बाबा अकाल रूपु दूजा रबावी मरदाना ॥ दिती बाँगि निवाजि करि सुनि समानि होआ जहाना ॥ सुनु मुनि नगरी भई देखि करि पीर भइआ हैराना ॥ वेखे धियानु लगाइ करि इक फकीरु बडा मसताना ॥ पुछिआ फिरि कै दसतगीर कउण फकीरु किस का घरिहाना ? नानक कलि विचि आइआ फकीर इको पहिचाना ॥ घरति आकास चहू दिस जाना ॥ 35॥

The above verses show the sublime and enchanting singing of guru nanak which messermerises the people of Bagdad city and sowitnessed by Pir Dastgir, the prominent kazi of the city.

Guru Nanak hascomposed, As Shown above, maximum bani in following raags (content inDescending Order) – Morning Raags *Asa Raag, Ramkali Prabhati, Soohi, Sorath, Goojari,Bhairon, Sarang, Bihagar*afollowed by afternoon raags of *Maroo Raag, Gauri,Dhanasari, Vadhans,Thukhari, Tilang*. Evening Raags in descending order *Sri Raag, Gauri Basant,*

Guru Nanak Shabads are mostly 4 to 8 bands, howeverin many shabads e.g.: of Gauri, Prabhati, Malhar, have 8to 10 bands per shabad. In Raag Maroo 22 shabads are of 17-16 bands per shabads. Siddh Ghosti in Ramkali is 73 bands,

Guru Nanak has spoken of this Universe in following verses: ¹⁴

SGGS Ang: Jap Ji Sahib “कीता पसाउए को कबाउ ॥ तिस ते होए लख दरीआउ ॥ (you created the Vast Expanse Of universe with one word, Hundreds and thousands of rivers began to flow).

Nanak sings here the formation of the universe, there was no brahma, Vishnu or Mahesh, no jogies, no animals, no river, no earth, this is a long narration and in end there is his word which creates what He desires and only blessed souls can see this. This is Solahe bani with 16 bands of 3 lines each. First two bands given here below: -

SGGS Ang 1035: Mehla 1 “अरबद नरबद धुंधूकारा ॥ धरणि न गगना हुकमु अपारा ॥ ना दिनु न रैनि न चंदु ल सूरज सुंन समाधि लगाइदा ॥1॥ (there was no earth or sky, there was only infinite Comand of His Hukam. There was no day or night, no moon, no sun, God sat in primal, profound Samadhi.)¹⁴

खाणी न बाणी पउण न पाणी ॥ औपति न खपति न आवण जाणी ॥ खंड पताल सपत नही सागर नदी न नीरु बहाइदा ॥2॥

There were no sources of creation or powers of speech, no air no water. There was no creation or destruction, no coming or going. There were no continents, neither regions, seven seas, rivers nor flowing water.

Guru Nanak went eastward to haridwar, Gorakhmata (near pilibhit), reetha sahib, banaras, gaya, patna, kamrup near Calcutta. Later he went to south reaching jagannath puri.

Conversing with disciples of gorakhnath Guru Nanak uttered following shabad wherein he explains how a yogi should live and what his philosophy should follow.

SGGS: Ang: 730. Raag Suhi Mehla- 1.¹⁴

जोगु न खिंथा जोगु न डंडे जोग न भसम चड़ाईऐ ॥

Religion consisteth not in a patched coat, or in a Jogi's staff, or in ashes smeared over the body.

जोगुन मुंदी मूडि मुडाईऐ जोगुन सिंड़ी बाईऐ ॥ अंजन माहि निरंजनि रहियै जोग जुगत इव पाईऐ ॥ Religion consisteth not in earrings worn, or a shaven head, or in the blowing of horns. Abide pure amid the impurities of the world; thus shalt thou find the way of religion ॥ जोगुन बाहरि मड़ी मसाणी जोग न ताड़ी लाईऐ ॥ जोगुन देस दिसंतरि भविऐ जोगुन तीरथि नाईऐ ॥2॥

Religion consisteth not in mere words; He who looketh on all men as equal is religious. गली जोगुन होई ॥ एक दिसटि करि समसति जाणे जोगी कहियै सोई ॥ रहाउ ॥ Religion consisteth not in wandering to tombs or places of cremation, or sitting in attitudes of contemplation; Religion consisteth not in wandering in foreign countries, or in bathing at places of pilgrimages.

अंजन माहि निरंजनि रहियै जोग जुगत इव पाईऐ ॥

Abide pure amid the impurities of the world; thus shalt thou find the way of religion.

सतिगुरु भेटै ता सहसा तूटै धावतु वरजि रहाईऐँ॥निरझरु झरै सहज धुनि लागै घर ही परचा पाईऐ ॥

On meeting a true Guru doubt is dispelled and the wanderings of the mind restrained. It raineth nectar, slow ecstatic music is heard, and man is happy within himself

ननक जीवतिआ मरि रहीऐ ऐसा जोग कमाईऐँ॥ वाजे बाझहु सिङ्गी वाजै तउ निरभउ पद पाईऐ ॥

Nanak, in the midst of life be in death; practice such religion. When thy horn soundeth without being blown, thou shalt obtain the fearless dignity-

अंजन माहि निरंजनि रहियै जोग जुगत इव पाईऐ ॥

Abide pure amid the impurities of the world; thus shalt thou find the way of religion.

In SGGS there is a long discourse Known as Siddh Gosth written in Raag Ramkali which Guru Nanak had with a group of highly regarded yogis sent by Yogi Gorakhnath. They tried all spiritual powers to tame Guru Nanak but ultimately bowed to him. A part of this discourse composed in Raag Ramkalie is here. The beauty of the verses is very apparent, the melody and clarity of thoughts astonishes a tribute to the ability of Guru Nanak to present spiritual aspects of life to the yogis and his own followers. In each verse guru Nanak refers to a query and his answer for same.

sGGS:Ang 938 ¹⁴ . Raag Ramkalee Mehla 1

२ सिध सभा करि आसणि बैठे संत सभा जैकारो ॥ तिसु आगै अरदास हमारी साचा अपर अपारो ॥

मसतकु काटि धरी तिस आगै तनु मनु आगै देउ ॥ नानक संतु मिलै सचु पाईऐ सहज भाइ जसु लेउ ॥

किया भविऐ सचि सूचा होइ ॥ साच सबद बिनु मुक्ति ना कोई ॥ रहाउ ॥॥१॥-----

किस कारणि ग्रिहु तजिओ उदासी ॥ किस कारणि इहु भेखु निवासी ॥ किस वाखर के तुम निवासी ॥

किउ करि साथु लंघावहु पारे ॥॥ 17॥ दरसन कै ताई भेखु निवासी ॥ साच वाखर के हम वणजारे ॥ नानक गुरुमुखि उतरसि पारे ॥ 18॥

मन का जीउ पवनु कथीआले पवनु कहा रसु खाई ॥ गिआन की मुद्रा कवन अउधू सिध की कवन कमाई ॥ बिन सबदै रसु ना आवै अउधू हउमै पिआस न जाई ॥ सबदि रते अमृत रसु पाइआ साचे रहे अघ् ाई ॥ कवन बुधि जितु असथिरु रहिऐ कितु भेजनि त्रिपतासै ॥ नानक दुखु सुखु सम किर जापै सतिगुर ते कालु न ग्रसै ॥ 61॥

This gosthi is long with 73 bandhs of 6 lines each with Guru Nanak addressing to questions from the jogies.

Guru nanak has spoken against idol worship as futile in Raag Bihagara He says. very firmly.

SGGS Ang 556: Mehlāa 1¹⁴: शिंहू मूले भूले अखुटी जांही ॥ नारदि कहिआ सि पूज करांही ॥ अंधे गूगे अंध अंधारू
Hindus have forgotten the primal Lord: they are going the wrong way . Naarad instructed them

॥ पाथरु ले पूजहि मुग्ध गवार॥ ओहि जा आपि डूबे तुम कहा तरणहार ॥ They are worshipping idols. They are blind and mute. The blindest of all. The ignorant fools pick up stones and worship them. When those stones themselves sink , who will carry you across.

One of the most musical melodious contribution to Hindustani music is the Aarti Composed when Guru Nanak stood outside Jagannath puri, Orissa. He speaks of Aarti by universe.

SGGS Ang 663: 14 Raag Dhanaasaree सतिगुर प्रसादि ॥ गगन मै थालु रवि चंदु दीपक बने तारिका मंडल जनक मोती ॥ धूप मलआनलो पवनु चबरो करे सगल बनराइ फूलंत जोती ॥ 1॥ कैसी आरती होइ भव खंडना तेरी आरती ॥ अनहता सबद वाजंत भेरी ॥ 1॥ रहाउ ॥ (in the bowl of sky, the sun and moon are lamps, the stars in constellation are the pearls. The fragrance of sandalwood is the incense, the wind is fan, all vegetation are flowers in offering, O You Luminous Lord. What a beautiful lamp Lit worship service is this! O Destroyer of fear. This is your Aarti. Sound Current of your Shabad is like the sound of temple drums.

This composition is of 8 bands and is sung daily in all Gurudwaras in Evening.

Another melodious composition also sung daily in evenings is Keertan Sohila (in four Bands)

SGGS Ang 12: 14 Sohila Raag Gauri Deepki Mehla 1 सतिगुर प्रसादि ॥ जे घर कीरति आखीअै करते का होइ बीचारो ॥ तितु घरि गावहु सोहिला सिवरिहु रिजनणहारो ॥ 1॥ ” in the house where praises of The Creator are chanted and contemplated. In that house sing songs of praise: meditate, and remember creator lord.

Guru Nanak `s Shabads and other Banis convey the essence of 'One' God dwelling in every one of his creations, and that all human beings can have direct access to God without the need of any rituals or priests. Thus he set up a unique spiritual, social and political platform based on equality and fraternal love. Guru Nanak dismissed the Caste System, and also condemned the hollow practices in theocracy of Mughal rulers. His shabads describe the perils of egotism, falsehood, and hypocrisy, and called upon the people to engage in worship through the "Naam", the name of God. Emphasized a person stay in family and live life based on honest conduct, selfless service (Sewa), and constant devotion and remembrance of God's name. He rejected the path of renunciation Tyaga. Guru Nanak promoted the equality of all mankind and upheld the causes of the downtrodden and the poor, laying special emphasis to assert the equality of women. His Shabads also eulogize love of god as between a wife and her lord.),

BABA FARID-UD-DIN GANJ-I-SHAKAR (13TH CENTURY)

Sufi Sant Baba Farid was in lineage of the Chistiya sampradaya born in 1179 AD at Kothewal near Multan, Pakistan. He had three wives and eight children. Sheikh Farid was spiritual guide of Delhi Sultan Nasiruddin Mahmud whose daughter Hazabara became wife of Baba Farid. Farid ji was associated to Sufi Qutbuddin Bakhtiar Kaki of Delhi whom he succeeded as the spiritual head. His disciple was Nizamuddin Auliya. His outlook was broad and humane. With his compositions he has enriched the literature of local languages of Punjabi and Multani.

His devotional verses found in SGGS are 4 no's Shabads and 118 Saloks. Thousands of his devotees visit his tomb at Faridkot in the Punjab. His one shabad is mentioned earlier. The other is:

SGGS Ang 488: Raag Asa “बोले से ख फरीद पिआरे अलह लगे ॥ इहु तनु होसी खाक निमाणी गोर घरे १ (says syekh Farid, o my dear friend attach yourself to the lord. This body shall turn to dust, and its home will be a neglected grave.

Describing the yearning for meeting Allah Baba Farid describes the difficulties with similes from the old age, beloved's ethos, cuckoo's call, needle eye. In Raag Suhi sung in morning.

SGGS Ang 794: Raag Soohi. ¹⁴ “तपि तपि लुहि लुहि हाथ मरोरु ॥ बावलि होई सो सहु लोरु ॥ तै सहि मन महि कीआ रोसु ॥ मुझु अपगन सह नाही दोसु ॥ 1 ॥ तै साहिव की मै सार न जानी ॥ जोबनु खोइ पाछै पछुतानी ॥ 1 ॥ रहउ ॥ काली कोयल तू कित गुन काली ॥ अपने प्रीतम के हउ बिरहै जाली ॥ पिरहि बिहून कतहि सुखु पाए ॥ जा होइ कृपालु ता प्रभू मिलाए ॥ 2 ॥ विधुन खूही मुघ इकेली ॥ ला को साथी ना को बेली ॥ किर किरपा प्रभि साध संग मेली ॥ जा फिरि देखा मेरा अलहु बेली ॥ 3 ॥ बाट हमारी खरी उडीणी ॥ खनिअहु तिखी बहुत पिईणी ॥ उसु उपरि है मारगु मैरा ॥ सेख फरीदा पंथु सम्हारि सवेरा ॥ 4 ॥

Another Shabad in Soohi SGGS Ang 794¹⁴ “बेडा बंधि न सकिओ बंधिन की वेला ॥ भरि सरवरु जब डूखलै तब तरणु दुहेला ॥ 1 ॥ हथु न लाइ कसुम भडै जलि जासी डोला ॥ रहाउ ॥ इक आपीन्है पतली सह केरे बोला ॥ दुधा थणी न आवई फिरि होइ न मेला ॥ कहै फरीदु सहेंलीहो सहु अलाएसी ॥ हंस चलसी डूमणा अहि तनु डेरी थीसी ॥ 3 ॥ 2 ॥ Here Farid Ji speaks to that if you do not prepare your boat then it will be difficult to cross river. The essence of shabad is like Kasumbede flower which loses colour if touched take care of life. A thin wife finds difficult to bear harsh command of her lord, Just as the lord calls, the soul departs, sad at heart and body returns to dust.

Farid ji has 118¹⁴ saloks. These have a very powerful messages, anecdotes, advice for humane behavior and thus connect the people with almighty can be sung in Raag Jaijaiwanti.

SGGS Ang 1377¹⁴ “फरीदा जे तू अकलि लतीफु काले लिख १ न लेख ॥ अपनडे गिरीवान महि सिर नीवां करि देखु ॥ 6 ॥ Fareed If you have keen understanding , then do not write black marks against anyone. Look under your own collar. Fareed Ji in Chaste Punjabi dialect further say

SGGS Ang 1377: ¹⁴ “फरीदा जौ तै मारनि मुकीआं तिन्हा न मारे घुमि ॥ आपलडै घरि जाईऐ पैर तिन्हा दे चुमि ॥ 7 ॥ fareed , those who give small strikes, do not strike back hard. Kiss their feet and return home ॥ देखु

फरीदा जु थीआ दाडी होई भूर ॥ अगहु नेडा आइआ पिछा रहिआ दूरि ॥9॥ See fareed , what has happened, your beard has turned grey, That what is coming is near, past is left far behind.

SGGS Ang 1377 ¹⁴“फरीदा थीउ पावही दभु ॥ जे साई लोडहि सभु ॥ इकु छिजहि बिआ लताडीअहि ॥ ता साई दै दरि पाडीअहि ॥” Farida become grass on path. If you long for the Lord. One will cut you, other trample you under foot, then you shall enter the court of the lord,

On some misplaced beliefs and expectations Freed ji says; SGGS Ang 1379: ¹⁴ “फरीदा लोडै दाख बिजउरीआं किकरिवीजै जटु ॥ हंडै उन कताइदा पैधा लोडै पटु ॥23॥ farmer plants acacia (thorn) trees and wishes to reap grapes, spinning wool he expects to wear Silk.

¹⁴“फरीदा रोटी मैरी काठ की लावणु मेरी भुख ॥ जिना खादी चोपडी घणे सहनिगे दुख ॥28॥ रुखी सुखी खाइ कै ठंडा पाणी पीउ ॥ फरीदा देखि पराई चोपडी ना तरसाए जीउ ॥29॥

Indeed it can be said that both Guru Nanak Dev Ji and Baba Shaykh Farid have contributed immensely to the Hindustani Classical music field with their compositions and also the mastery in Raag Gayki as apparent in SGGS and in singing of same in public. Guru Nanak with his distant long travels has imbibed and distributed the music, poetry and spirituality all over India and abroad. His influences has much still to be discovered.

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Chapter 26

EVOLUTION AND PRESENT STATUS OF INDIAN CLASSICAL MUSIC

CHARU SHARMA

INTRODUCTION

The letter “Ka” in Sanskrit stands for the supreme soul and the letter “La” defines give and take. It can be put alternatively as “transaction” or “communication”. Hence “Kala” means communication with “GOD”. As per the belief to acknowledge the presence of Brahma in every being, it depicts that the communication of masses with God is through some instrument or mode i.e. Music. Music as an art form is highly imperative and meaningful for the human being. If we see the present scenario of Indian classical music, the applicability is reducing day by day leading to shrinking audience.

WHAT IS CUSTOMISATION?

Customisation is an advanced approach, where certain structures of a product can be tuned according to precise customer’s needs. The term customisation became prevalent with the advancement of technology, when a specific application is customised according to user’s need and choices.

At the present time customisation is visible and experienced in everything like the dress we wear, the vehicle we drive, the house we buy, the mobile sets we use etc., and therefore this principle has set a new growth trend and helped many industries revive and reinvent themselves from time to time. The field of music is also an industry where audience are defined as customers. The present paper is an attempt to examine and explore:

- How customisation can be applied to classical music?
- Will it prove worthy?
- Will it help to revive and reinvent the field of Music to keep pace with time?
- The current scenario has witnessed the adoption of certain testing methodologies which have proved that Customisation of Indian Classical music can do wonders.

CUSTOMISATION IN TERMS OF MUSIC

Customisation is creating, developing, innovating, accepting or adapting the classical musical forms with an aim to foray a balance between its aesthetic requirements, traditional standards and audience changing and varying choices. In

business, customisation is striking a balance between technological standards, market requirements and customer's choices and preferences.

THE NEED OF CUSTOMISATION

Evolution cycle has been following a fundamental principle i.e- Survival of the fittest. With the varying times, the discipline of music is witnessing a downward trend in terms of audience strength in classical music forums. This is happening, majorly because; classical musicians have abstained from being elastic, adaptive and competitive. The fineness and super conscious expressive requirements of classical music, sets in a quality of composed nature and peace seeking practice in classical musician. Eventually the experts and musicians have failed to recognise that other musical forms like light music, Gazals and Bhajans which, over a period of time, have overtaken the classical Indian music in terms of audience support.

The most known reason for its popularity is their flexibility and not bound by rigid traditions. This has helped them revive and reinvent themselves as preferred by the audience. This customisation has helped them survive and grow strong. Whereas bound by rigid traditions, the classical music has been facing a tough time.

The objective of music, which is to please, has gone into the background. Acrobatics have gained importance, and there is a risk of classical music losing its popular support. Music is a highly dynamic art and if it does not adapt and evolve itself, on the foundation of noble shastras, to new conditions and create new forms, it will not be able to get any place in the new order of things."

Thus music is closely related to other art forms in terms of application. Hence there is a strong need to revive and reinvent the Indian classical music by customising it and at the same time balancing with the traditional requirements.

HISTORICAL STANDPOINT

Historically if the customisation is explored, it has been an integral part of our musical tradition and was happening without much of hype about it. At critical times when Indian classical music confronted multifaceted social challenges, musical masterminds have adopted to customisation to bail out from the crisis. It is learnt from history that major part of a concert was filled with raga aalapana and pallavi rendition till the times of Thyagaraja. Thyagaraja customised many ragas to suit krithi/ keertana rendition. In fact he composed more in Rupaka taala to match well with the Unjavrithi tradition. Bhramashri Papanasam Sivan also adopted this technique.

Currently, music is used to enhance effectiveness and participation in holistic Self development activities. Holistic Self development activities are the activities which

are organised to improve upon developmental life quotients of people from various socio-cultural setups.

Customisation of Indian classical music towards holistic Self-development approaches is expected to bring in newer options and enhance the scope of application for Classical music.

THE METHODS TO CUSTOMISE THE INDIAN CLASSICAL MUSIC:

Customisation is easier said than done. It needs tremendous courage and conviction to cross the barriers of social conditioning, carry forward traditional excellence and apply ones capability to invent and compose. The review of literature and history in this regard, observed that language and its style of rendition has kept on changing from time to time. And it is a bitter fact that classical music is facing biggest hurdles of all time -nowadays in terms of the language used.

Rabindra Nath Tagore has been an exception for this, for he brought out a visionary music into practice and has secured wide patronage. Finding more number of Bengalis as musicians in North can be attributed to this effort by him.

While teaching music to the younger generation certain musical forms cease to get transferred owing to lyrical complexities. While it is not advisable to adopt funny language like the one used in films, the language needs to be more akin to the language read by present generation in their prose and poetry books. Hence reinvention in terms of lyrics is an essential part of customisation.

CUSTOMISING MUSICAL FORMS

When it comes to musical forms, many in both Carnatic music and Hindustani music is not enticing common people. Why?

Can customisation help it see new light?

Infact, it is our insensitivity to customisation needs of our audience that has led to dwindling strength day by day. Change of perspectives and expectations cannot be avoided. But sensing the change, meeting the expectations and still balancing with the traditional values is what we are aiming to achieve with customisation. In the same lines Chaturang which is a diminishing musical form in Hindustani music applying to Kathak, can be reinvented by using contemporary language and themes.

In south Indian Classical music all musical forms are still being carried forward because of patronage to new composers. Hence customisation is a team effort of linguists, musicians and master composers.

SOCIAL RELEVANCE

This is the most challenging part of customisation. If it has to delight people then there has to be constant reinvention of the lyrical content. The word classical means

that which is always glorified, in past, present and future. Unfortunately we have perceived it as old and preventing innovations. It is always great to live in an old house built by forefathers but alterations to meet functional requirements can only render it fit to live. If classical music has to reach more audience lyrical content of Classical music needs to be reinvented to be of contemporary social relevance.

TEAM WORK

The historical perspective and current scenario has strongly proved that customisation is a team work. A person well versed in language can only invent artistic terms for colloquial words. It is also the missing environment of team work of literary genius, musician and dancer that has faded away customisation of Indian Classical Music, which was happening effortlessly or unnoticeably in olden days. It is high time to realise the value of mutual appreciation and team work and start promoting arts instead of promoting ourselves. Over and above all this, sacrificing ego and developing open minded approach will help worthy innovations happen.

INTEGRAL AND DIFFERENTIAL APPROACHES

While doing customisation the approaches there is a need to change in the process determines long term fruitfulness of our efforts. While learning music through Guru-Shisya tradition or at Universities the student focuses on learning as how to sing solo concerts. But the student is hardly exposed to other parts of the music world like how to sing for a dance, how to compose music for a given situation and lyrics, how to adapt our singing styles for various platforms like closed auditorium, open stage, recording room etc. But some students get to learn them out of luck and exposure. Including these vital aspects to learning is integral approach.

Similarly instrumentalist learns to play a raga. In integral approach it is also necessary to learn as how to modify his rendition while playing with a singer. Hence the traditional learning has not been adopting as an integral approach rather we have followed differential approach where the stream of solo singing of classical music is different and singing for dance is different.

Many musicians consider it lowly to accompany for dance. While differential approach is essential for developing depth and specialisation, integral approach is indispensable for overall development of art and artists.

Customisation is something that will encourage integral approach in learning and applying classical music thus contributing for overall development of music and all art forms.

REGENERATION OF INDIAN CLASSICAL MUSIC

Even if we don't let the process of reinvention happen some old musical forms are sure to become redundant. But, with them slowly tradition will start shrinking

down. Reinvention and customisation is like creating next generation. Like there is a life time for any materialistic object there is a limited validity for the lyrical content, but not for the musical content. Reinventing the lyrical content while preserving the musical content is the unique approach we need to adopt. It is always clearly seen and sensed from the audience and students that classical music always fascinates them when sung in a language which they can relate to.

The most important fact we need to take care is that regeneration and reinvention has to be happening gradually. Bringing in sudden changes will create negative effects like perceiving some musical forms as outdated.

In Classical music the concept of redundancy, if encouraged, may deprive us from celebrating classism.

BENEFITS AND PROSPECTS

This approach and the resultant change of perspective that is expected to develop is sure to elevate the status of Indian Classical Music from just being an entertainment of elite audience to an indispensable tool of self development in common man's life. While we will be successful in taking scientifically rich Indian Classical Music close to a larger population, we can, in addition, cultivate a trend where people prefer listening to classical music, rather than, other unscientifically composed music available all over the world.

CONCLUSION

To revive a tradition there is a need to reinvent it and relate it to the present stream of work. This once more needs great insight as how art influences our lives in present day lifestyle.

At this juncture there is a need to understand as how people integrate music into their lives in present day life style. Meanwhile it is highly imperative to notice the present trends to be part of a holistic self-development activity for many people. It is high time to encourage people lead happier lives by countering stress and life style disorders, improving upon one's life quotients (IQ,EQ,PQ,SQ) and the customisation of the classical music surely can create and deliver the desired results. This is a new way of integrating classical music to people's lives which in turn will improve their appreciation for classical music.

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Chapter 27

SOUL OF MUSICOLOGY

ADITI SINGLA

INTRODUCTION

Music has a history as old as human civilization. As seen earlier it has become integral part of human life. It has grown in size, all its forms and has transcended the geographical barriers to spread worldwide. Humans expressed their ideas, thoughts, emotions and feelings through verbal and nonverbal communication. The verbal communication is done through Sound however; the nonverbal communication is made through gesticulation, Sign language, text and pictures. Because of the need to preserve these Expressions over a longer duration, these forms of expression manifested into a physical medium viz. print and non-print media like books, serials, drawings, paintings, music scores, LP records, Cassettes, audio-visual tapes, etc.

Fascination and need to store and preserve the generated ideas recorded into physical medium for posterity led to the development of techniques and skills for storing, organizing, retrieving and making the material available as and when required. Evolution and application of these techniques to libraries has changed the field of libraries and information centres. Every realm of life today has been touched and influenced upon by technology and the field of libraries and information centres too have been benefited immensely by the advent of Information Technology.

MUSIC: AN OVERVIEW

Music is a collection of coordinated sound or sounds. Making music is the process of putting sounds and tones in an order, often combining them to create a unified composition. People who make music creatively organize sounds for a desired result, like a Beethoven symphony or one of Duke Ellington's jazz songs. Music is made of sounds, vibrations and silent moments, and it doesn't always have to be pleasant or pretty. It can be used to convey a whole range of experiences, environments and emotions.

Quote: "Music is enough for a lifetime, but a lifetime is not enough for music."

ANTIQUITY OF INDIAN MUSIC

The Effects of Music: Music is one of the few things that have remained constant through the centuries this world has existed. Not only does music provide entertainment, it also has several effects linked to it. Music allows emotions of happiness and sadness to arise. From those emotions, physical effects, negative or positive, can occur. Music has a profound effect on the emotional, social, intellectual,

and physical aspects of a person. Emotions are easily affected by outside forces. Music can provoke emotions of sadness, grief, joy, and even ecstasy

Music and Its Influence: Music and its influence it is no doubt that music has played a vital role in our society. Everything from loud, head-banging concerts to religious ceremonies has utilized the medium of music because of its awe-inspiring qualities. Music is basically the control of sound. We can control this sound by varying the pitch, tempo, octaves, and dynamics and so on. There are thousands of ways that we can use music and to shape it to how we want to hear it. But how much has music influenced the way we think today.

Music and Race: Although artists do not create certain music to cure diseases or to make scientific or technological discoveries, music is one thing society can never live without. To both artists and their listeners, music provides an indispensable beauty that helps fulfil lives, and connect to nature. Music expresses the human condition in the purest way and affects everyone at a personal level. Plato, a well-known classical Greek philosopher once said, "If you want to measure the spiritual depth of society, make sure to mark its music." Generally performer collaborate songs to represent the popular pop culture, and social issues, and wish for their society as well as their current era.

Music Education and the Benefits: Most understand that music is a useful tool for relaxation and leisure time. Fewer know that learning a musical instrument, or even listening to music for long periods of time, can have a positive impact on one's academic abilities. Numerous researchers and college professors have looked into this correlation and again and again have produced data that confirms this common theory. Studying music can not only improve academic skills, but sharpen motor skills, memory, and create a well-rounded, enriched individual....

Music: The All Powerful Medicine: Music Therapy is a relatively new therapy. Music has long been credited as a brain stimulant. Studies have even shown that students in music classes and education programs are measurably better on standardized tests and in many aspects of the academic world. That is why Music, over the last 60 plus years has been used in the health care industry. Music Therapy is a growing trend in helping heal autistic children. With all of the medicines out there to help autism, the parents need to know that there are alternatives and combinations that may best help their child....

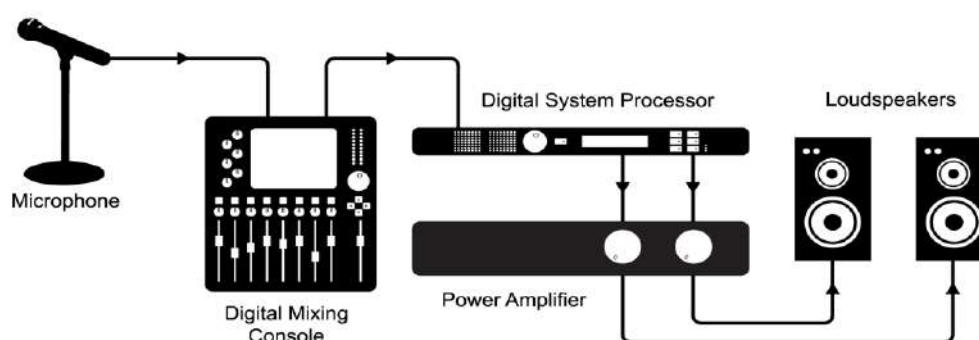
Music as an Agent of Socialization: Music has played a major role as an agent of socialization in each of my 4 decades. I know and hope that it will continue to do so. During each period music has affected my personality, shown my personality, affected my perceptions and helped me to cope with growing and changing as a

person. My Looking Glass Self has compared the person in song and possibly the singer themselves to myself to gain perspective of who I was at each time. I am going to discuss each decade with the thought of how music was an agent of socialization in each....

ROLE OF DIGITALIZATION IN MUSIC

Technology in pedagogical perspective: Instructional methods have become more convenient and accessible by the emergence of online education. Being in the music field, obviously there is no comparison of the sacred **Guru-Shishyaparampara** or **gurukul** instruction. But in this busy world, where one wants to avoid the long commutes in the jam-packed traffic, where one doesn't want to waste times truggling to have contact and taleem from amaestro, online classes and instructional techniques serve in profession.

IMPACT OF DIGITIZATION ON MUSIC INDUSTRY



TRENDS OF DIGITAL MUSIC

- Declining market share of traditional music:
- Elimination of middle-men:
- Customers want what they want
- Customer Satisfaction drives sales
- The biggest driver of sales is customer satisfaction which remains high with digital services

Change in Voice culture: Early musicians and connoisseurs like Ustad Faiyaz Khan Sahib used to do wrestling and had ample to Ghee in order to sing energetically in their 18 hours of riyaz. Nowadays youths become performers in their early age by not even putting half the effort compared to these earlier ones. "The recordings of Ustad Faiyaz khan, Ustad Abdul Karim Khan, etc. contained more loudness and harshness in vocal forms. Similarly, old recordings of Ustad Allauddin Khan or Ustad Hafiz Ali Khan not contain good to nal quality. While at present, singers are able to use soft and melodious voices due to the introduction of technology in music."

Music Pedagogy: Music pedagogy is the study of the methods and principles of music instruction. With a degree in music pedagogy, graduates can show students how to compose, perform and teach music. *Study.com* has information on classes, programs and careers to help you decide if music pedagogy is the right field for you.

- Musicology
- Power & Effects of Music
- Music & it's Influence
- Alternative Music Culture
- Music & Race
- Music as an agent of socialization
- Music : the beginning of the end
- Is music a universal language?
- Music Education & it's benefits

FORMS OF MUSIC

Carnatic Music: Carnatic music or Carnatic sangeet is the south Indian classical music. Carnatic music has a rich history and tradition and is one of the gems of world music. Carnatic Sangeet has developed in the south Indian states of Tamil Nadu, Kerala, Andhra Pradesh and Karnataka.

Indian Film Music: One of the most popular Indian music forms is the Filmy music. Hindi film industry, popularly known as Bollywood, along with Indian regional film industries, produces thousands of films a year, most of which are musicals and feature elaborate song and dance numbers.

Indian Fusion Music: Fusion is not a very old trend in Indian music. Fusion trend is said to have begun with Ali Akbar Khan's 1955 performance in the United States. Indian fusion music came into being with rock and roll fusions with Indian music in the 1960s and 1970s.

Ghazal: Ghazal is a common and popular form of music in Indian and Pakistan. Strictly speaking, it is not a musical form at all but a poetic recitation. However, today it is commonly conceived of as an Urdu song whose prime importance is given to the lyrics. Ghazal traces its roots in classical Arabic poetry.

Folk Music: India is a land of cultural diversities. Every region in India has its own form of folk music. This rich tradition of folk music is very much alive in not just rural India, but also in some metros. Though one may say that music has acquired a

totally different definition with the arrival of pop culture and new age cinema, there are many who would beg to differ.

Shayari: Shayari or rhyming poetry basically comprises of a couplet known as Sher. This is the way that this unique and beautiful form of poetry derives the name Sher O Shayari. Most of the forms of Shayari are found in the Urdu language. However, one may find Shero Shayari in Hindi, Punjabi, etc.

MERITS OF VOCALISTS & INSTRUMENTALIST

Promotes happiness in the musician's life as well as the people: The chief and main advantage of being a musician is that you are providing happiness to others; people listen to the music when they are sad and it relaxes their minds.

Enhances your skills of listening: So it is very clear and obvious to everyone that playing music requires good listening skills because the musicians have to listen to each and every note, it requires listening to each of the small thing of the music carefully.

Give you a sense of achievement: All of the well-known musicians and singers are common people, same like other human beings, but their passion of music gave them an identity and a name. Once they were nothing, nobody recognized them, but when they started music they became popular. This is the sense of achievement that you became a known person just because of creating good music.

Music helps to express and releases stress: What you play on the musical instrument is according to your rules and you can play and create any type of music you want, in other words you can just express your inner feelings in the form of music. Musical therapy is a known phenomenon and it releases the stress.

DRAWBACKS OF VOCALISTS & INSTRUMENTALIST

Your work is subjective: One of the most difficult aspects of being a musician (or an artist of any kind for that matter) is that what makes some people love you and shout your praises from the rooftops will make others hate your filthy guts. Music, like other art forms is subject to the opinions of the people experience it.

Training: There's just no getting around it. Being a musician takes hours and hours of training and practice to become proficient and years to become really good. Great musicians make it look easy, but behind the glamour and romance there are years of practice and hard work.

Solitude: As with many other art forms, writing and learning to play music takes a good deal of alone time. For some, it can be difficult to balance making time for your passion and keeping up with your friends and family. For others, this may actually be viewed as a benefit.

Lack of financial stability: More often than not, life as a professional musician is fraught with financial instability. Going back to disadvantage #1, the problem stems from the fact that your work is subject to the opinions of others and if you think it's only about being a good player, you may be in for a rude awakening.

Irregular hours: Going out and playing gigs by night, promoting by day, and long trips away from home while on tour don't necessarily leave a lot of a room for a normal, stable home life. It's a far cry from the 9 to 5 many of us are accustomed to. This may sound like a dream come true depending on your priorities, but for anyone hoping to have some semblance of normalcy or routine in their lives, being a musician can be a rough ride.

ROLE OF WOMEN IN MUSIC

The role of women in the music industry has become an increasingly present topic as women from all walks of life and within all sectors continue to flourish in this male – saturated business, although there's still a way to go.

Women in music describe the role of women as:-

- Composers
- Songwriters
- Instrumental performers
- Singers
- Conductors
- Music scholars
- Music educators
- Music critics
- Music journalists
- Other musical professions

Women in classical music: In classical music, although there have been a huge number of women composers from the medieval period to the present day, women composers are significantly underrepresented in the commonly performed classical music repertoire. Women comprise a significant proportion of instrumental soloists in classical music and % of women in classical music is increasing.

Women played a large role in the history of Indian music: Women in Indian Music Tradition in which all genres of Indian Music across various time periods- Bhakti, Thumri, Ghazals, Khayal and Film Songs were discussed. The Discussion imparted great learning and inspiration to the audience who were made to understand the

role of women in various traditions of classical Indian music, “AankhonkiMastiKe,” The famous song was played during the theoretical descriptions for each of the genres being explained

CESSATION

Music and art are basic functions that human cannot function without. Irrespective of whether one is taking pleasure or creating it, sound is unavoidable. Music has been highly valued by people as a significant interaction in life. It has been used for enjoyment, listening, emotional response, and performing. Music reflects and makes social conditions that hold up social change. All kinds of music are available to many people throughout and easily as technological advancements continue to occur.

“I would say that music is the easiest means in which to express, but since words are my talent, I must try to express clumsily in words what the pure music would have done better.”

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Chapter 28

INDIAN MUSIC AND SOCIAL MEDIA

DEEPAK VERMA

Since the beginning of time need of communication has been part of men is inherent being. The survival of human being went only possible through communication. Conrad & Poole believed that '*Communication is the process by which people interactively create, sustain and manage meaning*'. Human beings started communicating through use of symbols, gestures, sounds, drawing and other sign language to convey their thoughts and messages during ancient period. And when we talk about music and its development over there, with the use of sound and some musical activity humans already has started communicating with each other. Archaeological evidence shows that the early men were good artists undoubtedly and have been effectively communicating through the visual sense, the transmission, reception, or creating sound. The study of body movements and other evidences says about *Harappan* and *Mohenjo-Daro* civilization and their civilized life as well. But when we talk about sharing thoughts and feelings, none best efficient way is there other than music where emotions and feelings also gets shared. *Indus valley civilization*(3300-1300 BCE; mature period 2600-1900 BCE) is the perfect example of music and communication when people dance, sing or draw paintings to convey their messages, feeling and emotions with each other. Slowly, such efforts in the light of science and technology human discovered the fastest way to convey messages through internet across the world. Vint Cerf known as the father of internet. In December 1997, President Bill Clinton presented the U.S. National Medal of Technology to Cerf and his colleague, Robert E. Kahn, for founding and developing the Internet. When internet was at its initial stages, no one was aware of such boon of technology except military and army forces.

Later we shifted from wired phone to mobile or smart phone and now we may reach anywhere throughout the world with a single click only because of internet.

The first workable prototype of the Internet came in the late 1960s with the creation of ARPANET, or the Advanced Research Projects Agency Network. The technology continued to grow in the 1970s after scientists Robert Kahn and Vinton Cerf developed Transmission Control Protocol and Internet Protocol, or TCP/IP, a communications model that set standards for how data could be transmitted between multiple networks. Slowly, with great inventions society witnessed themselves with other mode of sharing information like telegraph etc. In 1792, the telegraph was invented. This allowed messages to be delivered over a long distance

far faster than a horse and rider could carry them. Although telegraph messages were short, they were a revolutionary way to convey news and information.

Now a day, social media system is in trend and efficiently working that brought us so close to each other and throughout the world by vanishing distances and time that is now reduced almost to Zero. *Joseph Klapper* believes that “*Media reinforces existing values and attitudes.*” Before knowing about social media and its impacts over society and Indian music, we must go through some factual perspectives.

HISTORY OF SOCIAL MEDIA

The roots of social media stretch far deeper than you might imagine. Although it seems like a new trend, sites like Facebook are the natural outcome of many centuries of social media development. Before 1900, the earliest methods of communicating across great distances used written correspondence delivered by hand from one person to another in other words, letters.

The earliest form of postal service dates back to 550 B.C., and this primitive delivery system would become more widespread and streamlined in future centuries. Later on, two important discoveries happened in the last decade of the 1800s: The telephone in 1890 and the radio in 1891. Both technologies are still in use today, although the modern versions are much more sophisticated than their predecessors are. Telephone lines and radio signals enabled people to communicate across great distances instantaneously, something that humankind had never experienced before.

The first recognizable social media site ‘Six Degrees’ was created in 1997. It enabled users to upload a profile and make friends with other users. In 1999, the first blogging sites became popular; creating a social media sensation that is still popular today.

By 20th century, technology began to change very rapidly. After the first super computers were invented in the 1940s, scientists and engineers began to develop ways to create networks between those computers, and this would later lead to the birth of the Internet.

The earliest forms of the Internet, such as ‘CompuServe’ were developed in the 1960s. Primitive forms of email were also developed during this time. By the 70s, networking technology had improved, and 1979’s UseNet allowed users to communicate through a virtual newsletter.

By the 1980s, home computers were becoming more common and social media was becoming more sophisticated. Internet Relay Chats, or IRCs, were first used in 1988 and continued to be popular well into the 1990’s. 20th Century’s Social Media–

After the invention of blogging, social media began to explore in popularity. Sites like *MySpace* and *LinkedIn* gained prominence in the early 2000s, and sites like *Photobucket* and *Flickr* facilitated online photo sharing. *YouTube* came out in 2005, creating an entirely new way for people to communicate and share with each other across great distances.

By 2006, *Facebook* and **Twitter** both became available to users throughout the world. These sites remain some of the most popular social networks on the Internet. Other sites like *Tumblr*, *Spotify*, *Foursquare* and *Pinterest* began popping up to fill specific social networking niches.

Today, there is a tremendous variety of social networking sites, and many of them can be linked to allow cross posting. This creates an environment where users can reach the maximum number of people without sacrificing the intimacy of person-to-person communication. A recent survey report of 08/06/2018 that how people have a close relationship with social media and music as it explored that ¹A new study released Monday (Aug. 6) found that nine out of 10 social media users do a music-related activity within the framework of an app, according to data compiled by research and analysis firm *MusicWatch*. We can only speculate about what the future of social networking may look in the next decade or even 100 years from now, but it seems clear that it will exist in some form for as long as humans are alive.

Ways to promote music by social Media- (*Facebook, Instagram, YouTube etc.*)-

Make it interactive—None other method could be more efficient to reach your preferred audience than social media like Facebook or Instagram. Being interactive on social media empowers your fans and their likes as it's today's trend in the society. Every artist in the world wants to create and increase its subscribers and fans globally with showing its talent across the world and this only could have been possible through social media. A person sitting in a room connecting with number of masses with some clicks. Getting their feedback, reviews, suggestions. Hence, one should be more interactive on social media to engage more and more audience globally.

Use of promotional options: - Social media like Facebook has an option to enhance your audience or fans for more likes and subscribers. Most of new users are uninformed about such trend that they may reach abundance of audience with paying couple amount of money. Facebook provide this option when someone need more people to be connected or to advertise.

Stay Specific: Most of people waste their time on socials media by surfing wasteful stuffs or watching useless videos. Hence, if any singer, dancer or painter want to be

famous then one must focus on specific content like joining groups on that particular social website and stay connected with the related ones.

Stay connected in a conversational manner: - Stay connected with people online in a conversational manner with them. Most of people post their videos or audios on Instagram or Facebook and never give any follow up review to their recent posts. So, we should stay connected with people with comments and public conversations.

Post what in Trend: - Never forget to post only that materials what actually in demands in social media. For example, on every festival people post most of videos and songs on any particular eve and enjoys the maximum likes.

Advertisement and Earn: - Now a day, the YouTube and Facebook have become earning medium for most of fabulous artist across the world by uploading videos and songs on social websites. For example – potential users

Having their wonderful talent or showcase their unique stuffs by joining “YouTube Partner Program” and making money on YouTube.

POWER OF SOCIAL MEDIA

Many times, we have heard stories and miracles by music but m really glad to add this into my research over social media that a poor lady from a railway station (Ranaghat Railway Station, West Bengal) mesmerized people with her voice and become a celebrity now. a commuter called Atindra Chakraborty on his phone, and uploaded on the Internet recorded 1The two-minute video on July 21, 2019. by first week of august, the video went on to become viral these days. With such wonder social media response finally she got a chance to record a Bollywood song “Teri meri kahani, new song from movie -Happy Hard and Heer” as it was promised by a Bollywood singer cum music director – Himesh Reshammiyato get her a break to sing a duet song with her. Hence, this is not less than any miracle or undoubtedly could be said as power of social media.

MEASURES TO RAISE INDIAN MUSIC NATIONALLY AS WELL AS GLOBALLY

- Why only DD Bharti and Aakashwani plays Indians classical programs. Some social web pages also should be channelized by government authorities.
- Online course to be initialized in reference with Indian classical music with use of social media too.
- Online lectures by renowned artist to be broadcast through Skype, Facebook, IGTV (Instagram TV) etc. in colleges or schools.

- Government should also run their Facebook pages from different regions in India to aware people of classical music world about performances of renowned artist globally and information of their upcoming concerts.

CONCLUSION

Social media is an important tool put into the hands of an ordinary person. He or she can express views without going to conventional means of mass communication like TV, radio, etc. There is no doubt if we call this society as a techno-era because there might be a reason that people are now aware of every music genre and style only because of awareness through medium like social media and internet but they are still poor in technical skills. Because of social media every person is enjoying the benefits of Facebook, Instagram, twitter and many other social websites. Before this, people visit to many governmental institutions and academies to demand for their shows and program but because of social media now a day, people are booking their concert's ticket even by their own. Now they do not need any coordinator or event manger as medium to look after their management of whole program. Most of renowned artist cum classical exponent like Kaushiki Chakraborty, Ustad Rashid Khan, Pandit Ajoy Chakraborty and many more are connecting with their fans and getting possible feedback along with bookings for their upcoming concerts. Along this, people are also aware about their favorite singer's upcoming concertin formation like place, ticket-price etc. Yes, it has proved in many social surveys that people waste their time on social media like Facebook or Instagram but everyone should understand the efficient and intellectual use of such means of communication as well. My aim of this research paper is to aware people of Indian music world that they must try to know about such technical and beneficial use of social media. All such would surely rise-up the level of Indian music that actually slowing down its value in today's society of western culture. So, we need to walk with such society of new trends to uplift the Indian music to aware people about classical music of India and its priceless value. Hence, classical music would approach at its utmost level one day and with these new innovated means of technology and media, artists would possibly reach worldwide. At the end, we can conclude that the development of Indian Music is not achieved on its own merit alone even we are still doing every possible effort, but with help of such supplementary factors like social media, we may see our Indian music at its best one day across the world. It's the time when both technology and music collaborated to co-exist and complement each other to establish the credibility of Indian music therapy in global platform.

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